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Literary Terms

1. **Antihero (反英雄):** A protagonist who lacks traditional heroic qualities like bravery or idealism, often appearing cowardly, self-interested, or weak. It is a modern, realistic counter to the idealized hero. Hamlet is often regarded as an antihero, while Emily in Faulkner's "A Rose for Emily" is described as an antiheroine.

2. **Apostrophe (呼语):** A direct address to someone or something. In poetry an apostrophe often addresses something not ordinarily spoken to (e.g., "O mountain!").

3. **Archetype (原型):** A recurring symbol, character, landscape, or event found in myth and literature across different cultures and eras. All individuals share a "collective unconscious," a set of primal memories common to the human race that exists in our subconscious.

4. **Assonance (元韵):** The repetition of two or more vowel sounds in successive words, which creates a kind of rhyme.

5. **Ballad (民谣):** A traditional narrative song or poem, originally passed down orally. It is typically compressed, dramatic, and written in quatrains with a simple rhyme scheme.

6. **Blank verse (无韵诗/素体诗):** The most common and well-known meter of unrhymed poetry in English. Blank verse contains five iambic feet per line and is never rhymed.

7. **Consonance (辅音韵 / 协韵):** A kind of slant rhyme in which words share similar consonant sounds but different vowels (e.g., "mink" and "monk").

8. **Epic (史诗):** A long narrative poem usually composed in an elevated style tracing the adventures of a legendary or mythic hero. Epics are usually written in a consistent form and meter throughout.

9. **Epiphany (顿悟):** A moment of insight, discovery, or revelation by which a character's life is greatly altered. An epiphany generally occurs near the end of a story. This theological idea was first borrowed by James Joyce to refer to a heightened moment of secular revelation.

10. **Gothic fiction (哥特小说)**: A genre that creates terror and suspense, usually set in an isolated castle, mansion, or monastery populated by mysterious or threatening individuals. Gothic fiction almost inevitably exploits enclosed interior architecture in its plotting—often featuring dungeons, crypts, torture chambers, locked rooms, and secret passageways. In the nineteenth century, writers such as William Faulkner brought the genre into the mainstream of American fiction.

11. **Iceberg Theory (冰山理论)**: A writing style coined by the American author Ernest Hemingway, in which deeper meaning is conveyed through implication rather than explicit statement. Like an iceberg, only a fraction of the story's substance appears on the surface, while the greater part remains beneath, left for the reader to infer.

12. **Interior monologue (内心独白)**: An extended presentation of a character's thoughts in a narrative. Usually written in the present tense and printed without quotation marks, an interior monologue reads as if the character was speaking aloud to himself or herself, for the reader to overhear.

13. **Lyric (抒情诗)**: A short poem expressing the thoughts and feelings of a single speaker. Often written in the first person, lyric poetry traditionally has a songlike immediacy and emotional force.

14. **Omniscient narrator (全知叙述者)**: Also called all-knowing narrator. A narrator with unrestricted knowledge of all characters' thoughts and all external events in a story. John Steinbeck's "The Chrysanthemums" is an example, told from an external, all-knowing third-person point of view.

15. **Point of view (视角)**: The perspective from which a story is told. There are many types of point of view, including first-person narrator (a story in which the narrator is a participant in the action) and third-person narrator (a type of narration in which the narrator is a non-participant).

16. **Round character (圆形人物)**: A complex character who is presented in depth and detail in a narrative, and who changes significantly during the course of the story. Round characters are most often the central figures in a narrative. Examples include Eveline in James Joyce's "Eveline" and Elisa Allen in John Steinbeck's "The Chrysanthemums", both of whom are explored in psychological detail and undergo inner change.

17. **Soliloquy (独白)**: In drama, a speech by a character alone onstage in which

he or she utters his or her thoughts aloud. The soliloquy is important in drama because it gives the audience insight into a character's inner life, private motivations, and uncertainties. A famous example is Hamlet's "To be, or not to be" soliloquy in Shakespeare's "Hamlet".

18. **Sonnet:** A fourteen-line poem, usually in iambic pentameter. The Petrarchan form has an octave and a sestet; the Shakespearean form has three quatrains and a couplet. Most sonnets feature a turn in tone or focus.

19. **Stream of consciousness:** A modern narrative mode that employs devices such as interior monologue to replicate the subjective, associative flow of human thought, often focusing on sensory imagery to capture pre-verbal consciousness.

20. **Tragedy:** A serious narrative leading to the protagonist's downfall. According to Aristotle, it evokes pity and fear to achieve catharsis. The tragic hero, morally good but imperfect, falls due to an error in judgment, moving us to pity and fear.