

Section I

Literature . . .

An Introduction



LIST 1

Literature Is . . .

1. only what people would say to each other if they had the chance (Christopher Morley)
2. the thought of thinking souls (Thomas Carlyle)
3. a transmission of power . . . literature is a power line, and the motor . . . is the reader (Charles P. Curtis)
4. a kind of intellectual light which, like the light of the sun, may sometimes enable us to see what we do not like (Samuel Johnson)
5. a pleasure which arises not only from the things said, but from the way in which they are said; and that pleasure is only given when the words are carefully or beautifully put together into sentences (Stopford Brooke)
6. language charged with meaning to the utmost possible degree (Ezra Pound)
7. in many of its branches no other than the shadow of good talk (Robert Louis Stevenson)
8. the notation of the heart (Thornton Wilder)
9. an analysis of experience and a synthesis of the findings into a unity (Rebecca West)
10. the product of inquiring minds in revolt against the immovable certainties of the nation (H. L. Mencken)
11. news that *stays* news (Ezra Pound)
12. the orchestration of platitudes (Thornton Wilder)

So what is literature? For the purposes of this book, literature is used in its broadest sense to encompass the many types of writing shown in the list below.

autobiographies
comic books
epics
essays
films
journals
letters
magazine articles
philosophical treatises
poetry
religious writings
sketches

biographies
diaries
epitaphs
fairy tales
folktales
legends
literary criticism
novels
plays
political documents
short stories
speeches

LIST 2**Main Types of Literature****Poetry**

Lyric Poetry

Elegy

Ode

Simple Lyric

Song

Sonnet

Narrative Poetry

Ballad

Epic

Metrical Romance/Tale

Dramatic Poetry

Masque (mask)

Monologue

Poetic Plays

Comedy/Farce

History

Melodrama

Tragedy

Other Poetry

Descriptive

Didactic/Moralistic

Pastoral

Satiric

Prose

Autobiography

Biography

Essay

Letters/Diaries/Journals

Prose Drama

Prose Fiction

Adventure or Experience Tale

Allegory

Novel

Novelette

Romance

Short Story

Other Prose

Historical

Journalistic

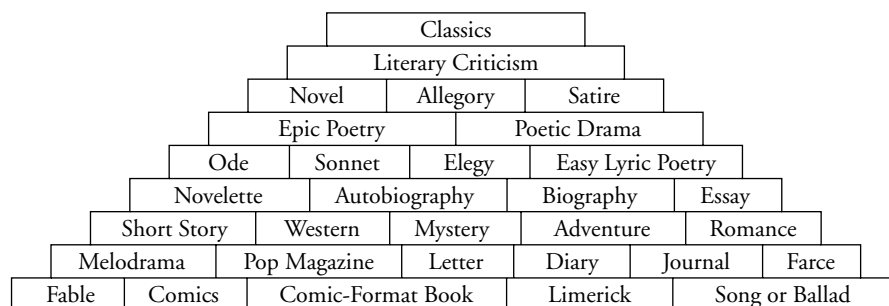
Literary (Criticism and Review)

Scientific

Travel

LIST 3**Literary Pyramid**

Climbing a stepped pyramid, even a literary one, is an adventure, and you will find pleasures at each step along the way. Whether you prefer the basic building blocks toward the bottom, appreciate some of the resting places midway, or want to advance to more exhilarating heights, it's worth undertaking higher and higher elevations. See what you can learn to enjoy while your footsteps become steadier with practice and knowledge. Easier and more difficult literature can be found at every level of your journey, but generally the difficulty increases as you ascend toward the genres near the top of the pyramid. *Your* favorites may be found at the base, in the middle, or at the rewarding summit, but the main goal is to enjoy the climb!



LIST 4**Nobel Prize Winners for Literature**

The Nobel Prize for Literature has been given nearly every year since 1901 to the person who has most benefited mankind through literary work. Alfred B. Nobel, who invented dynamite, bequeathed the interest from \$9,000,000 to be used for the Nobel Prizes. This list concentrates on prize winners from North and South America, Great Britain, Australia, and Ireland because their works are readily available in English. Some other winners whose books have accessible translations are also listed.

- 1907—Rudyard Kipling (Great Britain)
- 1923—William Butler Yeats (Ireland)
- 1925—George Bernard Shaw (British)
- 1930—Sinclair Lewis (United States)
- 1932—John Galsworthy (Great Britain)
- 1936—Eugene O'Neill (United States)
- 1938—Pearl S. Buck (United States)
- 1945—Gabriela Mistral (Chile)
- 1948—T. S. Eliot (Great Britain)
- 1949—William Faulkner (United States)
- 1950—Bertrand Russell (Great Britain)
- 1953—Winston Churchill (Great Britain)
- 1954—Ernest Hemingway (United States)
- 1962—John Steinbeck (United States)
- 1967—Miguel Angel Asturias (Guatemala)
- 1969—Samuel Beckett (Ireland)
- 1971—Pablo Neruda (Chile)
- 1973—Patrick White (Australia)
- 1976—Saul Bellow (United States)
- 1978—Isaac Bashevis Singer (United States)
- 1980—Czeslaw Milosz (United States/Poland)
- 1981—Elias Canetti (Great Britain)
- 1982—Gabriel Garcia Marquez (Colombia/Mexico)
- 1983—William Golding (Great Britain)
- 1987—Joseph Brodsky (United States/Russia)
- 1990—Octavio Paz (Mexico)
- 1992—Derek Walcott (Trinidad/Tobago)
- 1993—Toni Morrison (United States)
- 1995—Seamus Heaney (Ireland)
- 2001—V. S. Naipaul (Great Britain)
- 2002—Imre Kertez (Hungary)
- 2003—J. M. Coetzee (South Africa)

LIST 5

Literary Terminology

In order to better understand literature, it is helpful to know and to be able to pronounce the following words. Examples are given for many terms; those preceded by an asterisk (*) indicate additional information or examples are included in the lists specified in parentheses. The most common *figures of speech* (intentional arrangements of words to produce specific effects by departing from usual language use) are preceded by a plus (+). (See also List 92, Poetry Glossary, and List 121, Drama Glossary.)

This list is divided into three sections. The first, those crucial words necessary for basic literary discussion; the second, words needed for deeper, more meaningful understandings; the last, terms used by those who enjoy serious, more technical literary discussion.

Crucial Words (Essential to Discussion of Literature)

Abstract (ab-STRAKT)—Word or idea referring to a generality, state of being, or quality that cannot be reached by the five senses.

***Allusion** (uh-LOO-zuhn)—Reference, without explanation, to previous, well-known literature, character, or common knowledge, assuming reader is familiar with its implications. (See List 7, Allusions: Literary; List 124, Allusions: Shakespearean; and List 157, Biblical Allusions.)

Analogy (an-AL-uh-gee)—Comparison of two dissimilar things that are alike in some way, often using simile or metaphor. Example: Filling out that application was as difficult as climbing Mount Everest.

Antagonist (an-TAG-uh-nist)—Person who opposes or competes with the main character, hero, or heroine (often the villain).

Antonym (AN-tuh-nim)—A word that is opposite in meaning to another word. Example: happy/sad.

Author—Writer of the work.

***Autobiography** (aw-toh-bye-OG-ruh-fee)—Story about someone's life written by that person. (See List 71, Autobiography.)

Bibliography (bib-lee-OG-ruh-fee)—List of written works or sources on a particular subject.

***Biography** (beye-OG-ruh-fee)—Book about someone's life written by another person. (See List 72, Biography.)

Catastrophe (cuh-TAS-truh-fee)—Final event, usually death, but could be another unfortunate event.

Character (KAIR-ik-ter)—Person or animal that appears in any fictional work.

Characterization (kair-ik-ter-uh-ZAY-shun)—The process used to develop a character in a narrative or drama, often through the conflict of the plot.

Cliché (klee-SHAY)—Trite, overused idea or statement. Example: He was like a bull in a China shop.

Climax (KLEYE-max)—High point in the story plot where the reader is most intrigued and does not yet know the outcome.

Coherence (koh-HEER-uhns)—Clearness in connecting ideas.

***Comedy** (KOM-uh-dee)—Fictional writing that has a happy ending for its major characters and contains humor. (See List 122, Shakespeare: Complete Plays and Poems, and List 146, Humor.)

LIST 5*(Continued)*

Concrete (kon-KREET)—Opposite of abstract; referring to people and things that can be reached with the five senses.

Conflict (KON-flikt)—Opposing elements or characters in plot.

Critic (KRID-ik)—Person who evaluates literature or other art.

***Criticism** (KRID-uh-siz-uhm)—Essays and critiques evaluating a writer or his work, based on set standards, according to philosophy of critic. (See List 13, Literary Criticism; List 14, Schools of Criticism; and List 15, U.S./British/Irish Critics.)

Dialogue/Dialog (DEYE-uh-log)—Speaking and conversation between characters in stories, plays, and in person.

Editorial (ed-uh-TORE-ee-uhl)—Newspaper, magazine, or other writings expressing opinion of an editor or publisher; also opinionated style or tone.

***Essay** (ES-say)—Short written work expressing author's views on a subject. (See List 76, Essays and Collections of Essays; List 77, Essay Masters: 20th Century; List 78, Essays: New Millennium; List 79, Essays: Informal; and List 240, Essays: Student Activity.)

Euphemism (YEW-fuh-miz-uhm)—More palatable word for less pleasant subject. Example: "Lady of the evening" is a euphemism for prostitute.

***Fable** (FAY-buhl)—Story with a moral or lesson about life, often with animal characters with human characteristics. (See List 48, Fables: Aesop.)

***Fairy Tale**—Fanciful, imaginary, children's story about a hero or heroine overcoming a problem, often involving mystical creatures, supernatural power, or magic; considered a type of folktale. (See List 49, Fairy Tales, and List 50, Fairy Tales/Folklore/Myths/Legends: Collections.)

Fiction—Any literature about imaginary events and/or people.

First-Person Narration—Story told from first-person point of view, usually using "I." Could be author's or character's vantage point.

Flashback—Jumping backward in the chronology of the narrative, often through a dream or musing sequence.

***Folklore/Folktales**—Stories and legends passed on by word of mouth, rather than written down. (See also List 50, Fairy Tales/Folklore/Myths/Legends: Collections; List 51, American Folklore: Fictional Characters; List 52, American Folklore: Real People; and List 54, Mythological and Legendary Characters.)

Genre (JAHN-ruh)—Kind or type of literature; literary classification. Examples: novel; science fiction.

***Gothic Novel** (GOTH-ik NOV-uhl)—Novel with medieval setting suggesting mystery and/or horror. (See List 39, Gothic and Regency Romance.)

Hero—Character, usually the protagonist, who rises above and conquers the series of problems and events in the story.

Historical Novel—Full-length fiction book, using historical facts as its basis for plot and/or setting, but including imaginary characters and/or dialogue.

Imagery (IM-ij-ree)—Creation of mental pictures by pertinent word choice. Example: His leathery, sun-abused face was ridged like corrugated cardboard.

Interactive Fiction—Stories that give the reader choices in the way the plot develops by making certain decisions along the way.

+Irony (EYE-ruh-nee)—Phrases or words with meanings quite different from those that are actually stated. Example: Brutus is an honorable man.

***Legend**—Story handed down, generation to generation, often thought to be at least partially true historically. (See List 50, Fairy Tales/Folklore/Myths/Legends: Collections; List 51, American Folklore: Fictional Characters; List 52, American Folklore: Real People; and List 54, Mythological and Legendary Characters.)

+**Metaphor** (MET-uh-fore)—Comparison of unlike things without using the words “like” or “as.” Example: The clouds were soft, white pillows.

***Moral**—A lesson the literature is teaching; fables usually teach a lesson about life. (See List 48, Fables: Aesop.)

***Mythology** (mith-OL-uh-gee)—Traditional tales about goddesses, gods, and other fictional, heroic characters, often telling about the creation of the universe, talking about death, or otherwise philosophically explaining our existence. (See List 50, Fairy Tales/Folklore/Myths/Legends: Collections; List 53, Gods and Goddesses; and List 54, Mythological and Legendary Characters.)

Narration (nah-RAY-shun)—Telling a story.

Narrator (NAIR-ate-uh-r or Nuh-RATE-uh-r)—Person telling the story or narrative.

***Novel**—Long, fictional prose story. (See List 35, The Novel Masters: American; List 36, The Novel Masters: Other Than American; and List 167, Women: Novelists and Storytellers.)

Novella (noh-VEL-uh)—Short novel with fewer characters.

Parody (PAIR-uh-dee)—Satire mocking an author or work.

Plagiarism (PLAY-juhr-iz-uhm)—Using other people’s work as one’s own without crediting the true author. (This is illegal and punishable in a court of law.)

***Play**—Story written to be acted out by actors and actresses on a stage; contains dialogue and stage directions; drama. (See List 115, Drama: Pulitzer Prize Winners; List 116, Master American Dramatists; List 122, Shakespeare: Complete Plays and Poems; List 126, Popular High School Productions; and List 127, Long-Running Broadway Plays.)

Plot—Structure of the literature; the way it is put together; the unfolding or sequence of the events.

***Poetry**—Poem collection; genre characterized by rhythm, rhyme (sometimes), and stanzas, as opposed to prose. (See lists in Section IV, Poetry: Reflection of the Soul, for extensive examples of most types of poetry.)

***Point of View**—Perspective from which the story is written; can be omniscient (all-knowing), first-person (“I”), shifting between characters, or some other point of view. (See also First-Person Narration, Second-Person Narration, and Third-Person Narration in this list.)

Popular Fiction—Fiction aimed at the mainstream of the population. Example: romances; detective stories.

Prose—Literature written in sentences and paragraphs, as opposed to poetry or verse.

Protagonist (proh-TAG-uh-nist)—Main character, hero, or heroine in a written work.

Proverb—Saying, adage, or maxim, usually short, and generally believed to be true. Example: A stitch in time saves nine.

***Pun**—Play on words; words put together in such a way as to be humorous. (See List 226, Puns.)

Realism—Literature reflecting real life, rather than imaginary or idealistic life.

+***Repetition** (rep-uh-TISH-uhn)—Repetition of sounds, rhyme, word, or phrase. Example: Beat, drums, beat! (See List 99, Repetition.)

Resolution (rez-uh-LOO-shun)—Clarification, solution, or outcome of the conflict in a story.

Rhetoric (RET-uh-ik)—Persuasive writing.

LIST 5

(Continued)

Rhetorical Question (ruh-TOR-uh-kuhl)—Question asked without expecting an answer; used for effect. Example: Oh, what does it matter, anyway?

Romance (roh-MAN-S or RO-man-s)—Story about heroic deeds, mysterious settings, or love.

***Romanticism** (roh-MAN-tuh-siz-uhm)—Literary movement characterized by emotion, imagination, and goodness of people; little emphasis on reason. Opposite of Classicism. (See List 195, The Romantic Period, for poets and characteristics of the era.)

Sarcasm (SAHR-kaz-uhm)—Form of irony that seems to praise, but really criticizes. Example: Mother *always* knows best!

Satire (SA-teye-r)—Literature that makes fun of social conditions or conventions, often for the purpose of creating change. Example: *A Connecticut Yankee in King Arthur's Court* by Mark Twain.

***Science Fiction**—Fiction concerning advanced technology, usually imagined, not actual scientific advancements. (See List 60, Science Fiction Masters.)

Second-Person Narration—Writing told from the second-person point of view (the person spoken to), sometimes using “you,” or more commonly, the “you” is understood as requests or commands are given. Used most frequently in “how-to” or advice-giving articles. Example: First, draw a line from the top to the bottom of the page.

Sequel (SEE-kwuhl)—A subsequent writing similar to an original, often with the same characters. Example: *Star Trek I*; *Star Trek II*.

Setting—Time and place of a story. Example: 1800s in south of France.

***Short Story**—Fictional story shorter than a novel, often having a surprise ending. (See List 61, Short Story Masters: Major Collections and Selected Stories; List 63, Short Story Masters: New Millennium; List 64, Short Story Anthologies; List 65, Other Short Works; and List 247, The Short Story: Student Activity.)

+ ***Simile** (SIM-uh-lee)—Comparison of one thing to another using the words “like” or “as.” Example: Her lips were like rose petals; her skin was soft as velvet. (See List 101, Pictogram and Parallel Poem.)

Style—The way an author characteristically expresses himself or herself (short sentences, flowery language, etc.).

+ ***Symbol/Symbolism** (SIM-buhl/SIM-buhl-is-uhm)—The use of words or objects that stand for something else. Example: dove = peace. (See List 161, Symbols, and List 162, Symbolism in Literature.)

Synonym (SIN-uh-nim)—Words meaning the same. Example: mix; blend.

***Theme/Thesis** (THEEM/THEE-sis)—Main idea in a piece of literature; topic or subject. (See Section VI, Themes . . . Under One Umbrella, and Section VII, More Themes . . . Young Adult Concerns.)

Third-Person Narration—Story told from the third-person point of view, usually using the names of characters and referring to “he,” “she,” “it,” and “they.” The point of view could be the author’s or another character in the story who is omniscient and all-knowing of the events, attitudes, and behaviors of everyone in the plot.

***Thriller**—Story or movie filled with suspense. (See List 40, Adventure; List 44, Detective and Spy Stories/Thrillers/Mysteries; List 45, Detective Stories: Sherlock Holmes; List 57, Fantasy/Horror/Ghosts: Stories; and List 58, Fantasy/Horror/Ghosts: Collections.)

Tone—Mood brought forth by story or poem. Example: sadness.

***Tragedy** (TRA-juh-dee)—Literature, often drama, ending in catastrophe for the protagonists after dealing with a series of problems. (See List 122, Shakespeare: Complete Plays and Poems.)

Understatement (UHN-der-STAYT-muhnt)—Form of irony where the author intentionally understates the fact (says it is less than it is). Example: The world is having a little problem with AIDS.

***Verse**—Writing with rhyme and meter, as opposed to prose; often *verse* refers to poetry of a less serious nature. (See List 104, Ballad; List 111, Humorous Poetry (Short); List 113, Limerick; and List 114, Grue.)

Villian (VIL-uhn)—Character in a story or play who opposes the protagonist; the “bad guy.”

Useful Words (Take Discussion of Literature to a Deeper, More Meaningful Level)

***Allegory** (AL-luh-gore-ee)—Writing that has a deeper meaning hidden beneath the obvious one. (See List 130, Allegories, and List 162, Symbolism in Literature.)

+*Alliteration (uh-lit-uh-RAY-shun)—Repetition of sounds, most commonly consonants at the beginning of words. Example: rickety rims; snake in the slime. (See List 96, Alliteration from A to Z.)

Antihero (AN-ti-HERE-oh)—Character, usually the protagonist, who faces a series of problems and events in a story, but often is going against traditional, societal standards.

+Antithesis (an-TITH-uh-sis)—Contrasted ideas in parallel form. Example: Give me liberty or give me death.

Blurb—Short publicity article on book jacket or brochure to promote book.

Burlesque (ber-LESK)—Literary form that ridicules or mocks.

Catharsis (kuh-THAHR-suhs)—Therapeutic release of emotion upon identifying with and being moved by a piece of literature.

***Classicism** (KLAS-i-siz-uhm)—Literature (and other arts) movements popular in ancient Greece and Rome, using strict forms, accenting reason, and characterized by restraint. *Note:* Opposite is romanticism. (See List 183, Classicism.)

Conciseness/Concision (kuhn-SEYES-nuhs/kuhn-SIZH-uhn)—“Tight” writing; use of only the necessary words to express thoughts.

Connotation (kon-uh-TAY-shun)—Surrounding feelings and other associations added to word meaning. Example: mother (kindly, self-sacrificing lady who nurtures the child she has borne or adopted).

Convention (kuhn-VEN-shun)—Accepted literary form.

Copyright (KAH-pee-reyet)—Legal rights to published works that stop anyone else from using the work without permission.

Denotation (DEE-noh-TAY-shun)—Dictionary meaning of word. Example: mother (female who bears or adopts a child).

Denouement (day-NEW-mahn or day-new-MAHN)—Outcome, resolution, or solution of a plot.

Didactic (deye-DAK-tik)—Describes literary works meant to teach a moral or lesson.

Double Entendre (DUB-l ahn-TAHN-druh)—Double meaning of word, phrase, or sentence, often raucous or sexual in implication. Example: All eyes to the rear.

Ellipsis (ee-LIP-suhs)—Three dots (. . .) to show words have been left out of a quotation or to indicate the passage of time.

Foreshadow (fore-SHA-doh)—Hints during the narrative about what will happen later; can be literal hints or symbolic hints.

LIST 5

(Continued)

+Hyperbole (heye-PUHR-buh-lee)—Use of extreme exaggeration for effect. Examples: His breath could wilt a flower. I died laughing.

Idiom (ID-ee-uhm)—Phrase in common use that does not literally mean what it says. Example: Hold on to your hat and pocketbook.

***Jargon** (JAHHR-gahn)—Words peculiar to any particular occupation. Example: Flyboy = pilot. (See List 225, Jargon.)

Miracle Play—Early drama based on religious stories; saint play.

Morality Play—Early drama involving teaching and preaching of moral principles, usually by allegorical characters.

Motif (moh-TEEF)—Recurrent words or phrases.

Mystery Play—Early dramatizations of the Old and New Testaments.

Nuance (NYU-ahns or NEW-ahns)—Slight shade of meaning or detail.

***Oxymoron** (ahks-uh-MORE-on)—Use of paradoxical or opposite words for effect. Example: poor little rich girl. (See List 224, Oxymora.)

+Paradox (PAIR-uh-DOKS)—Contradictory statement that really makes sense. Example: Love and hate were intertwined.

Paraphrase (PAIR-uh-FRAYZ)—Restatement of writing, keeping the basic meaning, but telling it in one's own words.

Personification (puhr-sahn-uh-fi-KAY-shun)—Literary device where writer attributes human qualities to objects or ideas. Example: Fear raised its ugly head.

***Picaresque Novel** (pik-uh-RESK)—Novel characterized by young hero of lower-class, unrespectable background, who leaves home and is faced with a harsh, cruel world, and eventually conforms to its realities. (See List 38, Novel: Picaresque.)

***Pseudonym** (SOO-duh-nim)—Name an author uses instead of his or her real name; nom de plume. (See List 206, Pseudonyms of Famous Writers of the World.)

Purple Prose—Writing that contains flowery, ornate language, often in the midst of otherwise dull passages.

Redundancy (ri-DUHN-duhn-see)—Repetition that is unnecessary and awkward, as contrasted with intentional repetition for a particular effect. Example: rich, wealthy individual.

Roman à Clef (roh-mah-nah-KLAY)—Novel based on actual people and places, but written as fiction instead of fact.

Synopsis (si-NAHP-sis)—Summary or condensed statement of literary work.

Interesting Words (More Obscure Words for Aficionados Who ENJOY Discussing Literature)

Anadiplosis (an-uh-di-PLOH-suhs)—Repetition of an important word of a phrase or clause (often ending word) in the next phrase or clause. Example: Truth brings freedom; freedom brings responsibility.

Aphorism (AF-or-iz-uhm)—Wise saying, usually short and written, depicting general truth. Example: Haste makes waste.

Apostrophe (uh-PAHS-truh-fee)—Speaking to something that cannot answer. Example: Death, hear me cry and tell me you will spare me now.

Bildungsroman (BIL-duhnks-roh-MAHN)—Fiction centering around idealistic protagonist's coming of age and used for education and guidance of others. Example: *The Education of Henry Adams*.

Bowlerize (BOHD-luh-reyez)—To cull obscenity from a piece of writing. (Named after Thomas Bowdler, who censored and deleted passages and words from Shakespeare's plays in 1818.)

Circumlocution (ser-kum-loh-KEU-shun)—Writing or speaking that goes around the subject instead of getting directly to the point. Example: This was not unlike. . .

Consonance (KON-suh-nuhns)—Repetition of similar consonant sounds, with changes in intervening vowel sounds.

Doppelgänger (DAHP-uhl-GANG-uhr)—Personification of the personality of a character's darker side; ghost.

***Envoy/Envoi** (EN-voy or AHN-voy)—Brief postscript to book, essay, or poem; often the concluding stanza to a ballad, summarizing the poem. (See List 109, French Verse Forms, and List 110, Sestina.)

Epigram (EP-uh-gram)—Witty, often paradoxical, saying or brief poem. Example: Absence makes the heart grow fonder—of somebody else.

***Epitaph** (EP-i-taf)—Inscription on tombstone or marker of the dead. (See List 211, Epitaphs of Authors.)

***Eponym** (EP-ah-nim)—Word that has its origins in the name of a person. Example: magnolia (Peter Magnol). (See List 223, Eponyms.)

Fabliau (FAB-blee-oh)—Short, metrical tale told by minstrels in the 12th and 13th centuries, often spicy and satiric.

Foil—Character quite opposite or different from the protagonist, used to highlight the protagonist's traits; incidents or settings could also be used as foils.

Homonyms (HOM-uh-nimz)—Words that sound alike, are spelled alike, but have different meanings. Example: *Trunk* as part of a tree and *trunk* as part of an auto are homonyms.

Homophones (HOM-uh-fohnz)—Words that sound alike (includes homonyms, but also words that have different spellings). Example: sea (ocean), see (using eyes).

In Medias Res (in-MAY-dee-uhs-RAY-S)—Beginning in the middle of events. Example: Homer's *Odyssey* begins in the middle of the story ("in medias res"). Explanations of the story's background come later in the poem.

***Juvenilia** (jew-ven-NIL-ee-uh)—Literature produced during youth (or) literature suited to young readers. (See List 18, Bestsellers for Children; List 19, Middle Grades Fiction: New Millennium; List 20, Middle Grades: Oldies, But Goodies; and List 212, Weird and Wonderful Tidbits.)

Kenning (KEN-ing)—Short metaphorical expression referring to something without naming it, primarily used in Old English and Norse poetry. Example: He was plunged into the sea of fire (hell).

+Litotes (LEYE-tuh-teez)—Understatement, where a positive is expressed as a negative. Example: Describing a world-class ballet dancer as "He isn't a bad dancer."

Malapropism (MAL-uh-prop-iz-uhm)—Confusion of similar-sounding words, which often ends up sounding humorous. Example: The decision of the class was anonymous. (The proper word here is *unanimous*.) See Sheridan's character (Mrs. Malaprop) in his play *The Rivals*, for profuse examples of malapropisms.

***Nom de plume** (NAHM-duh-PLEWM)—Pen name or pseudonym used by author writing under another name. (See List 206, Pseudonyms of Famous Writers of the World.)

***Spoonerism** (SPOON-uh-iz-uhm)—Sound reversal in words to produce a humorous effect. Named after William Spooner, English preacher. Example: "heard in the band" instead of "bird in the hand." (See related List 226, Puns.)

LIST 6

Twenty-Three Reasons to Read and Study Literature

1. We can vicariously travel to other places, even outer space.
2. We can learn from the profound thinkers of the world.
3. We can learn to express ourselves better in writing.
4. We can increase our vocabulary.
5. We can divert ourselves from our daily problems.
6. We can be entertained.
7. We can be lifted to a higher (more noble) emotional level.
8. We can be lifted to a higher (more noble) moral level.
9. We can fantasize and develop our imaginations.
10. We can go on exciting adventures.
11. We can laugh and be amused.
12. We can cry and learn to empathize with others.
13. We can vicariously experience all sorts of things we would *not want* to experience in reality.
14. We can vicariously experience all sorts of things we would *like* to do, but for lack of money, talent, physical or mental abilities, time, or other reasons will never be able to experience in reality.
15. We can learn more about ourselves.
16. We can learn more about society.
17. We can relax and reduce stress with a good story.
18. We can identify with characters and learn from them.
19. We can have fun and enjoyment.
20. We can learn to understand and become more tolerant of people, ethnic groups, and races that are different from ourselves.
21. We can vicariously go back in time and into the future.
22. We can learn to understand the motivations of others.
23. We can read almost any time and anywhere, regardless of the weather, and even when we're sick or injured.

LIST 7

Allusions: Literary

Good literature is often peppered with allusions, and the authors assume their readers will appreciate them. An allusion (not to be confused with an illusion) is a mention, reference to, or suggestion of a well-known character, story, setting, author, or myth in a subsequent speech or writing. Sometimes the present meaning has changed from its original source.

You will find literature difficult to understand if you cannot recognize mythological characters, Shakespearean and Biblical references, previous important writings, and other well-known sources of literary allusions. (See also List 54, Mythological and Legendary Characters; List 124, Allusions: Shakespearean; and List 157, Biblical Allusions.)

Artful Dodger (from Dickens's novel, *Oliver Twist*)—The Artful Dodger, nickname of Charles Dickens's character Jack Dawkins, was the head pickpocket in Fagin's gang. Now any skillful crook is called an artful dodger.

Augean Stables (from Greek mythology)—Hercules had to clean out the Augean Stables, which was a monumental task because it hadn't been done in thirty years. Now Augean Stables refer to any very difficult cleanup, whether actual or in regard to corruption.

Babbitt (from Sinclair Lewis's *Babbitt*)—Babbitt was a character who rebelled a slight bit from society's standards, but generally returned to conformity because of social pressures. Now a Babbitt refers to any average, conforming American with no imagination.

Beau Geste (from Wren's *Beau Geste*)—P. C. Wren's character, Beau Geste, dies heroically. Now any grand gesture, statement, or act of sacrifice for another is called a beau geste.

Belling the Cat (from an old fable and *Piers Plowman*)—The fable tells of a mouse's suggestion to put a bell around the neck of a cat so they could tell when the cat was in the vicinity. However, the question of who was to have the courage to bell the cat was a difficult one because of the inherent danger. Now a person who bells the cat is the person who has courage to stick his neck out for his friends despite putting himself at risk.

Big Brother Watching You (from George Orwell's *1984*)—The novel warns that our government could invade our privacy. Big Brother now refers to any government or ruler that tries to dictate, eavesdrop, or gather personal information on its citizens.

Bligh (from *Mutiny on the Bounty* by Nordhoff and Hall and an actual British seaman involved in mutinies)—The novel's Captain Bligh was a tyrant. Now any person who is cruel, unreasonable, and tyrannical is a Captain Bligh.

Brahmins (from the 1800s group of intellectuals who lived in Boston)—Oliver Wendell Holmes, author, and his friends formed a close literary, social, and political group and were prolific in their writings and criticisms. A person in this group was referred to as a Brahmin (from the Hindu "Brahman," meaning of highest class). Now a Brahmin refers generally to the Eastern Establishment or upper crust.

Brave New World (from Huxley's *Brave New World*)—Aldous Huxley used this term satirically to portray a regimented, technological world without a heart or soul. The term is often used sarcastically or ironically to depict "advances" in our society that may in fact lead mankind to ruin.

Brobdingnagian (from Swift's *Gulliver's Travels*)—Brobdingnag was the place where the giants lived in this satire by Jonathan Swift. Now anything extremely large is called brobdingnagian.

LIST 7

(Continued)

Byronic (after Lord Byron)—George Gordon, Lord Byron, was an English Romantic poet who was considered a bit of a rake in his day. Now the term refers to any person who is like Byron himself or whose writing includes handsome, sad, brooding, and appealing characters like Byron's.

Catch-22 (from Heller's *Catch-22*)—Joseph Heller's protagonist, Yossarian, tried to get out of dangerous jobs in the Air Corps by claiming insanity. However, the doctors told him anyone who wanted to avoid combat was sane, and if he really was crazy, he wouldn't be sane enough to apply for a discharge. This is the circular "Catch-22." Now any situation where you are in a lose-lose situation no matter which decision you make is called a Catch-22.

Cheshire Cat (from Carroll's *Alice in Wonderland*)—The Cheshire cat in Lewis Carroll's story grinned all the time and could disappear and reappear at will, leaving only its grin. Now people who grin from ear to ear or wear a puzzling smile are said to be grinning like a Cheshire cat.

Damon and Pythias (from Greek legends)—Pythias was sentenced to death, but let out for a specified time for a parental visit if Damon took his place while Pythias was gone. Pythias got back just before they were to execute his friend, and they were both let go. Now any close friends are sometimes called Damon and Pythias.

Dantesque (after Dante)—Dante wrote with epic scope, vivid detail, and allegorically. Now any writing resembling this is considered Dantesque.

Dickensian (after Dickens)—Charles Dickens wrote novels showing the poverty, injustices, and misery of England. Now situations or writings about similar topics are sometimes called Dickensian.

(The) Dog in the Manger (from an old fable)—In the fable a dog prevented an ox from eating the hay even though he had no use for it himself. Anyone who tries to spoil something for someone else, even though it is of no use for himself, is now called a dog in the manger.

Don Juan (from Tellez's *El Burlador de Seville* and Byron's epic poem *Don Juan*)—Gabriel Tellez (Tirso de Molina) told about the life and loves of Don Juan, the chief character in his play. Today we refer to a man who is a playboy or philanderer as a Don Juan.

Dorian Gray (from Wilde's *The Picture of Dorian Gray*)—Oscar Wilde's character, Dorian Gray, was handsome, but corrupt. He wanted to stay young forever, but, of course, could not. A Dorian Gray today is anyone who clings to youth and is afraid of aging.

Elmer Gantry (from Lewis's *Elmer Gantry*)—The protagonist in Sinclair Lewis's novel was a corrupt, but successful, evangelist. Now any self-serving fundamentalist minister is called an Elmer Gantry.

Everyman (from an old play, *Everyman*, of unknown authorship)—In the play Everyman represented every man or all men. It still does.

Faulknerian (after Faulkner)—In his novels and short stories, William Faulkner's characters seemed to be driven by hidden forces beyond their control and the plots and settings included tragic violence in the South. Any writing or character similar to his writings, characters, or settings is said to be Faulknerian.

Faustian (from a body of literature by Marlowe, Goethe, and others and musical works)—Faust made deals with the Devil to sell his soul to gain things he wanted, such as power, youth, or wealth. In use today, a Faustian person sacrifices everything to obtain gratification now, but pays the consequences later when the Devil collects his payment.

For Whom the Bell Tolls (from Donne's *Devotions*, Hemingway's *For Whom the Bell Tolls*, and Hersey's *Death Be Not Proud*)—John Donne's poem said no man is an island entirely by himself and that all people were involved in mankind's follies and therefore had responsibilities. He used the phrase: "Never send to know for whom the bell tolls; it tolls for thee." The expression continues to have a similar meaning in later works.

Gatsby (from Fitzgerald's *The Great Gatsby*)—F. Scott Fitzgerald's character, Jay Gatsby, was a crooked, but appealing, millionaire who deceived others about his past. He finally was killed and could no longer live his life of leisure. A Gatsby is someone who gives in to his own fantasies and obsessions and represents ostentatious and lavish living.

Gilded Age (from Twain/Warner novel)—Mark Twain's novel entitled *The Gilded Age* (co-authored) deals with greed in post–Civil War America. The phrase has come to denote the post–Civil War era.

Heart of Darkness (from Conrad's *The Heart of Darkness*)—Joseph Conrad's story of his character, Marlow, searching in a dark jungle for another man, spawned this phrase. Heart of darkness now refers to the darkness of the human soul or heart that is within us all.

Holy Grail (from legends of King Arthur and Christian legends)—The Holy Grail is a cup, which has disappeared, that Jesus supposedly drank from at the Last Supper. The search for the Holy Grail signifies today any nearly unattainable and difficult goal.

Homeric (after Homer, the Greek writer)—Homer's epics, the *Iliad* and the *Odyssey*, were mythological and heroic, immense in scale. Today anything that is larger-than-life is referred to as Homeric.

Horatio Alger (from Alger's stories)—Horatio Alger's stories deal with poor boys who become rich. Now anyone who makes good after being born into a life of poverty is a Horatio Alger and his life is referred to as a Horatio Alger story.

Kafkaesque (after author Kafka)—Franz Kafka's writings, often surreal and bizarre, showed his characters thwarted by red tape and authoritarian bureaucracy. Now any literature or situation similar to this is called Kafkaesque.

Last Hurrah (from O'Connor's novel)—*The Last Hurrah*, written by Edwin O'Connor, was taken from the life of James Curley, former Boston mayor. The last hurrah refers to the last speech or function of a prominent man, particularly a politician, before retiring or leaving. The final action of a person before the end of a career is called his last hurrah.

Leviathan (from Book of Job in the Judeo-Christian *Bible* and Hobbes's *Leviathan*)—The Biblical Leviathan was a monster; Thomas Hobbes's Leviathan was a monster called the government. Today anything that is huge and monstrous is said to be Leviathan.

Lilliputian (from Swift's *Gulliver's Travels*)—In Jonathan Swift's story, the Lilliputians were teeny people who were able to work together to subdue the giants. Now anything very tiny that can control something larger than themselves is called Lilliputian.

Lochinvar (from Scott's *Marmion*)—Sir Walter Scott's long story-poem told of Lochinvar, a handsome hero, in love with Ellen. Today a Lochinvar is any handsome young, heroic-type man in pursuit of a lovely lady.

Machiavellian (from Machiavelli's *The Prince*)—Niccolo Machiavelli thought people were basically evil and that it was sometimes necessary to use evil means in order to rule the people. The term in present use refers to anyone who is merciless, clever, and unethical to obtain his goals, particularly politically.

Man for All Seasons (after More)—Sir Thomas More, author of *Utopia*, was sent to prison and executed because he refused to accept the Pope as head of the Roman Catholic Church. He was called a man for all time or a man for all seasons for sticking to his beliefs so strongly. Now a man for all seasons is any respected person who sticks to his beliefs courageously.

Moby Dick (from Melville's *Moby-Dick*)—In Herman Melville's story, Captain Ahab relentlessly pursued Moby Dick, the whale, which was symbolic. Now Moby Dick has come to represent any monstrous thing we obsessively pursue.

Munchkin (from Baum's *The Wonderful Wizard of Oz*)—L. Frank Baum's characters, the Munchkins, were tiny people. Now people refer to a munchkin as any small person, or an ineffectual, or unimportant person.

LIST 7

(Continued)

Noble Savage (from Rousseau's writings)—This expression, taken from Jean Jacques Rousseau, refers to an uncivilized person who is really more worthy and sensible than some of his "civilized" counterparts.

Oedipus Complex (from Greek mythology, Sophocles' *Oedipus Rex*, and Freud)—The mythological Oedipus killed his father and married his mother (not knowing it was his father and mother at the time). Now an Oedipus complex, coined by Freud, is a child's unusual attachment for a parent of the opposite sex, while being rivals with the parent of the same sex.

Orwellian (after Orwell)—George Orwell's novel *1984* expressed his disillusionment with communism, totalitarianism, and bureaucracy. Today anything Orwellian is bleak and oppressive (most often used to describe a political situation).

Peck's Bad Boy (from Peck's writings and sketches)—George Peck's character was a mischievous boy whose tricks and annoying behavior caused problems and embarrassment to others. In modern use, anyone who causes embarrassment by gauche behavior is a Peck's bad boy.

Peter Principle (from Peter's *The Peter Principle: Why Things Always Go Wrong*)—Laurence J. Peter's book theorized that people tend to rise to their level of incompetence. The same meaning applies today: You do well; you are promoted; but eventually you are promoted to a job you cannot do. This is the Peter Principle.

Peyton Place (from Metalious's *Peyton Place*)—Grace Metalious's novel was about the evil lives lurking beneath the respected people of a community. Now a Peyton Place refers to any situation where shenanigans are going on underneath the surface of respectability.

Pilgrim's Progress (from Bunyan's *Pilgrim's Progress*)—John Bunyan's character, Christian, overcame all obstacles. Today anyone who finds his salvation and overcomes worldly problems is said to have made a pilgrim's progress.

Platonic Love (from Plato's *Symposium*)—The love Plato speaks of is based on mental and spiritual closeness, not sex. Now any strong affinity for another person, usually of the opposite gender, is called platonic love.

Promethean (from Greek mythology, *Aeschylus*, and others)—Prometheus was a Greek god who defied authority and was punished. Prometheus has been alluded to in various ways in literature (sometimes for his defiant attitude, sometimes for the punishment he received, and sometimes as a hero for his independence). Today a Promethean person is anyone who is independent, defiant of authority, and willing to sacrifice for his or her beliefs.

Pygmalion (from Greek mythology, George Bernard Shaw's *Pygmalion*, and Lerner-Lowe's *My Fair Lady*)—The mythological Pygmalion sculpted a statue of the ideal woman and fell in love with it. Any story or situation where a mentor takes on a pupil, remakes the person, then falls in love with the resulting creation is called Pygmalion.

Queeg (from Wouk's *The Caine Mutiny*)—Herman Wouk's character was Captain Queeg, a poor leader who blamed his ineffectiveness on his men. A Queeg has come to mean any petty, incompetent person in a leadership position whom underlings rebel against.

Quixotic (from Cervantes's *Don Quixote*)—Miguel de Cervantes's character, Don Quixote, steadfastly pursued ill-advised causes. Today anyone who does this is called quixotic.

Rube Goldberg (after Goldberg, cartoonist)—Reuben Goldberg created comics of complex machines that did simple things. Thus anyone who makes a simple task seem complicated is a Rube Goldberg.

Runyonesque (after Runyon's characters)—Damon Runyon wrote about the seamier side of New York; his likeable characters were gamblers and scoundrels. We now refer to any underworld person or even a personable or likeable rogue as Runyonesque.

Shangri-La (from Hilton's *Lost Horizon*)—James Hilton portrayed a land of eternal youth and peace in his novel. Now Shangri-la has come to mean any idyllic place.

(The) Shot Heard Round the World (from Emerson's "Concord Hymn")—Ralph Waldo Emerson's poem told of the first shot fired against the British in the Revolutionary War. Now a shot heard round the world refers to any dramatic statement or action that begins something important or greatly influences later events.

Silent Spring (from Carson's *Silent Spring*)—Rachel Carson wrote about the destruction of our environment by the use of herbicides and pesticides, referring to a silent spring without birds, and so on. Now the words refer to any ecological calamity.

Socratic Method (from Socrates/Plato interactions)—Plato's teacher was Socrates. He used a question/answer method of teaching instead of lecture. This method is now referred to as the Socratic Method.

Svengali (from DuMaurier's *Trilby*)—Trilby was George DuMaurier's beautiful female character, who fell under the hypnotic spell of Svengali, a musician who was turning her into a singer. Today anyone who has (or tries to obtain) power over someone else through strength of personality is called a Svengali.

Tabula Rasa (from Latin, "blank slate")—John Locke talked about a student's mind as a "tabula rasa." He meant it was fresh and uninfluenced, a blank slate, as it were, ready to be taught. This expression still means the same today.

Tar Baby (from Harris's *Uncle Remus* tales)—In Joel Chandler Harris's stories, a doll was spread with tar, and the more Br'er Rabbit tried to get free of the tar baby, the more it stuck to him. Now any problem, situation, or person you can't seem to rid yourself of, no matter how hard you try, is called your tar baby.

Trojan Horse (from Homer's *The Iliad* and Virgil's *The Aeneid*)—In these epics, the Greeks conquered Troy by filling a large, wooden horse with their soldiers and tricking the Trojans into letting it into the gates. Now any trick that appears innocent, but allows penetration of an enemy stronghold, is called a Trojan horse.

Tweedledum and Tweedledee (from Carroll's *Through the Looking Glass* and John Byrom's poem)—Lewis Carroll's characters, the Tweedle boys, were twins. John Byrom actually named them Tweedledum and Tweedledee. Today we refer to any two things that are so alike as not to be told apart as Tweedledum and Tweedledee or the Tweedle boys.

Ugly American (from *The Ugly American* by Lederer and Burdick)—In this novel, the protagonist was physically ugly. The phrase, however, has come to mean an American who acts ugly in foreign countries and thus represents Americans poorly.

Utopia (a term made famous by More's *Utopia*)—Sir Thomas More depicted an ideal place or state in this writing. Now utopia is any perfect place, state of being, or government.

Walter Mitty (from Thurber's "The Secret Life of Walter Mitty")—James Thurber's character, Walter Mitty, was a quiet, non-assuming man who had daydreams of grandeur and heroic episodes. A person today who fantasizes about his unrealistic, brave deeds is Mitty-like, Mittyish, or a Walter Mitty.

Willy Loman (from Miller's "Death of a Salesman")—Arthur Miller's play had as its protagonist Willy Loman, a salesman whose life was crumbling about him and who eventually committed suicide. In present use, a Willy Loman is any person who is working hard trying to earn a living, but is not being very successful and is therefore a pathetic figure.

LIST 8

Quotations from Literature

Students of literature should be familiar with these famous quotations. They are in approximate alphabetical order. (See also List 124, Allusions: Shakespearean, and List 158, Biblical Quotations.)

"A book of verses underneath the bough, a jug of wine, a loaf of bread—and thou beside me singing in the wilderness—oh, wilderness were paradise enow!" [enough]—Omar Khayyam's *Rubaiyat*.

"A foolish consistency is the hobgoblin of little minds."—Ralph Waldo Emerson's "Self-Reliance."

"A little learning is a dangerous thing."—Alexander Pope's "An Essay on Criticism," saying that knowing just a little can influence you into dangerous thoughts and acts, while thinking you are being prudent.

"All animals are equal, but some animals are more equal than others."—George Orwell's *Animal Farm*; remark by the pigs who were in control of the others, illustrating hypocrisy of those in power.

"All for one and one for all."—Alexander Dumas's *The Three Musketeers*.

"All is for the best in this best of all possible worlds."—Voltaire's *Candide*, said by Dr. Pangloss.

"A man's a man for a' that [for all that]"—Robert Burns's poem, "Is There for Honest Poverty," reflecting on the fact that a man's station in life is not what makes him a man.

"A man's reach should exceed his grasp."—Robert Browning's poem, "Luria," referring to the idea that a person's goals must be higher than he can ever expect to attain.

"... and therefore never send to know for whom the bell tolls; it tolls for thee."—John Donne's "No Man Is an Island," referring to the fact that anybody's death is a death of part of us and that we all die sometime. Also title of Hemingway novel.

"... an iron curtain has descended across the Continent."—Winston Churchill speech on March 4, 1946.

"A penny saved is a penny earned."—Ben Franklin's *Poor Richard's Almanack*.

"Ask not what your country can do for you; ask what you can do for your country."—John F. Kennedy's inaugural speech.

"A small leak will sink a great ship."—Franklin's *Poor Richard's Almanack*.

"A thing of beauty is a joy forever."—John Keats's poem, "Endymion."

"Beauty is truth, truth beauty—that is all ye know on earth, and all ye need to know."—Keats's "Ode on a Grecian Urn."

"Because I could not stop for death, he kindly stopped for me."—Emily Dickinson's poem "The Chariot."

"But I have promises to keep, and miles to go before I sleep."—Robert Frost in poem, "Stopping by Woods on a Snowy Evening."

"Call me Ishmael!"—Opening Line in Herman Melville's *Moby-Dick*.

"Candy is dandy, but liquor is quicker."—Ogden Nash's poem, "Reflections on Ice-Breaking."

"Catch-22"—Joseph Heller's novel by same name, now refers to any situation in which you are thwarted either way you go.

"Cogito, ergo sum [I think; therefore I am]"—René Descartes (French philosopher).

"Come live with me and be my love."—Christopher Marlowe's poem, "The Passionate Shepherd to His Love."

"Death, be not proud, though some have called thee mighty and dreadful, for thou art not so;"—John Donne's poem, "Death."

"Do not go gentle into that good night . . . Rage, rage against the dying of the light."—Dylan Thomas's poem, "Do Not Go Gentle into That Good Night," talking to his father, who is dying.

"Drink to me only with thine eyes."—Ben Jonson's poem, "To Celia."

"East is east, and west is west, and never the twain shall meet."—Rudyard Kipling's poem, "Ballad of East and West," referring to opposites that will never reconcile.

"Elementary, my dear Watson."—Arthur Conan Doyle's Sherlock Holmes character said this to Watson in "The Crooked Man," referring to conclusions that seemed obvious to Holmes, but obscure to Watson.

"Far from the madding crowd's ignoble strife their sober wishes never learned to stray."—Thomas Gray's poem, "Elegy Written in a Country Churchyard," referring to the dead people being far from the frantic life of the living. Also title of Thomas Hardy novel.

"Four score and seven years ago our fathers brought forth upon this continent a new nation."—Abraham Lincoln from his "Gettysburg Address."

"Full many a flower is born to blush unseen and waste its sweetness on the desert air."—Thomas Gray's poem, "Elegy Written in a Country Churchyard," referring to the fact that many people go to their graves without ever showing (or others knowing) their hidden talents.

"Gather ye rosebuds while ye may."—Robert Herrick's "To the Virgins, to Make Much of Time," telling young people to take advantage of their youth.

"Give me your tired, your poor, your huddled masses yearning to breathe free, the wretched refuse of your teeming shore."—Emma Lazarus's "The New Colossus" on base of Statue of Liberty.

"God bless us, every one!"—Closing phrase in Charles Dickens's *A Christmas Carol*, said by Tiny Tim.

"God's in his heaven—all's right with the world."—Robert Browning's poem, "Pippa Passes."

"Good fences make good neighbors."—Robert Frost's poem, "Mending Wall."

"Had we but world enough, and time, this coyness, lady, were no crime."—Andrew Marvell's poem, "To His Coy Mistress," referring to the lady's reluctance to have sex with him.

"Happy families are all alike; every unhappy family is unhappy in its own way."—Leo Tolstoy's *Anna Karenina*.

"He who, mixing grave and gay, can teach and yet give pleasure, gains a vote from each."—Horace's "De Arte Poetica," explaining that poetry should offer both pleasure and instruction.

"Home is the sailor, Home from the sea, and the hunter home from the hill."—Robert Louis Stevenson's "Requiem."

"How do I love thee? Let me count the ways."—Elizabeth Barrett Browning's "Sonnets from the Portuguese."

"I am the master of my fate; I am the captain of my soul."—William Ernest Henley's poem, "Invictus."

"I celebrate myself, and sing myself."—Walt Whitman's *Song of Myself*.

"I have a dream."—Martin Luther King Jr.'s speech, August 1963.

"I have nothing to offer, but blood, toil, tears, and sweat."—Winston Churchill's speech, May 13, 1940, House of Commons, London, England.

LIST 8

(Continued)

"I'm nobody! Who are you? Are you a nobody, too?"—Emily Dickinson's untitled poem written in 1890.

"In Flanders fields the poppies blow, Between the crosses row on row."—John McCrae's poem by same title, referring to the World War I dead.

"I think that I shall never see a poem lovely as a tree."—Joyce Kilmer's poem, "Trees."

"It is a far, far better thing I do, than I have ever done."—Charles Dickens's *A Tale of Two Cities*, said by a character about to lay down his life for another.

"It was the best of times, it was the worst of times."—Dickens's opening line in *A Tale of Two Cities*, referring to the days of the French Revolution.

"I wandered lonely as a cloud."—William Wordsworth's poem, "Daffodils."

"Let him now speak, or else hereafter forever hold his peace."—Book of Common Prayer of the Anglican church.

"Listen my children, and you shall hear of the midnight ride of Paul Revere."—Henry Wadsworth Longfellow's poem, "Paul Revere's Ride," which tells about Paul's ride on horseback to warn the Americans that the British troops were coming.

"Nobody dast blame this man. A salesman is got to dream, boy. It comes with the territory."—Arthur Miller's *Death of a Salesman*, said by a friend of main character after Willy Loman's suicide.

"No man is an island"—John Donne's poem, "Devotions upon Emergent Occasions," meaning no man lives alone without being affected and affecting others.

"Off with her head! Off with his head!"—Lewis Carroll's *Alice's Adventures in Wonderland*, repeated by the Queen of Hearts.

"Oh, wad some pow'r the giftie gie us, To see oursels as ithers see us!"—Robert Burns's poem, "To a Louse."

"One if by land, two if by sea."—Signal (number of lamps) that the British are coming in Longfellow's poem, "Paul Revere's Ride."

"Open, sesame!"—Magic words to open door of thieves in "Ali Baba and the Forty Thieves," from *Arabian Nights*.

"Poems are made by fools like me, But only God can make a tree."—Joyce Kilmer's poem, "Trees."

"Rose is a rose is a rose."—Gertrude Stein inferring in "Sacred Emily" that some beautiful things simply defy description; they just *are*.

"Ships that pass in the night, and speak each other in passing."—Longfellow's poem, "Elizabeth," referring to two people whose lives only passively connect with a look or word, then go their separate ways.

"Shoot, if you must, this old gray head, but spare your country's flag."—John Greenleaf Whittier's poem, "Barbara Frietchie," referring to ninety-year-old Frietchie, who allegedly told the Confederate troops who shot her flag, they should have shot her instead.

"That government is best which governs least."—Thoreau's "Civil Disobedience."

"The best laid schemes o' mice an' men gang aft a-gley [go oft astray]."—Robert Burns's poem, "To a Mouse."

"The female of the species is more deadly than the male."—Kipling's poem, "The Female of the Species."

"Theirs not to reason why, Theirs but to do and die."—Alfred, Lord Tennyson's "Charge of the Light Brigade," referring to the cavalry going up against fierce odds.

"The land was ours before we were the land's."—Robert Frost's poem, "The Gift Outright."

"The mass of men lead lives of quiet desperation."—Henry David Thoreau's *Walden*.

"The only thing we have to fear is fear itself."—Franklin Delano Roosevelt's inaugural address on March 3, 1933.

"The paths of glory lead but to the grave."—Thomas Gray's poem, "Elegy Written in a Country Churchyard," saying that everyone ends up dead, regardless of accomplishments in life.

"The reports of my death are greatly exaggerated."—Mark Twain (Samuel Langhorne Clemens) in a message to newspapers in the United States after they published information about his death.

"The world is too much with us."—William Wordsworth's poem, referring to the idea that we are too caught up in the trivial things of the world and unaware of nature.

"There is no frigate like a book to take us lands away."—Emily Dickinson's poem, "There Is No Frigate Like a Book."

"There is no joy in Mudville—mighty Casey has struck out."—Ernest Lawrence Thayer's poem, "Casey at the Bat," referring to conceited baseball player, Casey, who lost the game.

"They also serve who only stand and wait."—John Milton's poem, "On His Blindness," indicating that he can serve humanity despite his blindness.

"Things fall apart; the center cannot hold . . ."—William Butler Yeats' "The Second Coming."

"Those who cannot remember the past are condemned to repeat it."—Line from *The Life of Reason: Reason in Common Sense, Volume One*, by George Santayana.

"'Tis better to have loved and lost than never to have loved at all."—Alfred, Lord Tennyson's lines from "In Memoriam," referring to the loss of a close friend.

"To be great is to be misunderstood."—Ralph Waldo Emerson's "Self Reliance."

"Trust thyself."—Emerson's "Self Reliance."

"Two roads diverged in a wood, and I—I took the one less traveled by, and that has made all the difference."—Robert Frost in poem, "The Road Not Taken."

"Was this the face that launched a thousand ships?"—Christopher Marlowe's Doctor Faustus in play of same name says this in reference to Helen of Troy and the ships of the Trojan War.

"Water, water, everywhere nor any drop to drink."—Samuel Taylor Coleridge's poem, "The Rime of the Ancient Mariner," said by the sailor becalmed in salt water.

"We hold these truths to be self-evident: that all men are created equal."—Declaration of Independence of the United States.

"We, the people of the United States, in order to form a more perfect union . . ."—Preamble to the Constitution of the United States.

"What happens to a dream deferred? Does it dry up like a raisin in the sun?"—Langston Hughes's poem. Also title of play by Lorraine Hansberry.

"Whoso would be a man must be a nonconformist."—Emerson's "Self Reliance."

"Yesterday, December 7, 1941—a date which will live in infamy. . ."—Franklin Delano Roosevelt speaking about Pearl Harbor attack by the Japanese.

"You're a better man than I am, Gunga Din!"—Rudyard Kipling's poem, "Gunga Din."

LIST 9

Influential Writers from Around the World

All the following writers and works profoundly influenced the thinking of the world and helped shape culture as we know it today. Any serious student of literature should be acquainted with all of them. These influential authors are listed in alphabetical order, along with selected major works. For an historical perspective, see lists of literary, dramatic, and other events for various time periods in Section VIII, Literary Periods . . . Into One Era and Out the Other.

Aeschylus—Ancient Greek poet considered to be the founder of tragedies

Aesop—Ancient Greek wrote fables

Aesop's Fables

Andersen, Hans Christian—Danish author wrote fairy tales

The Emperor's New Clothes; The Princess and the Pea; The Ugly Duckling

Aquinas, Thomas—Italian philosopher/priest wrote analyses and arguments to prove God's existence and show compatibility between philosophy and religion

Summa Theologica

Arabian Nights (collection of Persian folktales, also called *The Thousand and One Nights*)

Aristophanes—Greek playwright wrote comedies

The Clouds; Lysistrata

Aristotle—Greek philosopher

Rhetoric; Poetics; Metaphysics; Politics

Augustine, St.—Roman Catholic saint and writer

The City of God; The Confessions (autobiography)

Balzac, Honoré de—French author showed life in early 19th-century France in series of novels

The Human Comedy; Pere Goriot

Baudelaire, Charles—French poet, author of beautiful, but morbid poetry

The Flowers of Evil

Beckett, Samuel—Irish playwright

Waiting for Godot

Beti, Mongo—Satirical novelist from Cameroon

Remember Ruben Lament for an African Pol; Mission to Kala

Bible (Christian sacred book containing Old Testament and New Testament)

Blok, Aleksandr—Russian symbolist poet

Beautiful Lady; The Twelve (epic)

Blasco Ibáñez, Vicente—Spanish novelist

The Four Horsemen of the Apocalypse (about World War I)

Cananova, Giovanni Jacopo—Italian author famous for amorous adventures

Memoirs

Cavafy, C. P.—Greek/Egyptian poet

Poems

Cervantes, Miguel de—Spanish author

Don Quixote

Césaire, Aimé—Latin American poet, playwright, and essayist

“Return to My Native Land” (poetry); “Ferrements” (poetry); *A Season in the Congo* (play); *The Tragedy of King Christophe* (play)

Chaucer, Geoffrey—British poet of medieval England

Canterbury Tales

Chekhov, Anton—Russian short story writer and playwright

The Cherry Orchard (play); *The Three Sisters* (play)

Collodi, Carlo—Italian writer about the puppet who was brought to life, but whose nose grew every time he told a lie

The Adventures of Pinocchio

Confucius—Chinese ethical teacher urged system of morality and social justice; source of The Sayings of Confucius

The Confucian Analects

Copernicus, Nicolaus—Polish astronomer wrote of his revolutionary theories that the earth was not the center of the universe

On the Revolution of Heavenly Bodies

Dante Alighieri—Italian author wrote epic about Hell, Heaven, and Purgatory

The Divine Comedy

Darwin, Charles—British scientist wrote about theory of evolution

Origin of Species; *The Voyage of the Beagle*

De La Fontaine, Jean—French writer of fables with animal characters

Fables

Descartes, René—French philosopher, mathematician, scientist; founder of modern philosophical rationalism and analytic geometry

Discourse on Method; *Principles of Philosophy*

Dostoevski, Fëdor—Russian author

The Brothers Karamazov; *Crime and Punishment*

Dumas, Alexander—French author

The Three Musketeers

Einstein, Albert—German-Swiss physicist wrote about theory of relativity and made atom-splitting and atom bomb possible

Relativity: The Special and General Theories

Emerson, Ralph Waldo—American essayist encouraged independent thinking

Self Reliance; *The American Scholar*

Euripides—Ancient Greek tragedy writer

Bacchae; *Medea*; *The Trojan Women*

Flaubert, Gustave—French author

Madame Bovary

Frank, Anne—Autobiographical diary written while hiding from Nazis during war (1942–1944)

The Diary of a Young Girl

LIST 9

(Continued)

Franklin, Benjamin—American essayist, politician, and scientist wrote of his life and inspired others

Autobiography; Poor Richard's Almanack

Freud, Sigmund—Austrian doctor wrote about dream analysis and the conflicts between individual freedom and society's needs

The Interpretation of Dreams; Civilization and Its Discontents

Goethe, Johann Wolfgang—German novelist and dramatist

The Sorrows of Young Werther (novel); *Faust* (play)

Grimm, Jacob, and Grimm, Wilhelm (The Brothers Grimm)—German brothers wrote fairy tales

Grimms' Fairy Tales (includes "Hansel and Gretel," "Little Red Riding Hood," "Rumpelstiltskin," "Snow White and the Seven Dwarfs," and others)

Hamsun, Knut—Norwegian realistic novelist; won Nobel Prize

Hunger; Pan; The Growth of the Soil

Hobbes, Thomas—British philosopher and writer

Leviathan

Homer—ancient Greek author/poet

Iliad (story of Trojan War); *Odyssey* (story of Odysseus' return to Ithaca after Trojan War)

Hugo, Victor—French writer

Les Misérables; The Hunchback of Notre Dame

Ibsen, Henrik—Norwegian author and playwright wrote on politics and the social condition

A Doll's House (play about woman treated like a doll who leaves to begin a new life on her own); *Ghosts; An Enemy of the People; Hedda Gabler*

Joyce, James—Irish writer

Ulysses

Kafka, Franz—Austrian writer

The Metamorphosis; The Trial

Khayyám, Omar—Persian poet

Rubaiyat

Kierkegaard, Søren—Danish philosopher criticized Christianity; originator of existentialism

Fear and Trembling; The Concept of Dread; Either/Or; Concluding Unscientific Postscript

Lao-Tzu—Chinese philosopher and founder of Taoism

Tao-te Ching

Laye, Camara—Guinean novelist

The African Child; The Radiance of the King; The Guardian of the Word

Machiavelli, Niccolo—Italian philosopher and writer wrote that it was all right to get and keep power by trickery and ruthlessness

The Prince

Mann, Thomas—German novelist

The Magic Mountain; Death in Venice

Marx, Karl—German communist wrote about the conflicts between the social classes and advocated revolution

Communist Manifesto

Mauriac, François—French novelist; important Catholic writer; Nobel Prize winner

Vipers' Tangle; The Lamb

Mill, John Stuart—English philosopher and essayist on political freedom

On Liberty

Milton, John—British poet, essayist; wrote epic poetry, sonnets

“On the Morning of Christ’s Nativity”; “Areopagitica”; “Paradise Regained”; “Samson Agonistes”

Molière (Jean Baptiste Poquelin)—French playwright

The Misanthrope; Tartuffe

Montaigne, Michel de—French writer; made the essay an important literary form

Essays

More, Sir Thomas—British writer disguised his social commentary by depicting travel to a fictitious, ideal place with no poverty or suffering

Utopia

Newton, Sir Isaac—British scientist and mathematician began age of scientific experimentation

Philosophiae Naturalis Principia Mathematica (Principia)

Nietzsche, Friedrich—German philosopher; influential critic of his culture

The Birth of Tragedy; Thus Spake Zarathustra; Beyond Good and Evil

Ovid—Ancient Roman poet wrote stories from mythology

“Metamorphoses”; “The Art of Love”

Paine, Thomas—English-American philosopher wrote on need for separation from England and spurred colonists to settle in America

Common Sense

Pasternak, Boris—Russian novelist

Dr. Zhivago

Plato—Greek philosopher

Republic (about the ideal government); *Symposium* (about what love is like)

Plutarch—Greek biographer wrote about Greek and Roman rulers and evaluated their deeds, ethics, and personalities

Lives

Proust, Marcel—French author of a series of novels

Remembrance of Things Past

Rabelais, François—French writer

Gargantua and Pantagruel

Remarque, Erich Maria—German novelist wrote of the horrors of war

All Quiet on the Western Front

Rousseau, Jean Jacques—French philosopher and writer

Confessions (autobiography); *Emile* (influenced education); *The Social Contract* (about ideal governmental state)

Sartre, Jean-Paul—French philosopher

Being and Nothing; No Exit (play)

LIST 9

(Continued)

- Sembene, Ousmane**—Senegalese writer and filmmaker
The Black Docker; God's Bit of Wood; "Black Girl"
- Senghor, Leopold Sédar**—Senegalese writer and poet
Songs of the Shade (poetry); *Ethiopiques* (poetry); *On African Socialism* (prose)
- Shakespeare, William**—British dramatist and poet
 Plays (comedies, tragedies, histories); wrote 154 sonnets; influenced English speech; one of greatest writers of all time
- Shaw, George Bernard**—British playwright; critic; social reformer
Candida; Caesar and Cleopatra; Androcles and the Lion; Pygmalion
- Solzhenitsyn, Alexander**—Russian writer critical of Soviet Union
One Day in the Life of Ivan Denisovich; The Gulag Archipelago
- Sophocles**—Ancient Greek writer of plays
Antigone; Oedipus Rex
- Stowe, Harriet Beecher**—American novelist contributed to abolition of slavery
Uncle Tom's Cabin
- Thoreau, Henry David**—American individualist wrote of government being best when it ruled the least
Civil Disobedience; Walden
- Tolstoy, Leo**—Russian novelist
Anna Karenina (heroine commits adultery, then suicide); *War and Peace* (Russian family life during Napoleonic wars)
- Toynbee, Arnold**—British historian and professor wrote about the development and decline of civilizations
A Study of History (twelve volumes)
- Valéry, Paul**—French poet, essayist, and critic influenced later poetry
The Graveyard by the Sea (poetry); *An Evening with Mr. Teste* (prose); *Varietes* (five volumes of essays)
- Verne, Jules**—French author; "father of science fiction"
Around the World in Eighty Days; Twenty Thousand Leagues Under the Sea; From the Earth to the Moon; Journey to the Center of the Earth
- Virgil**—Wrote Latin epic of Aeneas's adventures after Trojan War
The Aeneid
- Voltaire (François Arouet)**—French novelist/philosopher whose main character in novel below reflects optimism despite serious obstacles
Candide
- Wyss, Johann**—Swiss novelist imitated DeFoe's *Robinson Crusoe*
The Swiss Family Robinson
- Yeats, William Butler**—Irish playwright, poet; founded Abbey Theatre in Dublin
The Countess Cathleen (play); *Last Poems; The Wanderings of Oisín; The Wild Swans at Coole; The Tower* (poems)
- Zola, Émile**—French essayist criticized the French government
J'accuse

LIST 10

Famous Characters from Literature

See also List 7, Allusions: Literary; List 53, Gods and Goddesses; List 54, Mythological and Legendary Characters; List 124, Allusions: Shakespearean; and List 157, Biblical Allusions.

Ahab, Captain—Main character in Herman Melville's *Moby-Dick*, who is very eager to get revenge and intent on capturing the whale.

Aladdin—A character in *Arabian Nights*. Whenever Aladdin rubbed his lamp, a genie would appear and give him anything he wished.

Alice—Main character in Lewis Carroll's *Alice in Wonderland* and *Through the Looking Glass*.

Antonio—Male character in William Shakespeare's *The Merchant of Venice*, who is asked to give a pound of flesh to repay his debt to Shylock, the money-lender.

Antony, Mark—Character in Shakespeare's *Antony and Cleopatra* and also *Julius Caesar*.

Baba, Ali—Protagonist, who opens the cave of gold, saying, "Open, Sesame," in *Arabian Nights* tale, "Ali Baba and the Forty Thieves."

Babar—Elephant character in several books by Jean de Brunhoff and Laurent de Brunhoff, French authors.

Babbitt—Main character (real estate agent) in book of same title by Sinclair Lewis. He put money before all else and was a boorish person.

Beast—Ugly male character in *Beauty and the Beast*, who is kind and loving despite his appearance. Finally turns into a prince and marries Beauty.

Beauty—Beautiful female character in *Beauty and the Beast*, who falls in love with Beast.

Beowulf—Main character in 8th-century epic of the same name; slew Grendel, the monster, but was killed by a dragon.

Black Beauty—Horse in Anna Sewell's famous story by that name.

Bones, Brom—Ichabod Crane's rival for the love of a young lady in Washington Irving's *The Legend of Sleepy Hollow*. Scares Ichabod.

Br'er Fox—Recurring fox character in Joel Chandler Harris's Uncle Remus stories. Usually loses out to Br'er Rabbit.

Br'er Rabbit—Recurring rabbit character in Harris's Uncle Remus stories. Usually manages to outfox Br'er Fox.

Brothers Karamazov, The—Brothers in Fëdor Mikhailovich Dostoevski's novel by the same name are Ivan, Alyosha, Smerdyakov, and Dmitri. Dmitri is accused of killing his father.

Brutus—Character in Shakespeare's *Julius Caesar*.

Bumppo, Natty—Main character in James Fenimore Cooper's *The Leatherstocking Tales*, who adopts the Indian way of life.

Butler, Rhett—Male character in Margaret Mitchell's *Gone With the Wind*, who is Scarlett's third, and equally manipulative husband.

Casey—Male baseball player from Ernest Lawrence Thayer's poem, "Casey at the Bat," who strikes out in ninth inning.

Catherine—Female character in Emily Brontë's *Wuthering Heights*, who is the object of Heathcliff's obsessive love.

LIST 10

(Continued)

Cheshire Cat—Cat from Carroll's *Alice in Wonderland* that can disappear with just his grin remaining. Now denotes anybody with a huge smile on his or her face.

Chicken Little—Chicken character in a story, who tells everyone the sky is falling because she got hit on the head with an acorn. The animals believe her, set out to tell the king, but are ambushed on the way and eaten by a fox.

Christian—Main male character in John Bunyan's allegory, *The Pilgrim's Progress*.

Cid, El—Hero of 12th-century Spanish epic *Poem of the Cid*.

Cinderella—Girl from *Cinderella*. Has two mean stepsisters and an uncaring stepmother. When the prince comes looking for person who lost her slipper (shoe), it only fits Cinderella.

Cleopatra—Character in Shakespeare's *Antony and Cleopatra*; Queen of Egypt.

Copperfield, David—Main character in Charles Dickens's novel by same name, largely autobiographical; story shows cruel treatment of children in Britain.

Cordelia—Character in Shakespeare's *King Lear*; only one of Lear's daughters who is sincere about her love for him.

Cowardly Lion—Character from L. Frank Baum's *The Wonderful Wizard of Oz*, who is seeking courage from the wizard.

Crane, Ichabod—Main character in Washington Irving's *The Legend of Sleepy Hollow*. He is a long, lanky schoolteacher frightened by the Headless Horseman (put in his path by a rival for his girlfriend).

Cratchit, Bob—Character in Dickens' *Christmas Carol*, who worked for Scrooge and was Tiny Tim's father.

Crusoe, Robinson—Main character from Daniel Defoe's book of same name, who was shipwrecked on a island and survived for years.

D'Artagnan—Main character in Alexander Dumas's *The Three Musketeers*, about friends, who perform daring deeds.

Desdemona—Wife of Othello in Shakespeare's play by same name. Killed by Othello when he thinks she is unfaithful to him.

Dorothy—Main character in Baum's *The Wonderful Wizard of Oz* who, with three friends and her dog Toto, finds herself in an enchanted kingdom. Her last name is Gale.

Dracula, Count—Vampire in Bram Stoker's novel.

Dwarfs, Seven—Happy, Bashful, Dopey, Sneezy, Grumpy, Doc, and Sleepy are the seven dwarfs named in the Walt Disney film, *Snow White*, based on an earlier fairy tale called "Snow White."

Emile—Boy in Jean Jacques Rousseau's book by same name, which tells how a boy should be educated.

Fagin—Character in Dickens's *Oliver Twist*, who teaches Oliver and others how to pick-pocket.

Falstaff—Shakespeare's character in *Henry IV* and other plays; a lovable rogue.

Faust—Legendary magician and alchemist written about by Christopher Marlowe and Johann Wolfgang Goethe in plays and also appearing as a character in opera.

Figaro—Spanish barber in operas and plays such as Wolfgang Mozart's *The Marriage of Figaro* and Antonio Rossini's *The Barber of Seville*.

Finn, Huckleberry—Main character, an orphan boy in Mark Twain's novel, *The Adventures of Huckleberry Finn*, who has a series of adventures with a runaway slave.

Fogg, Phineas—Character in Jules Verne's *Around the World in Eighty Days*.

Frankenstein, Dr. Victor—Doctor/scientist in Mary Wollstonecraft Shelley's *Frankenstein*, who creates the monster.

Friday—Sidekick to Daniel Defoe's Robinson Crusoe in book by same name. Now refers to anyone's "right-hand" male or female indispensable helper.

Gatsby, Jay—Male lead character in F. Scott Fitzgerald's *The Great Gatsby*, who tries to get back his former sweetheart after he becomes a wealthy man.

Goldilocks—Main female character of *Goldilocks and the Three Bears*. Goes to bears' house, tries out their things, and is discovered sleeping in baby bear's bed.

Goody Two-Shoes—Character in book by same name by Oliver Goldsmith about a poor girl, given shoes, who became very happy.

Gradgrind—Utilitarian and practical character in Dickens's *Hard Times*, who comes to see the error of his ways.

Gretel—Female character in fairy tale who, with brother, Hansel, wandered in woods, found gingerbread house owned by a witch, but got out of her clutches by outwitting her.

Grinch, The—Dr. Seuss's miserly character in *How the Grinch Stole Christmas*. Now anyone who spoils fun for others is a grinch.

Gulliver—Main character in Jonathan Swift's *Gulliver's Travels*, travels to four fictitious places as Swift mocks human frailties.

Hamlet—Main character in Shakespeare's play by same name, who avenges his father's murder by killing his uncle.

Hansel—Male character in fairy tale who, with sister Gretel, wandered in woods, found gingerbread house owned by a witch, but got out of her clutches by outwitting her.

Hawkins, Jim—Boy in Robert Louis Stevenson's *Treasure Island*, who puts a monkey wrench in the plans of the pirates.

Heathcliff—Male character in Emily Brontë's *Wuthering Heights*, who is obsessed with his love of Catherine.

Heep, Uriah—Blackmailer in Dickens's *David Copperfield*.

Holmes, Sherlock—Cunning, clever detective character in a series of stories by Sir Arthur Conan Doyle, who always picks up on remote clues and solves the most difficult mysteries.

Hood, Robin—Legendary English outlaw who stole from the rich to give to the poor.

Hook, Captain—Evil pirate leader in James Barrie's *Peter Pan*, who had a hook for a hand because of a crocodile encounter.

Humpty Dumpty—Character of a nursery rhyme; also met by Alice in her adventures in Carroll's *Through the Looking Glass*. Humpty Dumpty is an egg.

Hyde, Mr.—Evil character in Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. Hyde is really Dr. Jekyll under the influence of potions and represents the evil side of Jekyll's personality.

Iago—Male soldier in Shakespeare's *Othello*, who tricks Othello and begins a tragic chain of events.

Jane—Female character in series of books by Edgar Rice Burroughs; also comic book and movie heroine (loved one of Tarzan).

Jeeves—Butler or servant in P. G. Wodehouse's writings.

LIST 10

(Continued)

Jekyll, Dr.—Good character in Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, who turns into evil Mr. Hyde after he experiments on himself. People now refer to a Jekyll and Hyde as someone with a split personality.

Jim—Black slave who accompanies Huckleberry Finn in his adventures in Twain's novel, *The Adventures of Huckleberry Finn*.

Juan, Don—Character in Lord Byron poem and also George Bernard Shaw's play, *Man and Superman*; notorious woman-chaser.

Juliet—Female leading character in Shakespeare's *Romeo and Juliet*, who was in love with Romeo, but their families were enemies.

Knight, White—Character in Carroll's *Through the Looking Glass*.

Legree, Simon—Mean slave driver in Harriet Beecher Stowe's *Uncle Tom's Cabin*.

Lennox, Mary—Female main character in Frances Hodgson Burnett's *The Secret Garden*. Spends unpleasant childhood until she arrives in England and finds and tends garden.

Little John—One of Robin Hood's faithful men.

Little Red Riding Hood—Fairy tale heroine, who dressed in red cape and hood, went to grandmother's house, and was tricked by a wolf pretending to be her grandmother.

Loman, Willy—Main character in Arthur Miller's *Death of a Salesman*, telling of his feelings of uselessness and his suicide.

Long John Silver—Pirate from Stevenson's *Treasure Island*, who is searching for the treasure.

Macbeth—Main character in Shakespeare's play by same name; with his wife's help, murders king to claim throne for himself.

Malaprop, Mrs.—Character in Richard Sheridan's *The Rivals*, who keeps mixing up similar words. Today we refer to any mix-ups in speech as malapropisms.

March Hare—Character in Carroll's *Alice's Adventures in Wonderland*.

Meg, Jo, Beth, Amy—Four sisters, main characters in Louisa May Alcott's *Little Women*.

Micawber—Secondary character in *David Copperfield*, the semi-autobiographical tale by Dickens.

Mitty, Walter—Character in James Thurber's *The Secret Life of Walter Mitty*, who lives a fantasy life because his own life is so boring.

Mother Goose—Old children's nursery rhymes attributed to her.

Mowgli—The Indian boy, who wanders away from his family and is raised by a pack of wolves in Rudyard Kipling's *Jungle Book*.

O'Hara, Scarlett—Manipulative female character in Mitchell's *Gone With the Wind*.

Othello—Main character in Shakespeare's play by same name. The protagonist kills his wife, thinking she had been unfaithful; then kills himself with remorse when he realizes he has been tricked by Iago.

Pan, Peter—Main character in Barrie's play by same name. Peter goes to a country where children never have to grow up.

Panza, Sancho—Sidekick to Don Quixote in book of same name by Miguel Cervantes. He is the opposite of Quixote.

Pickwick, Samuel—Character from Dickens's *The Pickwick Papers*, who used words in strange ways.

Pied Piper of Hamelin, The—Main character in Robert Browning's poem by the same name (and also hero of folktale), who plays his flute and lures all the rats from town. When the people fail to pay him his due, he enchants all the children from the town the same way.

Pinnocchio—Wooden puppet in Carlo Collodi's story of the same name, whose nose grows longer every time he lies. He wants to be a real person.

Pip—Nickname of boy in Dickens's *Great Expectations*, who leaves his real friends because he is consumed with ambition. Full name is Philip Pirrip.

Pollyanna—Main female character in Eleanor Porter's book by the same name. Pollyanna has many rough times, but manages to remain happy and cheerful.

Portia—Female character in Shakespeare's *The Merchant of Venice*, who saves Shylock from having to pay the utmost price for his debt.

Prospero—Main character in Shakespeare's *The Tempest*, who is banished to an island and rules with magic.

Prynne, Hester—Female character in Nathaniel Hawthorne's *The Scarlet Letter*, who is convicted of adultery and has to wear a red letter "A" on her dress to show others she is guilty of adultery.

Puck—Mischievous fairy in Shakespeare's *A Midsummer Night's Dream*.

Puss in Boots—Fairy-tale cat, who wore red boots and through a series of clever tricks gained the favor of the king and the princess's hand for his master.

Quasimodo—Hunchback bell-ringer in Victor Hugo's *The Hunchback of Notre Dame*.

Quixote, Don—Main adventurer in Cervantes's book of same name; makes a fool of himself on many of his escapades.

Rapunzel—Female fairy-tale character given to a witch when she was twelve years old; her hair was so long and golden, the witch (and also the prince) climbed up into the castle tower on it; after several misfortunes, the prince and Rapunzel lived happily ever after.

Remus, Uncle—Black storyteller in Harris's *Uncle Remus Stories*. He tells stories about real life using animal characters.

Robin, Christopher—Male character in series of A. A. Milne's books about Winnie-the-Pooh.

Roland, Childe (Rowland, Childe)—King Arthur's youngest son, who with the help of the magic of Merlin, the magician, searched and found his sister, Burd Ellen, and brought her out of the spell and back home.

Romeo—Male leading character in Shakespeare's *Romeo and Juliet*, who was in love with Juliet, but their families were enemies.

Rumpelstiltskin—Dwarf from story by same name, who helps the princess spin straw into gold.

Samsa, Gregor—Character in Franz Kafka's "The Metamorphosis," who is changed into a giant insect.

Sawyer, Tom—Male main character in Twain's *The Adventures of Tom Sawyer*, who gets into one scrape after another.

Scarecrow—Character in Baum's *The Wonderful Wizard of Oz*, who is seeking brains from the wizard.

Scheherazade—Queen in *Arabian Nights*, who told 1,001 stories to her husband, the king.

Scrooge, Ebenezer—Miserly man from Dickens's *A Christmas Carol*, who always said, "Bah, humbug" when people wished him a happy Christmas. Has a change of heart about Christmas after three scary visits from spirits who show his life, past, present, and future.

LIST 10

(Continued)

Sharp, Becky—Main female character in William Makepeace Thackeray's *Vanity Fair*, who gets wealth and power by any means she can.

Shylock—Character in Shakespeare's *The Merchant of Venice*, who is a gluttonous money-lender and demands impossible paybacks.

Sinbad the Sailor—Main character in the *Arabian Nights* story entitled "The History of Sinbad the Sailor."

Sleeping Beauty—Princess in fairy tale by same name. She is put under a spell to sleep for one hundred years, but when a handsome prince kisses her, it breaks the spell.

Snow White—Main female character in *Snow White and the Seven Dwarfs*. Tries to escape wicked stepmother who poisons her.

Superman—Male comic book hero adapted for radio, television, and movies. Superman can do super-human things: fly, "run faster than a speeding bullet," and "leap tall buildings in a single bound." He fights crime and injustice wherever he can.

Tarzan—Male comic book and movie hero who was raised with apes in an African jungle, based on books by Edgar Rice Burroughs. He is kind and strong and mates with Jane.

Thatcher, Becky—Tom Sawyer's sweetheart in Twain's *The Adventures of Tom Sawyer*.

Thumb, Tom—Tiny boy no bigger than a thumb, who never gets any larger. Male character in fairy tale of same name and other tales.

Tin Woodman—Character from Baum's *The Wonderful Wizard of Oz*, who is seeking a heart from the wizard.

Tinkerbell—Fairy character in Barrie's *Peter Pan*; teaches Peter to fly.

Tiny Tim—Little, crippled boy from Dickens's *A Christmas Carol* who is helped by Ebenezer Scrooge.

Toad, Mole, Rat, Badger—Four characters from Kenneth Graham's *Wind in the Willows*.

Tom, Uncle—Passive, male, black slave in Stowe's *Uncle Tom's Cabin*.

Tuck, Friar—One of Robin Hood's faithful men.

Tweedledum and Tweedledee—Comical twins from Carroll's *Through the Looking Glass*.

Twist, Oliver—Male lead character in Dickens's book of same name. Grows up without his parents, goes to workhouse, is abused, runs away, joins gang, but eventually turns out all right.

Van Winkle, Rip—Character in Washington Irving's story by same name, who goes hunting, falls asleep for twenty years, and returns home to find no one recognizes him.

Watson, Dr.—Sherlock Holmes's sidekick in Sir Arthur Conan Doyle's series of murder mysteries.

White Rabbit—Character in Carroll's *Alice's Adventures in Wonderland*.

Winnie-the-Pooh—Toy bear in series of Milne's books.

Wizard of Oz—Character from Baum's *The Wonderful Wizard of Oz*, who pretends to be brave and powerful and to give Dorothy and her friends what they are seeking.

LIST 11

Fictional Places in Literature

Atlantis—Legendary island in the Atlantic Ocean.

Avalon—Island where King Arthur went near the end of his life.

Avonlea—Setting in Lucy Maud Montgomery's *Anne of Avonlea*.

Blefuscu—Island north of Lilliput where enemies of Lilliputians of Jonathan Swift's *Gulliver's Travels* lived. Symbolically means France.

Brobdingnag—Place in Swift's *Gulliver's Travels* where the people are seventy feet tall.

Camelot—Legendary site in England where King Arthur and Knights of the Round Table met. Now refers to any ideal spot or situation.

Elysian Fields—Where the souls of good people went after their death. Now Elysian Fields refer to any place of great happiness.

Forest of Arden—Setting of play, *As You Like It*, by Shakespeare.

Forest of Birnam—Place in Shakespeare's *Macbeth* where Macbeth's enemies cut branches from the trees to disguise themselves.

Gomorrah—Biblical city destroyed because its people were evil.

Hogwarts—School of witchcraft and wizardry in Harry Potter series by J. K. Rowling.

Hundred-Acre Wood—Where A. A. Milne's characters, Winnie-the-Pooh, Piglet, Tigger, and Eeyore, lived and played.

Lilliput—Place of little people six inches tall that Gulliver of Jonathan Swift's *Gulliver's Travels* visited. People now refer to anything very tiny as lilliputian. Lilliput symbolically represents England.

Middle Earth—Place inhabited by hobbits, small human-like characters with sociable, rabbit-like behaviors, created by J.R.R. Tolkien in his book, *The Hobbit*.

Mirkwood—Place where hideous spiders held terror for the hobbits in Tolkien's *The Hobbit*.

Mount Olympus—Legendary home of the Greek and Roman Gods.

Mudville—City where Casey, from Ernest Lawrence Thayer's poem "Casey at the Bat," plays his fateful game.

Narnia—Imaginary setting in *Chronicles of Narnia*, seven books by C. S. Lewis; notable in his *The Lion, the Witch and the Wardrobe*.

Never-Never Land (Neverland)—Place from James Barrie's *Peter Pan* where Peter has all his adventures and no one grows up.

Oz—The kingdom and home of Oz, in L. Frank Baum's *The Wonderful Wizard of Oz*.

Parnassus—A Greek mountain where the Muses lived, and the mythological home of music and poetry.

Shangri-La—A place of eternal youth and peace from James Hilton's *Lost Horizon*.

Sherwood Forest—The woods where Robin Hood and his band of men lived and worked, robbing the rich, and awarding the poor. (Is actual place in Nottinghamshire, England.)

Sleepy Hollow—Village in Washington Irving's *The Legend of Sleepy Hollow*. Now refers to any small, rural, unexciting village.

Sodom—Biblical city destroyed because its people were evil.

Trafamador—Billy Pilgrim travels to this fictional planet in Kurt Vonnegut Jr.'s *Slaughterhouse-Five*.

Treasure Island—Setting of book of the same name by Robert Louis Stevenson.

Valhalla—Norse heaven for souls of people who died heroically.

Wilderland—Place visited by the hobbits from Tolkien's *The Hobbit*.

LIST 12

Literary Characters Based on Real People

Hundreds of famous literary characters were based on real people; some were autobiographical. Usually authors kept their prototypes secret to protect themselves from consequences, but the following have come to light. The character is first, with the name of the “model” patterned after in parentheses. On the next line is the work in which the character appeared and the author. A few details are given to whet your appetite. With a bit of research, you will find fascinating stories behind each entry.

Captain Ahab (Owen Chase, seaman)

Moby-Dick—Herman Melville

Don Armado (Sir Walter Raleigh, soldier-poet)

Love's Labour's Lost—William Shakespeare

Barabas (David Passi, ambitious Jewish merchant)

The Jew of Malta—Christopher Marlowe

Norman Bates (Ed Gein, convicted Wisconsin killer)

Psycho—Robert Bloch

Peggy Nash Belmont (Jackie Kennedy, wife of President John Kennedy)

The Greek—Pierre Rey

Juliana Bordereau (Claire Clairmont, Lord Byron's lover)

The Aspern Papers—Henry James

Madame Bovary (Louise Colet, lover, and Delphine Delamare)

Madame Bovary—Gustave Flaubert

Gareth Brendan (Hugh Hefner, playboy and magazine publisher)

Dreams Die First—Harold Robbins

Natty Bumppo (Daniel Boone)

Leatherstocking Tales—James Fenimore Cooper

Tony Camonte (Al Capone, notorious Chicago gangster)

Scarface (movie)—Ben Hecht

Hunt Conroy (F. Scott Fitzgerald)

You Can't Go Home Again—Thomas Wolfe

Jonas Cord (Howard Hughes, eccentric movie mogul and businessman)

The Carpetbaggers—Harold Robbins

Robinson Crusoe (Alexander Selkirk, Scottish seaman)

Adventures of Robinson Crusoe—Daniel Defoe

Mr. Cypress (Lord Byron, poet)

Nightmare Abbey—Thomas Love Peacock

Cyrano de Bergerac (Cyrano de Bergerac, French dramatist)

Cyrano de Bergerac—Edmond Rostand

Dracula (Prince Vlad Dracula, cruel, sadistic ruler of Wallachia)

Dracula—Bram Stoker

Martin Eden (Jack London)

Martin Eden—Jack London

Richard Fiddes (John LeCarre, writer)

Some Gorgeous Accident—James Kennaway

Marguerite Gautier (Marie Duplessis, lover)

The Lady of the Camellias—Alexander Dumas

- Scythop Glowry** (Percy Bysshe Shelley, poet)
Nightmare Abbey—Thomas Love Peacock
- Clyde Griffiths** (Chester Gillette, who murdered Grace Brown)
An American Tragedy—Theodore Dreiser
- Prince Hohenstiel-Schwangau** (Napoleon Bonaparte III)
Prince Hohenstiel-Schwangau, Saviour of Society—Robert Browning
- Sherlock Holmes** (Dr. Joseph Bell, Edinburgh surgeon and mentor)
 Numerous detective stories—Sir Arthur Conan Doyle
- Jekyll and Hyde** (William Brodie, day-businessman/night-robber)
The Strange Case of Dr. Jekyll and Mr. Hyde—Robert Louis Stevenson
- Lucky Jim Dixon** (Philip Larkin, poet)
Lucky Jim—Kingsley Amis
- Don Juan** (Lord Byron)
Don Juan—Lord Byron
- Claude Lantier** (Paul Cezanne and Eduard Manet, the artists)
L'Oeuvre—Emile Zola
- Annabel Lee** (Virginia Poe, the poet's wife)
 "Annabel Lee"—Edgar Allan Poe
- Maggie** (Marilyn Monroe, the actress and the author's wife)
After the Fall—Arthur Miller
- Camile Maupin** (George Sand, writer and Franz Liszt's lover)
Beatrice—Honore de Balzac
- Lloyd McHarg** (Sinclair Lewis)
You Can't Go Home Again—Thomas Wolfe
- Richard Monckton** (Richard Nixon, U.S. President forced to resign)
The Company—John Ehrlichman
- Clay Overbury** (John Kennedy, thirty-fifth President of United States)
Washington, D.C.—Gore Vidal
- Peter Pan** (Peter Llewelyn Davies, son of friends of author)
Peter Pan—J. M. Barrie
- Uncle Remus** (Remus, black ex-slave from Georgia)
 Uncle Remus stories, songs, and sayings—Joel Chandler Harris
- Christopher Robin** (Christopher Milne, the author's son)
 Winnie-the-Pooh series—A. A. Milne
- Rocky** (Rocky Marciano, the fighter)
Rocky (movie)—Sylvester Stallone
- Marie Roget** (Mary Cecilia Rogers, murder victim)
 "The Mystery of Marie Roget"—Edgar Allan Poe
- Romeo and Juliet** (Giuletta Cappelletto and Romeo Montecchi)
Romeo and Juliet—William Shakespeare
- Samson** (John Milton)
Samson Agonistes—John Milton
- Harold Skimpole** (Henry Leigh Hunt, writer)
Bleak House—Charles Dickens
- George Smiley** (Rev. Dr. Vivian H. H. Green, Oxford historian)
 Numerous spy stories—John Le Carre

LIST 12

(Continued)

- Nigel Strangeways** (W. H. Auden, the poet)
 Numerous novels—Nicholas Blake (Cecil Day-Lewis)
- Uncle Tom** (Josiah Henson, Maryland slave)
Uncle Tom's Cabin—Harriet Beecher Stowe
- UNA** (Queen Elizabeth I, Queen of England)
The Faerie Queene—Edmund Spenser
- Jean Valjean** ("Gaillard," flamboyant French assassin and thief)
Les Misérables—Victor Hugo
- William Wilson** (Edgar Allan Poe)
William Wilson—Edgar Allan Poe

LIST 13

Literary Criticism

Critics analyze literature sometimes in terms of where it fits historically; sometimes by where it fits theoretically (technique, genre, and function); or by other valuative criteria. This list shows famous works on literary criticism and different bases for judging literature in what is generally chronological order. (See also Lists 14 and 15 and lists of essays and essayists divided into various time periods in Section III: Genres . . . For Every Taste.)

- Poetics**—Aristotle (first basic literary criticism text says aim of literature is imitation)
- On the Sublime**—Longinus (says author's soul is standard by which literature should be judged)
- The Art of Poetry**—Horace (says literature should please and instruct)
- Biographia Literaria**—Samuel Taylor Coleridge (shows radical and idealistic views about the unifying power of poetry and the differences between fancy and imagination)
- The Plain Speaker**—William Hazlitt (says he judges literature by his impressions and reactions)
- The Renaissance**—Walter Horatio Pater (says we need art for its own sake; should evaluate literature on the basis of the impressions writing makes on us; states we should experience our sensations to the fullest)
- Anatomy of Criticism: Four Essays**—Northrup Frye (presents a psychological and anthropological approach to criticism)
- Creative Criticism**—Joel Spingarn (denounces narrow-minded adherence to past rules of literary criticism; first to use term "New Criticism")
- The Well-Wrought Urn**—Cleanth Brooks (says literature must be analyzed according to inner structure; proponent of "New Criticism")
- Tensions in Poetry**—Allen Tate (essay states tenants of the "New Criticism")
- Understanding Fiction**—Robert Penn Warren (written in collaboration with Cleanth Brooks, espouses "New Criticism" philosophy)
- Understanding Poetry**—Robert Penn Warren and Cleanth Brooks (says we should analyze literature by close textual study; advocates "New Criticism")
- The New Criticism**—John Crowe Ransom (says literature has to be judged on its own merit, not in relationship to its genre, its author's background, or its historical relationship)
- After the New Criticism**—Frank Leutricchia (thoughts on the "New Criticism" philosophy)

LIST 14

Schools of Criticism

T. S. Eliot said that the function of the critic is to correct taste. Over the years critics have judged literature in different ways, so works of literary criticism represent different philosophies and ideas on what is important about literature and how it should be evaluated.

Below are some of the major “schools” of criticism, a major proponent of each approach, and a general statement of basic philosophy. (See also List 13, Literary Criticism, and List 15, U.S./British/Irish Critics.)

Classicism—Aristotle

Literature should please and instruct.

Neoclassicism—Samuel Johnson

Good literature relies on the authority of ancient literature and good taste, as reflected by an educated elite.

Impressionism—William Hazlitt

Literature should be judged by the impressions it makes on us.

Aestheticism—Walter Pater

Literature (as art) is needed for its own sake and valued on artistic merits; pursuit of beauty is highest value.

Modernism—T. S. Eliot

Literature of value should not be over-emotional, but an escape from emotion; it should have continuity and objectivity.

Structuralism (Semiotics)—Roland Barthes

The internal structure should be studied and analyzed formally to determine literature’s value.

Deconstruction—Jacques Derrida

Reaction against structuralism and its anti-humanistic, ostentatious over-analysis of literature as basis for judging its value.

New Criticism—John Crowe Ransom

Literature should be read closely and considered independently of who its author is or where it is historically placed.

New Millennium “Age of Criticism”—No one outstanding proponent

The types of criticism today are vast and varied. Critics disagree on whether criticism should be objective, subjective, or a mixture. The new millennium critic not only evaluates the literature, using any means he or she feels appropriate, but also tends to take on the role of critic of society and modern civilization, as well.

LIST 15**U.S./British/Irish Critics**

Critics are often very influential in who gets published and appreciated. Critics are usually extremely adept writers whose opinions are valued by authors and other literati, though their assessments of literary quality sometime disagree. The following were or are important critics from the English-speaking world. (See also Lists 13 and 14.)

Joseph Addison (Literary)	Blair Kamin (Journalistic)
Helen Allen (Journalistic)	George S. Kaufman (Dramatic)
Matthew Arnold (Literary)	Walter Kerr (Dramatic)
Brooks Atkinson (Dramatic)	John Kerrigan (Literary)
Robert Benchley (Dramatic)	Declan Kiberd (Literary)
Harold Bloom (Literary)	C. S. Lewis (Literary)
Malcolm Bowie (Literary)	Amy Lowell (Literary)
William Cullen Bryant (Literary)	James Russell Lowell (Literary)
Anthony Burgess (Literary)	Hugh MacDiarmid (Literary)
Gail Caldwell (Journalistic)	Mary McCarthy (Literary)
Robert Campbell (Journalistic)	Howard Nemerov (Literary)
John Ciari (Literary)	Joyce Carol Oates (Literary)
Samuel Taylor Coleridge (Literary)	George Orwell (Literary)
Bosley Crowther (Cinematic)	Tim Page (Journalistic)
Justin Davidson (Journalistic)	Ezra Pound (Literary)
Thomas De Quincey (Literary)	Charles Rosen (Literary)
Michael Derda (Journalistic)	John Ruskin (Artistic)
John Dryden (Literary)	Elaine Scarry (Literary)
T. S. Eliot (Literary)	Delmar Schwartz (Literary)
Clifton Fadiman (Literary)	Lloyd Schwartz (Journalistic)
John Felstiner (Literary)	Karl Shapiro (Literary)
Philip Fisher (Literary)	David Shaw (Journalistic)
William H. Gass (Literary)	Stephen Spender (Literary)
Penelope Gilliatt (Cinematic)	Algernon Charles Swinburne (Literary)
Robert Graves (Literary)	Allen Tate (Literary)
Seamus Heaney (Literary)	Allan Temko (Journalistic)
William Dean Howells (Literary)	Helen Vendler (Literary)
Stephen Hunter (Journalistic)	Robert Penn Warren (Literary)
Randall Jarell (Literary)	Dame Rebecca West (Social)
Margo Jefferson (Journalistic)	Edmund Wilson (Literary)
Samuel Johnson (Literary)	Virginia Woolf (Literary)
Ben Jonson (Literary)	Alexander Woollcott (Dramatic)
Michiko Kakutani (Journalistic)	