

**Act** An act is a major division within a play, similar to a chapter in a book. Each act may be further divided into smaller sections, called scenes. Plays can have as many as five acts, as in Shakespeare's *Romeo and Juliet*. Neil Simon's *The Sneeze* is a one-act play.

**Allegory** An allegory is a work with two levels of meaning—a literal one and a symbolic one. In such a work, most of the characters, objects, settings, and events represent abstract qualities. Personification is often used in traditional allegories. As in a fable or a parable, the purpose of an allegory may be to convey truths about life, to teach religious or moral lessons, or to criticize social institutions.

**Alliteration** Alliteration is the repetition of consonant sounds at the beginning of words. Note the repetition of the *d* sound in these lines.

Deep into that darkness peering, long I stood there  
wondering, fearing,  
Doubting, dreaming dreams no mortal ever dared to  
dream before  
—Edgar Allan Poe, “The Raven”

See pages 145, 742, 875.  
See also **Consonance**.

**Allusion** An allusion is an indirect reference to a famous person, place, event, or literary work. The title of Maya Angelou's autobiography *I Know Why the Caged Bird Sings* is an allusion to the poem “Sympathy” by Paul Laurence Dunbar.

See pages 265, 668, 925, 1029, 1196.

**Analogy** An analogy is a point-by-point comparison between two things that are alike in some respect. Often, writers use analogies in nonfiction to explain unfamiliar subjects or ideas in terms of familiar ones.

See also **Extended Metaphor; Metaphor; Simile**.

**Antagonist** An antagonist is a principal character or force in opposition to a **protagonist**, or main character. The antagonist is usually another character but sometimes can be a force of nature, a set of circumstances, some aspect of society, or a force within the protagonist. In “The Most Dangerous Game,” General Zaroff is the antagonist.

See pages 398, 1026.

**Archetype** An archetype is a pattern in literature that is found in a variety of works from different cultures throughout the ages. An archetype can be a plot, a character,

an image, or a setting. For example, the association of death and rebirth with winter and spring is an archetype common to many cultures.

**Aside** In drama, an aside is a short speech directed to the audience, or another character, that is not heard by the other characters on stage. In Act Four, Scene 1, of *Romeo and Juliet*, Paris is urging that his marriage to Juliet take place soon. Friar Laurence expresses his uneasiness in an aside.

Friar Laurence [*aside*]. I would I knew not why it  
should be slowed.—  
Look, sir, here comes the lady toward my cell.  
—William Shakespeare, *Romeo and Juliet*

See pages 1035, 1114.

See also **Soliloquy**.

**Assonance** Assonance is the repetition of vowel sounds within nonrhyming words. An example of assonance is the repetition of the *u* sound in the following line.

Only their usual maneuvers, dear  
—W. H. Auden, “O What Is That Sound”

**Author's Perspective** An author's perspective is a unique combination of ideas, values, feelings, and beliefs that influences the way the writer looks at a topic. **Tone**, or attitude, often reveals an author's perspective. Julia Alvarez in “Daughter of Invention” writes from a perspective that reflects her feelings about being an immigrant in America.

See pages 389, 493, 554, 613.

See also **Author's Purpose; Tone**.

**Author's Purpose** A writer usually writes for one or more of these purposes: to express thoughts or feelings, to inform or explain, to persuade, to entertain. For example, Pat Mora's purposes for writing “A Voice” are to express her feelings and to explain.

See pages 127, 552, 591, 605.

See also **Author's Perspective**.

**Autobiography** An autobiography is a writer's account of his or her own life. In almost every case, it is told from the first-person point of view. Generally, an autobiography focuses on the most significant events and people in the writer's life over a period of time. Richard Wright's *Black Boy* is an autobiography. Shorter autobiographical narratives include **journals, diaries, and letters**. An **autobiographical**

**essay**, another type of short autobiographical work, focuses on a single person or event in the writer's life.

See pages 9, 117, 255.

See also **Memoir**.

**Ballad** A ballad is a type of narrative poem that tells a story and was originally meant to be sung or recited. Because it tells a story, a ballad has a setting, a plot, and characters.

**Traditional ballads** are written in four-line stanzas with regular rhythm and rhyme. **Folk ballads** were composed orally and handed down by word of mouth. These ballads usually tell about ordinary people who have unusual adventures or perform daring deeds. A **literary ballad** is a poem written by a poet in imitation of the form and content of a folk ballad. "O What Is That Sound" is an example of a literary ballad.

**Biography** A biography is the true account of a person's life, written by another person. As such, a biography is usually told from a third-person point of view. The writer of a biography usually researches his or her subject in order to present accurate information. The best biographers strive for honesty and balance in their accounts of their subjects' lives.

**Blank Verse** Blank verse is unrhymed poetry written in **iambic pentameter**. That is, each line of blank verse has five pairs of syllables. In most pairs, an unstressed syllable is followed by a stressed syllable. The most versatile of poetic forms, blank verse imitates the natural rhythms of English speech. Much of Shakespeare's drama is in blank verse.

But soft! What light through yonder window breaks?  
It is the East, and Juliet is the sun!  
—William Shakespeare, *Romeo and Juliet*

See also **Iambic Pentameter**.

**Cast of Characters** In the script of a play, a cast of characters is a list of all the characters in the play, usually in order of appearance. It may include a brief description of each character.

**Character** Characters are the individuals who participate in the action of a literary work. Like real people, characters display certain qualities, or **character traits**; they develop and change over time; and they usually have **motivations**, or reasons, for their behaviors.

**Main characters:** Main characters are the most important characters in literary works. Generally, the plot of a short story focuses on one main character, but a novel may have several main characters.

**Minor characters:** The less prominent characters in a literary work are known as minor characters. Minor characters support the plot. The story is not centered on them, but they help carry out the action of the story and help the reader learn more about the main character.

**Dynamic character:** A dynamic character is one who undergoes important changes as a plot unfolds. The changes occur because of his or her actions and experiences in the story. The change is usually internal and may be good or bad. Main characters are usually, though not always, dynamic.

**Static character:** A static character is one who remains the same throughout a story. The character may experience events and have interactions with other characters, but he or she is not changed because of them.

**Round character:** A round character is one who is complex and highly developed, having a variety of traits and different sides to his or her personality. Some of the traits may create conflict in the character. Round characters tend to display strengths, weaknesses, and a full range of emotions. The writer provides enough detail for the reader to understand their feelings and emotions.

**Flat character:** A flat character is one who is not highly developed. A flat character is a one-sided character: he or she usually has one outstanding trait, characteristic, or role. Flat characters exist mainly to advance the plot, and they display only the traits needed for their limited roles. Minor characters are usually flat characters.

See pages 85, 202, 223, 251.

See also **Characterization**.

**Characterization** The way a writer creates and develops characters' personalities is known as characterization. There are four basic methods of characterization:

- The writer may make direct comments about a character's personality or nature through the voice of the narrator.
- The writer may describe the character's physical appearance.
- The writer may present the character's own thoughts, speech, and actions.
- The writer may present pertinent thoughts, speech, and actions of other characters.

See pages 204, 255, 293.

See also **Character**.

**Chorus** In early Greek tragedy, the chorus commented on the actions of the characters in a drama. In some Elizabethan plays, such as Shakespeare's *Romeo and Juliet*, the role of the chorus is taken by a single actor who serves

as a narrator and speaks the lines in the **prologue** (and sometimes in an **epilogue**). The chorus serves to foreshadow or summarize events.

**Climax** In a plot, the climax is the point of maximum interest or tension. Usually the climax is a turning point in the story, which occurs after the reader has understood the **conflict** and become emotionally involved with the characters. The climax sometimes, but not always, points to the **resolution** of the conflict. In “American History” by Judith Ortiz Cofer, the climax occurs when Elena encounters Eugene’s mother at the door of Eugene’s house.

See pages 452, 964.

See also **Plot**.

**Comedy** A comedy is a dramatic work that is light and often humorous in tone, usually ending happily with a peaceful resolution of the main conflict. A comedy differs from a farce by having a more believable plot, more realistic characters, and less boisterous behavior.

**Comic Relief** Comic relief consists of humorous scenes, incidents, or speeches that are included in a serious drama to provide a reduction in emotional intensity. Because comic relief breaks the tension, it allows an audience to prepare emotionally for events to come. Shakespeare often uses this device in his tragedies.

**Example:** In many of Shakespeare’s plays, a scene involving a fool, or bawdy interplay among common folks or between a servant and his or her master, provides comic relief. Comic relief in *Romeo and Juliet* is provided by the nurse in Act Two, Scene 5, when she returns to Juliet after learning the wedding plans from Romeo. Although Juliet is anxious to hear of the plans, which the audience already knows, the nurse deliberately withholds the information until the end of the scene.

**Complication** A complication is an additional factor or problem introduced into the rising action of a story to make the conflict more difficult. Often, a plot complication makes it seem as though the main character is getting farther away from the thing he or she wants.

**Conflict** A conflict is a struggle between opposing forces. Almost every story has a main conflict—a conflict that is the story’s focus. An **external conflict** involves a character pitted against an outside force, such as nature, a physical obstacle, or another character. An **internal conflict** is one that occurs within a character.

**Examples:** In “The Most Dangerous Game” by Richard Connell, Rainsford is in conflict with General Zaroff. In Doris Lessing’s “Through the Tunnel,” Jerry is torn between the

safety of familiar beach surroundings and the challenge of swimming through the tunnel.

See pages 28, 59, 60, 356, 837.

See also **Plot**.

**Connotation** A connotation is an attitude or a feeling associated with a word, in contrast to the word’s **denotation**, which is its literal, or dictionary, meaning. The connotations of a word may be positive or negative. For example, *enthusiastic* has positive associations, while *rowdy* has negative ones. Connotations of words can have an important influence on style and meaning and are particularly important in poetry.

**Consonance** Consonance is the repetition of consonant sounds within and at the end of words, as in “lonely afternoon.” Consonance is unlike rhyme in that the vowel sounds preceding or following the repeated consonant sounds differ. Consonance is often used together with **alliteration**, **assonance**, and **rhyme** to create a musical quality, to emphasize certain words, or to unify a poem.

See also **Alliteration**.

**Couplet** A couplet is a rhymed pair of lines. A couplet may be written in any rhythmic pattern.

From what I’ve tasted of desire  
I hold with those who favor fire.

—Robert Frost, “Fire and Ice”

See also **Stanza**.

**Critical Essay** See **Essay**.

**Denotation** See **Connotation**.

**Dénouement** See **Falling Action**.

**Dialect** A dialect is a form of language that is spoken in a particular geographic area or by a particular social or ethnic group. A group’s dialect is reflected in its pronunciations, vocabulary, expressions, and grammatical structures. Writers use dialects to capture the flavors of locales and to bring characters to life, re-creating the way they actually speak. In “Two Kinds” by Amy Tan, the narrator’s mother uses grammatical constructions that are not common in English and therefore speaks a kind of dialect.

“Who ask you be genius?” she shouted. “Only ask you be your best. For your sake. You think I want you be genius?”

—Amy Tan, “Two Kinds”

**Dialogue** Dialogue is written conversation between two or more characters. Writers use dialogue to bring characters to life and to give readers insights into the characters' qualities, traits, and reactions to other characters. Realistic, well-paced dialogue also advances the plot of a narrative. In fiction, dialogue is usually set off with quotation marks. In drama, stories are told primarily through dialogue. Playwrights use stage directions to indicate how they intend the dialogue to be interpreted by actors.

**Diary** A diary is a daily record of a writer's thoughts, experiences, and feelings. As such, it is a type of autobiographical writing. The terms *diary* and *journal* are often used synonymously.

**Diction** A writer's or speaker's choice of words and way of arranging the words in sentences is called diction. Diction can be broadly characterized as formal or informal. It can also be described as technical or common, abstract or concrete, and literal or figurative. A writer for *Scientific American* would use a more formal, more technical, and possibly more abstract diction than would a writer for the science section of a local newspaper.

See pages 559, 757.

See also **Style**.

**Drama** Drama is literature in which plots and characters are developed through dialogue and action; in other words, it is literature in play form. Drama is meant to be performed. Stage plays, radio plays, movies, and television programs are types of drama. Most plays are divided into acts, with each act having an emotional peak, or climax. Certain modern plays, such as *The Sneeze*, have only one act. Most plays contain stage directions, which describe settings, lighting, sound effects, the movements and emotions of actors, and the ways in which dialogue should be spoken.

**Dramatic Irony** See **Irony**.

**Dramatic Monologue** A dramatic monologue is a lyric poem in which a speaker addresses a silent or absent listener in a moment of high intensity or deep emotion, as if engaged in private conversation. The speaker proceeds without interruption or argument, and the effect on the reader is that of hearing just one side of a conversation. This technique allows the poet to focus on the feelings, personality, and motivations of the speaker. The poem known as "The Seven Ages of Man," spoken by Jaques, a character in Shakespeare's play *As You Like It*, is a dramatic monologue.

See page 792.

See also **Lyric Poetry**; **Soliloquy**.

**Dynamic Character** See **Character**.

**Elegy** An elegy is an extended meditative poem in which the speaker reflects on death—often in tribute to a person who has died recently—on an equally serious subject. Most elegies are written in formal, dignified language and are serious in tone.

**Epic** An epic is a long narrative poem on a serious subject, presented in an elevated or formal style. It traces the adventures of a great hero whose actions reflect the ideals and values of a nation or race. Epics address universal concerns, such as good and evil, life and death, and sin and redemption. The *Odyssey* is an epic.

**Epic Hero** An epic hero is a larger-than-life figure who embodies the ideals of a nation or race. Epic heroes take part in dangerous adventures and accomplish great deeds. Many undertake long, difficult journeys and display great courage and superhuman strength.

See page 1194.

**Epic Simile** An epic simile (also called a Homeric simile) is a long, elaborate comparison that often continues for a number of lines.

Just as a farmer's hunger grows, behind  
the bolted plow and share, all day afield,  
drawn by his team of winedark oxen: sundown  
is benison for him, sending him homeward  
stiff in the knees from weariness, to dine;  
just so the light on the sea rim gladdened  
Odysseus.

—Homer, *Odyssey*

See page 1196.

See also **Simile**.

**Epilogue** An epilogue is a short addition at the end of a literary work, often dealing with the future of the characters. The concluding speech by Prince Escalus in *Romeo and Juliet* serves as an epilogue.

**Epithet** An epithet is a brief phrase that points out traits associated with a particular person or thing. In the *Odyssey*, Odysseus is often called "the master strategist."

See page 1196.

**Essay** An essay is a short work of nonfiction that deals with a single subject. Some essays are **formal**—that is, tightly structured and written in an impersonal style. Others are **informal**, with a looser structure and a more personal

style. Generally, an **expository essay** presents or explains information and ideas. A **personal essay** is typically an informal essay in which the writer expresses his or her thoughts and feelings about a subject, focusing on the meaning of events and issues in his or her own life. In a **reflective essay**, the author makes a connection between a personal observation or experience and a universal idea, such as love, courage, or freedom. A **critical essay** evaluates a situation, a course of action, or a work of art. In a **persuasive essay**, the author attempts to convince readers to adopt a certain viewpoint or to take a particular stand.

*See pages 8, 492, 558, 568, 854, 860.*

**Exposition** Exposition is the first stage of a plot in a typical story. The exposition provides important background information and introduces the setting and the important characters. The conflict the characters face may also be introduced in the exposition, or it may be introduced later, in the rising action.

*See page 28.*

*See also Plot.*

**Expository Essay** *See Essay.*

**Extended Metaphor** An extended metaphor is a figure of speech that compares two essentially unlike things at some length and in several ways. It does not contain the word *like* or *as*. For example, in “The Seven Ages of Man” by William Shakespeare, an extended metaphor compares the world to a stage.

All the world’s a stage,  
And all the men and women merely players  
—William Shakespeare, *As You Like It*

*See also Metaphor.*

**External Conflict** *See Conflict.*

**Fable** A fable is a brief tale told to illustrate a moral or teach a lesson. Often the moral of a fable appears in a distinct and memorable statement near the tale’s beginning or end. “The Princess and the Tin Box” by James Thurber is a humorous fable.

*See also Moral.*

**Falling Action** In a plot, the falling action follows the climax and shows the results of the important action that happened at the climax. Tension eases as the falling action begins; however, the final outcome of the story is not yet

fully worked out at this stage. Events in the falling action lead to the **resolution**, or **dénouement**, of the plot. In “American History” by Judith Ortiz Cofer, the falling action begins when the narrator turns away from the door of Eugene’s house.

*See page 28.*

*See also Climax; Plot.*

**Fantasy** Fantasy is a type of fiction that is highly imaginative and portrays events, settings, or characters that are unrealistic. The setting might be a nonexistent world, the plot might involve magic or the supernatural, and the characters might employ superhuman powers.

**Farce** Farce is a type of exaggerated comedy that features an absurd plot, ridiculous situations, and humorous dialogue. The main purpose of a farce is to keep an audience laughing. The characters are usually stereotypes, or simplified examples of individual traits or qualities. Comic devices typically used in farces include mistaken identity, deception, physical comedy, wordplay—such as puns and double meanings—and exaggeration.

**Fiction** Fiction is prose writing that consists of imaginary elements. Although fiction can be inspired by actual events and real people, it usually springs from writers’ imaginations. The basic elements of fiction are plot, character, setting, and theme. The novel and short story are forms of fiction.

*See also Character; Novel; Plot; Setting; Short Story; Theme.*

**Figurative Language** Figurative language is language that communicates meanings beyond the literal meanings of words. In figurative language, words are often used to symbolize ideas and concepts they would not otherwise be associated with. Writers use figurative language to create effects, to emphasize ideas, and to evoke emotions. Simile, metaphor, extended metaphor, hyperbole, and personification are examples of figurative language.

*See pages 775, 869, 1087.*

*See also Hyperbole; Metaphor; Onomatopoeia; Personification; Simile.*

**First-Person Point of View** *See Point of View.*

**Flashback** A flashback is an account of a conversation, an episode, or an event that happened before the beginning of a story. Often, a flashback interrupts the chronological flow of a story to give the reader information needed for the understanding of a character’s present situation.

**Example:** In “Where Have You Gone, Charming Billy?” Tim O’Brien uses flashbacks to help capture the thought process

of the main character as he copes with the realities of his wartime experience.

**Foil** A foil is a character who provides a striking contrast to another character. By using a foil, a writer can call attention to certain traits possessed by a main character or simply enhance a character by contrast. In Shakespeare's *Romeo and Juliet*, Mercutio serves as a foil to Romeo.

**Foreshadowing** Foreshadowing is a writer's use of hints or clues to suggest events that will occur later in a story. The hints and clues might be included in a character's dialogue or behavior, or they might be included in details of description. Foreshadowing creates suspense and makes readers eager to find out what will happen. For example, in Stephen King's teleplay *Sorry, Right Number*, the opening camera close-up and the first line of dialogue seem to hint that the telephone and Bill's health will be important in the play.

**Form** *Form* refers to the principles of arrangement in a poem—the ways in which lines are organized. Form in poetry includes the following elements: the length of lines, the placement of lines, and the grouping of lines into stanzas. See also **Stanza**.

**Free Verse** Free verse is poetry that does not contain regular patterns of rhythm or rhyme. The lines in free verse often flow more naturally than do rhymed, metrical lines and thus achieve a rhythm more like that of everyday speech. Although free verse lacks conventional meter, it may contain various rhythmic and sound effects, such as repetitions of syllables or words. Free verse can be used for a variety of subjects. Billy Collins's poem "Today" is an example of free verse.

See pages 741, 875.

See also **Meter**; **Rhyme**.

**Genre** The term *genre* refers to a category in which a work of literature is classified. The major genres in literature are fiction, nonfiction, poetry, and drama.

**Haiku** Haiku is a form of Japanese poetry in which 17 syllables are arranged in three lines of 5, 7, and 5 syllables. The rules of haiku are strict. In addition to the syllabic count, the poet must create a clear picture that will evoke a strong emotional response in the reader. Nature is a particularly important source of inspiration for Japanese haiku poets, and details from nature are often the subjects of their poems.

Harvest moon—  
walking around the pond  
all night long.

—Bashō

**Hero** A hero is a main character or protagonist in a story. In older literary works, heroes tend to be better than ordinary humans. They are typically courageous, strong, honorable, and intelligent. They are protectors of society who hold back the forces of evil and fight to make the world a better place. In modern literature, a hero may simply be the most important character in a story. Such a hero is often an ordinary person with ordinary problems.

**Historical Fiction** A short story or novel can be classified as historical fiction when the settings and details of the plot include real places and real events of historical importance. Historical figures may appear as major or minor characters, as Napoleon does in Leo Tolstoy's classic novel *War and Peace*. In historical fiction, the setting generally influences the plot in important ways.

**Horror Fiction** Horror fiction contains strange, mysterious, violent, and often supernatural events that create suspense and terror in the reader. Edgar Allan Poe and Stephen King are famous authors of horror fiction.

**Humor** In literature, there are three basic types of humor, all of which may involve exaggeration or irony. **Humor of situation** arises out of the plot of a work. It usually involves exaggerated events or situational irony, which arises when something happens that is different from what was expected. **Humor of character** is often based on exaggerated personalities or on characters' failure to recognize their own flaws, a form of dramatic irony. **Humor of language** may include sarcasm, exaggeration, puns, or verbal irony, in which what is said is not what is meant.

See page 853.

See also **Irony**.

**Hyperbole** Hyperbole is a figure of speech in which the truth is exaggerated for emphasis or humorous effect.

**Iambic Pentameter** Iambic pentameter is a metrical pattern of five feet, or units, each of which is made up of two syllables, the first unstressed and the second stressed. Iambic pentameter is the most common meter used in English poetry; it is the meter used in blank verse and in the sonnet. The following lines are examples of iambic pentameter.

My lips, two blushing pilgrims, ready stand  
—William Shakespeare, *Romeo and Juliet*

See pages 797, 1028.

See also **Blank Verse**; **Sonnet**.

**Idiom** An idiom is a common figure of speech whose meaning is different from the literal meaning of its words. For example, the phrase “raining cats and dogs” does not literally mean that cats and dogs are falling from the sky; the expression means “raining heavily.”

**Imagery** Imagery consists of descriptive words and phrases that re-create sensory experiences for the reader. Imagery usually appeals to one or more of the five senses—sight, hearing, smell, taste, and touch—to help the reader imagine exactly what is being described. The imagery in the poem “Incident in a Rose Garden” by Donald Justice helps the reader to see Death, who wears a black coat, black gloves, and a black hat. Truman Capote uses vivid imagery appealing to multiple senses in order to re-create the childhood of the narrator in “A Christmas Memory.”

*See pages 151, 291, 332, 337, 407, 749.*

**Internal Conflict** *See Conflict.*

**Interview** An interview is a conversation conducted by a writer or reporter, in which facts or statements are elicited from another person, recorded, and then broadcast or published. “Tim O’Brien: The Naked Soldier” is an example of an interview.

*See page 836.*

**Irony** Irony is a special kind of contrast between appearance and reality—usually one in which reality is the opposite of what it seems. One type of irony is **situational irony**, a contrast between what a reader or character expects and what actually exists or happens. The unexpected twist in the outcome of “The Gift of the Magi” by O. Henry is an example of situational irony. Another type of irony is **dramatic irony**, where the reader or viewer knows something that a character does not know. **Verbal irony** exists when someone knowingly exaggerates or says one thing and means another.

*See pages 101, 858, 889.*

**Journal** *See Diary.*

**Limited Point of View** *See Point of View.*

**Line** The line is the core unit of a poem. In poetry, line length is an essential element of the poem’s meaning and rhythm. **Line breaks**, where a line of poetry ends, may coincide with grammatical units. However, a line break may also occur in the middle of a grammatical or syntactical unit, creating a meaningful pause or emphasis. Poets use

a variety of line breaks to play with sense, grammar, and syntax and thereby create a wide range of effects.

**Literary Criticism** Literary criticism is a form of writing in which works of literature are compared, analyzed, interpreted, or evaluated. Two common forms of literary criticism are book reviews and critical essays.

**Literary Nonfiction** Literary nonfiction is nonfiction that is recognized as being of artistic value or that is about literature. Autobiographies, biographies, essays, and eloquent speeches typically fall into this category.

**Lyric Poetry** A lyric poem is a short poem in which a single speaker expresses personal thoughts and feelings. Most poems other than dramatic and narrative poems are lyric poems. In ancient Greece, lyric poetry was meant to be sung. Modern lyrics are usually not intended for singing, but they are characterized by strong melodic rhythms. Lyric poetry has a variety of forms and covers many subjects, from love and death to everyday experiences. Langston Hughes’s “Theme for English B” and Pat Mora’s “A Voice” are examples of lyric poems.

**Memoir** A memoir is a form of autobiographical writing in which a writer shares his or her personal experiences and observations of significant events or people. Often informal or even intimate in tone, memoirs usually give readers insight into the impact of historical events on people’s lives. *Angela’s Ashes* by Frank McCourt is a memoir.

*See pages 171, 925.*

*See also* **Autobiography.**

**Metaphor** A metaphor is a figure of speech that makes a comparison between two things that are basically unlike but have something in common. Unlike similes, metaphors do not contain the word *like* or *as*. In “Ode to My Socks,” Pablo Neruda uses metaphors to compare his socks to multiple objects, including “two long sharks of lapis blue.”

*See also* **Extended Metaphor; Figurative Language; Simile.**

**Meter** Meter is a regular pattern of stressed and unstressed syllables in a poem. The meter of a poem emphasizes the musical quality of the language. Each unit of meter, known as a **foot**, consists of one stressed syllable and one or two unstressed syllables. In representations of meter, a stressed syllable is indicated by the symbol  $\text{˘}$ ; an unstressed syllable, by the symbol  $\text{˘}$ . The four basic types of metrical feet are the **iamb**, an unstressed syllable followed by a stressed syllable ( $\text{˘˘}$ ); the **trochee**, a stressed syllable

followed by an unstressed syllable (˘˘); the **anapest**, two unstressed syllables followed by a stressed syllable (˘˘˘); and the **dactyl**, a stressed syllable followed by two unstressed syllables (˘˘˘).

See pages 743, 793.

See also **Rhythm**.

**Mise en Scène** *Mise en scène* is a term from the French that refers to the various physical aspects of a dramatic presentation, such as lighting, costumes, scenery, makeup, and props.

**Mood** In a literary work, mood is the feeling or atmosphere that a writer creates for the reader. Descriptive words, imagery, and figurative language contribute to the mood of a work, as do the sound and rhythm of the language used. In “The Cask of Amontillado,” Edgar Allan Poe creates a mood of dread and horror.

See pages 332, 371, 389.

See also **Tone**.

**Moral** A moral is a lesson taught in a literary work, such as a fable. For example, the moral “Do not count your chickens before they are hatched” teaches that one should not count on one’s fortunes or blessings until they appear. In James Thurber’s “The Princess and the Tin Box,” the moral, like the fable itself, is satirical.

See also **Fable**.

**Motivation** See **Character**.

**Myth** A myth is a traditional story, usually concerning some superhuman being or unlikely event, that was once widely believed to be true. Frequently, myths were attempts to explain natural phenomena, such as solar and lunar eclipses or the cycle of the seasons. For some peoples, myths were both a kind of science and a religion. In addition, myths served as literature and entertainment, just as they do for modern-day audiences.

Greek mythology forms much of the background in Homer’s *Odyssey*. For example, the myth of the judgment of Paris describes events that led to the Trojan War. The goddesses Athena, Hera, and Aphrodite asked a mortal—Paris—to decide which of them was the most beautiful. Paris chose Aphrodite and was rewarded by her with Helen, wife of the Greek king Menelaus.

**Narrative Nonfiction** Narrative nonfiction is writing that reads much like fiction, except that the characters, setting, and plot are real rather than imaginary. Its purpose is usually to entertain or to express opinions or feelings. Narrative

nonfiction includes, but is not limited to, autobiographies, biographies, memoirs, diaries, and journals. *Seabiscuit* by Laura Hillenbrand is an example of narrative nonfiction.

See page 128.

**Narrative Poetry** Narrative poetry tells a story or recounts events. Like a short story or a novel, a narrative poem has the following elements: plot, characters, setting, and theme. “The Raven” by Edgar Allan Poe is a narrative poem.

**Narrator** The narrator of a story is the character or voice that relates the story’s events to the reader.

See also **Persona**; **Point of View**.

**Nonfiction** Nonfiction is writing that tells about real people, places, and events. Unlike fiction, nonfiction is mainly written to convey factual information, although writers of nonfiction shape information in accordance with their own purposes and attitudes. Nonfiction can be a good source of information, but readers frequently have to examine it carefully in order to detect biases, notice gaps in the information provided, and identify errors in logic. Nonfiction includes a diverse range of writing—newspaper articles, letters, essays, biographies, movie reviews, speeches, true-life adventure stories, advertising, and more.

**Novel** A novel is an extended work of fiction. Like a short story, a novel is essentially the product of a writer’s imagination. Because a novel is considerably longer than a short story, a novelist can develop a wider range of characters and a more complex plot.

**Example:** In John Knowles’s novel *A Separate Peace*, Gene’s character develops as he struggles with guilt that resulted from the “accident” that crippled Phineas.

**Novella** A novella is a work of fiction that is longer than a short story but shorter than a novel. A novella differs from a novel in that it concentrates on a limited cast of characters, a relatively short time span, and a single chain of events. The novella is an attempt to combine the compression of the short story with the development of the novel.

**Ode** An ode is a complex lyric poem that develops a serious and dignified theme. Odes appeal to both the imagination and the intellect, and many commemorate events or praise people or elements of nature.

**Omniscient Point of View** See **Point of View**.

**Onomatopoeia** Onomatopoeia is the use of words whose sounds echo their meanings, such as *buzz*, *whisper*, *gargle*, and *murmur*. Onomatopoeia as a literary technique goes

beyond the use of simple echoic words, however. Skilled writers, especially poets, choose words whose sounds intensify images and suggest meanings.

**Oxymoron** An oxymoron is a special kind of concise paradox that brings together two contradictory terms. In *Romeo and Juliet*, each of the phrases “brawling love,” “loving hate,” “bright smoke,” and “feather of lead” is an oxymoron.

**Paradox** A paradox is a seemingly contradictory or absurd statement that may nonetheless suggest an important truth.

**Parallelism** Parallelism is the use of similar grammatical constructions to express ideas that are related or equal in importance.

Go back to Mississippi. Go back to Alabama. Go back to South Carolina. Go back to Georgia. Go back to Louisiana. Go back to the slums and ghettos of our Northern cities. . . .

—Martin Luther King Jr., “I Have a Dream”

**Parallel Plot** A parallel plot is a particular type of plot in which two stories of equal importance are told simultaneously. The story moves back and forth between the two plots.

**Parody** A parody is an imitation of another work, a type of literature, or a writer’s style, usually for the purpose of poking fun. It may serve as an element of a larger work or be a complete work in itself. The purpose of parody may be to ridicule through broad humor, deploying such techniques as exaggeration or the use of inappropriate subject matter. Such techniques may even provide insights into the original work. “The Princess and the Tin Box” by James Thurber is a parody of the typical moralistic fairy tale.

**Persona** A persona is a voice that a writer assumes in a particular work. A persona is like a mask worn by the writer, separating his or her identity from that of the speaker or the narrator. It is the persona’s voice—not the writer’s voice—that narrates a story or speaks in a poem.

See also **Narrator; Speaker**.

**Personal Essay** See **Essay**.

**Personification** Personification is a figure of speech in which human qualities are given to an object, animal, or idea. In “Incident in a Rose Garden” by Donald Justice, death is personified as someone who wears black and grins. In the following line by Shakespeare, morning is personified.

The grey-eyed morn smiles on the frowning night  
—William Shakespeare, *Romeo and Juliet*

See pages 744, 775.

See also **Figurative Language**.

**Persuasive Essay** See **Essay**.

**Play** See **Drama**.

**Plot** The sequence of events in a story is called the plot. A plot focuses on a central **conflict** or problem faced by the main character. The actions that the characters take to resolve the conflict build toward a climax. In general, it is not long after this point that the conflict is resolved and the story ends. A plot typically develops in five stages: exposition, rising action, climax, falling action, and resolution.

See pages 28, 85.

See also **Climax; Exposition; Falling Action; Rising Action**.

**Poetry** Poetry is a type of literature in which words are carefully chosen and arranged to create certain effects. Poets use a variety of sound devices, imagery, and figurative language to express emotions and ideas.

See also **Alliteration; Assonance; Ballad; Free Verse; Imagery; Meter; Rhyme; Rhythm; Stanza**.

**Point of View** *Point of view* refers to the method of narration used in a short story, novel, narrative poem, or work of nonfiction. In a work told from a **first-person** point of view, the narrator is a character in the story, as in “The Cask of Amontillado” by Edgar Allan Poe. In a work told from a **third-person** point of view, the narrative voice is outside the action, not one of the characters. If a story is told from a **third-person omniscient**, or all-knowing, point of view, as in “The Gift of the Magi” by O. Henry, the narrator sees into the minds of all the characters. If events are related from a **third-person limited** point of view, as in Doris Lessing’s “Through the Tunnel,” the narrator tells what only one character thinks, feels, and observes.

See pages 202, 209.

See also **Narrator**.

**Prologue** A prologue is an introductory scene in a drama. Some Elizabethan plays include prologues that comment on the theme or moral point that will be revealed in the play. The prologue is a feature of all Greek drama.

**Prop** The word *prop*, originally an abbreviation of the word *property*, refers to any physical object that is used in a drama. In the teleplay *Sorry, Right Number*, a telephone is an important prop.

**Prose** Generally, *prose* refers to all forms of written or spoken expression that are not in verse. The term, therefore, may be used to describe very different forms of writing—short stories as well as essays, for example.

**Protagonist** A protagonist is the main character in a work of literature—the character who is involved in the central conflict of the story. Usually, the protagonist changes after the central conflict reaches a climax. He or she may be a hero and is usually the one with whom the audience tends to identify. In Judith Ortiz Cofer’s “American History,” Elena is the protagonist as well as the narrator.

**Pun** A pun is a joke that comes from a play on words. It can make use of a word’s multiple meanings or of a word’s sound. In *Romeo and Juliet*, when Mercutio is fatally wounded, he says, “Ask for me tomorrow, and you shall find me a grave man,” with a pun on the word *grave*, meaning both “solemn” and “a tomb.”

**Quatrain** A quatrain is a four-line stanza, or group of lines, in poetry. The most common stanza in English poetry, the quatrain can have a variety of meters and rhyme schemes.

**Realistic Fiction** Realistic fiction is fiction that is a truthful imitation of ordinary life. “Through the Tunnel” by Doris Lessing and “A Christmas Memory” by Truman Capote are examples of realistic fiction.

**Recurring Theme** See **Theme**.

**Reflective Essay** See **Essay**.

**Refrain** A refrain is one or more lines repeated in each stanza of a poem.

See also **Stanza**.

**Repetition** Repetition is a technique in which a sound, word, phrase, or line is repeated for emphasis or unity. Repetition often helps to reinforce meaning and create an appealing rhythm. The term includes specific devices associated with both prose and poetry, such as alliteration and parallelism.

See pages 742, 787.

See also **Alliteration**; **Parallelism**; **Sound Devices**.

**Resolution** See **Falling Action**.

**Rhetorical Devices** Rhetorical devices are techniques writers use to enhance their arguments and communicate more effectively. Rhetorical devices include **analogy**, **parallelism**, **rhetorical questions**, and **repetition**.

See also **Analogy**; **Repetition**; **Rhetorical Questions**, *Glossary of Reading and Informational Terms*, page R119.

**Rhyme** Rhyme is the occurrence of similar or identical sounds at the end of two or more words, such as *suite*, *heat*, and *complete*. Rhyme that occurs within a single line of poetry is **internal rhyme**. Rhyme that occurs at the ends of lines of poetry is called **end rhyme**. End rhyme that is not exact but approximate is called **slant rhyme**, or **off rhyme**. Notice the following example of slant rhyme involving the words *care* and *dear*.

O haven’t they stopped for the doctor’s care,  
Haven’t they reined their horses, their horses?  
Why, they are none of them wounded, dear.  
None of these forces.  
—W. H. Auden, “O What Is That Sound”

See pages 742, 788, 869.

**Rhyme Scheme** A rhyme scheme is a pattern of end rhymes in a poem. A rhyme scheme is noted by assigning a letter of the alphabet, beginning with *a*, to each line. Lines that rhyme are given the same letter. Notice the rhyme scheme of the first stanza of this famous poem.

Two roads diverged in a yellow wood,     *a*  
And sorry I could not travel both         *b*  
And be one traveler, long I stood         *a*  
And looked down one as far as I could     *a*  
To where it bent in the undergrowth       *b*  
—Robert Frost, “The Road Not Taken”

See page 742.

**Rhythm** Rhythm is a pattern of stressed and unstressed syllables in a line of poetry. Poets use rhythm to bring out the musical quality of language, to emphasize ideas, to create moods, to unify works, and to heighten emotional responses. Devices such as alliteration, rhyme, assonance, consonance, and parallelism often contribute to creating rhythm.

See pages 742, 869.

See also **Meter**.

**Rising Action** Rising action is the stage in a plot in which the conflict develops and story events build toward a climax. During this stage, complications arise that make the conflict more intense. Tension grows as the characters struggle to resolve the conflict.

See page 28.

See also **Plot**.

**Sarcasm** Sarcasm is a kind of particularly cutting irony. Generally, sarcasm is the taunting use of praise to mean its opposite—that is, to insult someone or something.

**Satire** Satire is a literary technique in which ideas, customs, behaviors, or institutions are ridiculed for the purpose of improving society. Satire may be gently witty, mildly abrasive, or bitterly critical, and it often involves the use of irony and exaggeration to force readers to see something in a critical light.

**Scansion** Scansion is the notation of stressed and unstressed syllables in poetry. A stressed syllable is indicated by the symbol  $\cdot$ ; an unstressed syllable, by the symbol  $\vee$ . Using scansion can help you determine the rhythm and meter of a poem.

See page 742.

See also **Meter**.

**Scene** In drama, the action is often divided into acts and scenes. Each scene presents an episode of the play's plot and typically occurs at a single place and time.

See also **Act**.

**Scenery** Scenery is a painted backdrop or other structures used to create the setting for a play.

**Science Fiction** Science fiction is fiction in which a writer explores unexpected possibilities of the past or the future, using known scientific data and theories as well as his or her creative imagination. Most science fiction writers create believable worlds, although some create fantasy worlds that have familiar elements. Ray Bradbury, the author of "A Sound of Thunder," is a famous writer of science fiction.

See also **Fantasy**.

**Screenplay** A screenplay is a play written for film.

**Script** The text of a play, film, or broadcast is called a script.

**Sensory Details** Sensory details are words and phrases that appeal to the reader's senses of sight, hearing, touch, smell, and taste. For example, the sensory detail "a fine film of rain" appeals to the senses of sight and touch. Sensory details stimulate the reader to create images in his or her mind.

See also **Imagery**.

**Setting** Setting is the time and place of the action of a story. Some stories, such as "The Open Window" by Saki, have only minimal descriptions of setting. In other works, such as Eugenia Collier's "Marigolds" and Edgar Allan Poe's "The Cask of Amontillado," settings are described in detail and become major contributors to the stories' overall effect.

See pages 330, 337, 389.

See also **Fiction**.

**Short Story** A short story is a work of fiction that centers on a single idea and can be read in one sitting. Generally, a short story has one main conflict that involves the characters, keeps the story moving, and stimulates readers' interest.

See also **Fiction**.

I am offering this poem to you,  
since I have nothing else to give.  
Keep it like a warm coat  
When winter comes to cover you  
—Jimmy Santiago Baca, "I Am Offering This Poem"

**Simile** A simile is a figure of speech that makes a comparison between two unlike things, using the word *like* or *as*.

See pages 744, 775.

See also **Epic Simile**; **Figurative Language**; **Metaphor**.

**Situational Irony** See **Irony**.

**Soliloquy** In drama, a soliloquy is a speech in which a character speaks his or her thoughts aloud. Generally, the character is on the stage alone, not speaking to other characters and perhaps not even consciously addressing an audience. At the beginning of Act Two, Scene 3, of *Romeo and Juliet*, Friar Laurence has a long soliloquy. Shakespeare makes use of soliloquies in many of his plays.

See also **Aside**; **Dramatic Monologue**.

**Sonnet** A sonnet is a lyric poem of 14 lines, commonly written in **iambic pentameter**. Sonnets are often classified as Petrarchan or Shakespearean. The Shakespearean, or Elizabethan, sonnet consists of three quatrains, or four-line units, and a final couplet. The typical rhyme scheme is *abab cdcd efef gg*.

See also **iambic Pentameter**; **Rhyme Scheme**.

**Sound Devices** Sound devices, or uses of words for their auditory effect, can convey meaning and mood or unify a work. Some common sound devices are **alliteration**, **assonance**, **consonance**, **meter**, **onomatopoeia**, **repetition**, **rhyme**, and **rhythm**. The following lines contain alliteration, repetition, assonance, consonance, rhyme, and rhythm, all of which combine to help convey both meaning and mood.

O what is that sound which so thrills the ear  
 Down in the valley drumming, drumming;  
 Only the scarlet soldiers, dear,  
 The soldiers coming.  
 —W. H. Auden, “O What Is That Sound”

See pages 145, 787.

See also **Alliteration**; **Assonance**; **Consonance**; **Meter**;  
**Onomatopoeia**; **Repetition**; **Rhyme**; **Rhythm**.

**Speaker** In poetry the speaker is the voice that “talks” to the reader, similar to the narrator in fiction. The speaker is not necessarily the poet. For example, in Pat Mora’s “A Voice,” the experiences related may or may not have happened to the poet.

See pages 287, 745, 787.

See also **Persona**.

**Speech** A speech is a talk or public address. The purpose of a speech may be to entertain, to explain, to persuade, to inspire, or any combination of these aims. “I Have a Dream” by Martin Luther King Jr. was written and delivered in order to inspire an audience.

See pages 660, 670.

**Stage Directions** A play typically includes instructions called stage directions, which are usually printed in italic type. They serve as a guide to directors, set and lighting designers, performers, and readers. When stage directions appear within passages of dialogue, parentheses are usually used to set them off from the words spoken by characters.

*Jeff gets up, walks to the window, and looks out into the dark. He’s really upset. Dennis and Connie, in the grand tradition of older brothers and sisters, are delighted to see it.*

—Stephen King, *Sorry, Right Number*

See pages 7, 156, 1030.

**Stanza** A stanza is a group of two or more lines that form a unit in a poem. A stanza is comparable to a paragraph in prose. Each stanza may have the same number of lines, or the number of lines may vary. “The Road Not Taken” by Robert Frost is divided into four stanzas.

See also **Couplet**; **Form**; **Poetry**; **Quatrain**.

**Static Character** See **Character**.

**Stereotype** In literature, a simplified or stock character who conforms to a fixed pattern or is defined by a single trait is known as a stereotype. Such a character does not usually demonstrate the complexity of a real person. Familiar stereotypes in popular literature include the absent-minded professor and the busybody.

**Stream of Consciousness** Stream of consciousness is a literary technique developed by modern writers, in which thoughts, feelings, moods, perceptions, and memories are presented as they randomly flow through a character’s mind.

**Structure** Structure is the way in which the parts of a work of literature are put together. In poetry, structure involves the arrangement of words and lines to produce a desired effect. A common structural unit in poetry is the stanza, of which there are numerous types. In prose, structure is the arrangement of larger units or parts of a work. Paragraphs, for example, are basic units in prose, as are chapters in novels and acts in plays. The structure of a poem, short story, novel, play, or nonfictional work usually emphasizes certain important aspects of content.

See also **Act**; **Stanza**.

**Style** Style is the particular way in which a work of literature is written—not *what* is said but *how* it is said. It is the writer’s unique way of communicating ideas. Many elements contribute to style, including word choice, sentence structure and length, tone, figurative language, and point of view. A literary style may be described in a variety of ways, such as formal, informal, journalistic, conversational, wordy, ornate, poetic, or dynamic.

**Surprise Ending** A surprise ending is an unexpected plot twist at the end of a story. The surprise may be a sudden turn in the action or a piece of information that gives a different perspective to the entire story. O. Henry is famous for using this device, as exemplified in his story “The Gift of the Magi.”

See pages 102, 152.

**Suspense** Suspense is the excitement or tension that readers feel as they wait to find out how a story ends or a conflict is resolved. Writers create suspense by raising questions in readers’ minds about what might happen next. The use of **foreshadowing** is one way in which writers create suspense.

See page 113.

See also **Foreshadowing**.

**Symbol** A symbol is a person, a place, an object, or an activity that stands for something beyond itself. For example, a flag is a colored piece of cloth that stands for a country. A white dove is a bird that represents peace.

**Example:** In “Through the Tunnel” by Doris Lessing, the rocky bay represents challenge, danger, and adulthood; the beach represents safety and Jerry’s childhood.

See pages 351, 355, 434, 461, 941.

**Tall Tale** A tall tale is a humorously exaggerated story about impossible events, often involving the supernatural abilities of the main character. Stories about folk heroes such as Pecos Bill and Paul Bunyan are typical tall tales.

**Teleplay** A teleplay is a play written for television. In a teleplay, scenes can change quickly and dramatically. The camera can focus the viewer’s attention on specific actions. The camera directions in teleplays are much like the stage directions in stage plays.

See page 155.

**Theme** A theme is an underlying message about life or human nature that a writer wants the reader to understand. It is a perception about life or human nature that the writer shares with the reader. In most cases, themes are not stated directly but must be inferred. A theme may imply how a person should live but should not be confused with a **moral**. The theme of “The Scarlet Ibis” by James Hurst might be expressed as “Pride, love, and cruelty are often intermingled in human relationships.”

**Recurring themes** are themes found in a variety of works. For example, authors from varying backgrounds might convey similar themes having to do with the importance of family values. **Universal themes** are themes that are found throughout the literature of all time periods. For example, the *Odyssey* and *The Lord of the Rings* both contain a universal theme relating to the hero’s search for truth, goodness, and honor.

See pages 113, 434, 501.

See also **Moral**.

**Third-Person Point of View** See **Point of View**.

**Tone** Tone is the attitude a writer takes toward a subject. Unlike mood, which is intended to shape the reader’s emotional response, tone reflects the feelings of the writer. A writer communicates tone through choice of

words and details. Tone may often be described by a single word, such as *serious, humorous, formal, informal, somber, sarcastic, playful, ironic, bitter, or objective*. For example, the tone of “Grape Sherbet” by Rita Dove might be described as tender and loving, whereas the tone of Mary Oliver’s essay “A Few Words” might be described as persistent and somewhat angry.

See pages 569, 605, 822, 860.

See also **Author’s Perspective; Mood**.

**Tragedy** A tragedy is a dramatic work that presents the downfall of a dignified character (**tragic hero**) or characters who are involved in historically or socially significant events. The events in a tragic plot are set in motion by a decision that is often an error in judgment (**tragic flaw**) on the part of the hero. Succeeding events are linked in a cause-and-effect relationship and lead inevitably to a disastrous conclusion, usually death. Shakespeare’s *Romeo and Juliet* is a tragedy.

**Tragic Flaw** See **Tragedy**.

**Tragic Hero** See **Tragedy**.

**Traits** See **Character**.

**Turning Point** See **Climax**.

**Understatement** Understatement is a technique of creating emphasis by saying less than is actually or literally true. It is the opposite of **hyperbole**, or exaggeration. One of the primary devices of irony, understatement can be used to develop a humorous effect, to create satire, or to achieve a restrained tone.

See also **Hyperbole; Irony**.

**Universal Theme** See **Theme**.

**Verbal Irony** See **Irony**.

**Voice** Voice is a writer’s unique use of language that allows a reader to “hear” a human personality in the writer’s work. Elements of style that contribute to a writer’s voice include sentence structure, **diction**, and **tone**. Voice can reveal much about the author’s personality, beliefs, and attitudes.

See pages 879, 951.

**Word Choice** See **Diction**.

## Glossary of Reading & Informational Terms

**Almanac** See **Reference Works**.

**Analogy** See *Glossary of Literary Terms*, page R102.

**Argument** An argument is speech or writing that expresses a position on an issue or problem and supports it with reasons and evidence. An argument often takes into account other points of view, anticipating and answering objections that opponents of the position might raise.

See also **Claim**; **Counterargument**; **Evidence**.

**Assumption** An assumption is an opinion or belief that is taken for granted. It can be about a specific situation, a person, or the world in general. Assumptions are often unstated.

**Author's Message** An author's message is the main idea or theme of a particular work.

See also **Main Idea**; **Theme**, *Glossary of Literary Terms*, page R114.

**Author's Perspective** See *Glossary of Literary Terms*, page R102.

**Author's Position** An author's position is his or her opinion on an issue or topic.

See also **Claim**.

**Author's Purpose** See *Glossary of Literary Terms*, page R102.

**Autobiography** See *Glossary of Literary Terms*, page R102.

**Bias** Bias is an inclination toward a particular judgment on a topic or issue. A writer often reveals a strongly positive or strongly negative opinion by presenting only one way of looking at an issue or by heavily weighting the evidence. Words with intensely positive or negative connotations are often a signal of a writer's bias.

**Bibliography** A bibliography is a list of books and other materials related to the topic of a text. Bibliographies can be good sources of works for further study on a subject.

See also **Works Consulted**.

**Biography** See *Glossary of Literary Terms*, page R103.

**Business Correspondence** Business correspondence includes all written business communications, such as business letters, e-mails, and memos. In general, business correspondence is brief, to the point, clear, courteous, and professional.

**Cause and Effect** A **cause** is an event or action that directly results in another event or action. An **effect** is the direct or logical outcome of an event or action. Basic **cause-and-effect relationships** include a single cause with a single effect, one cause with multiple effects, multiple causes with a single effect, and a chain of causes and effects. The concept of cause and effect also provides a way of organizing a piece of writing. It helps a writer show the relationships between events or ideas.

See also **False Cause**, *Reading Handbook*, page R24.

**Chronological Order** Chronological order is the arrangement of events in their order of occurrence. This type of organization is used in both fictional narratives and in historical writing, biography, and autobiography.

**Claim** In an argument, a claim is the writer's position on an issue or problem. Although an argument focuses on supporting one claim, a writer may make more than one claim in a work.

**Clarify** Clarifying is a reading strategy that helps a reader to understand or make clear what he or she is reading. Readers usually clarify by rereading, reading aloud, or discussing.

**Classification** Classification is a pattern of organization in which objects, ideas, or information is presented in groups, or classes, based on common characteristics.

**Cliché** A cliché is an overused expression. "Better late than never" and "hard as nails" are common examples. Good writers generally avoid clichés unless they are using them in dialogue to indicate something about characters' personalities.

**Compare and Contrast** To compare and contrast is to identify similarities and differences in two or more subjects. Compare-and-contrast organization can be used to structure a piece of writing, serving as a framework for examining the similarities and differences in two or more subjects.

**Conclusion** A conclusion is a statement of belief based on evidence, experience, and reasoning. A **valid conclusion** is a conclusion that logically follows from the facts or statements upon which it is based. A **deductive conclusion** is one that follows from a particular generalization or premise. An **inductive conclusion** is a broad conclusion or generalization that is reached by arguing from specific facts and examples.

**Connect** Connecting is a reader's process of relating the content of a text to his or her own knowledge and experience.

**Consumer Documents** Consumer documents are printed materials that accompany products and services. They are intended for the buyers or users of the products or services and usually provide information about use, care, operation, or assembly. Some common consumer documents are applications, contracts, warranties, manuals, instructions, package inserts, labels, brochures, and schedules.

**Context Clues** When you encounter an unfamiliar word, you can often use context clues as aids for understanding. Context clues are the words and phrases surrounding the word that provide hints about the word's meaning.

**Controlling Idea** See **Main Idea**.

**Counterargument** A counterargument is an argument made to oppose another argument. A good argument anticipates opposing viewpoints and provides counterarguments to refute (disprove) or answer them.

**Credibility** *Credibility* refers to the believability or trustworthiness of a source and the information it contains.

**Critical Review** A critical review is an evaluation or critique by a reviewer or critic. Different types of reviews include film reviews, book reviews, music reviews, and art-show reviews.

**Database** A database is a collection of information that can be quickly and easily accessed and searched and from which information can be easily retrieved. It is frequently presented in an electronic format.

**Debate** A debate is basically an argument—but a very structured one that requires a good deal of preparation. In academic settings, *debate* usually refers to a formal argumentation contest in which two opposing teams defend and attack a proposition.

See also **Argument**.

**Deductive Reasoning** Deductive reasoning is a way of thinking that begins with a generalization, presents a specific situation, and then advances with facts and evidence to a logical conclusion. The following passage has a deductive argument imbedded in it: "All students in the drama class must attend the play on Thursday. Since Ava is in the class, she had better show up." This deductive argument can be broken down as follows: generalization—all students in the drama class must attend the play on Thursday; specific situation—Ava is a student in the drama class; conclusion—Ava must attend the play.

See also **Analyzing Logic and Reasoning**, *Reading Handbook*, pages R22–R23.

**Dictionary** See **Reference Works**.

**Draw Conclusions** To draw a conclusion is to make a judgment or arrive at a belief based on evidence, experience, and reasoning.

**Editorial** An editorial is an opinion piece that usually appears on the editorial page of a newspaper or as part of a news broadcast. The editorial section of a newspaper presents opinions rather than objective news reports. See also **Op-Ed Piece**.

**Either/Or Fallacy** An either/or fallacy is a statement that suggests that there are only two possible ways to view a situation or only two options to choose from. In other words, it is a statement that falsely frames a dilemma, giving the impression that no options exist but the two presented—for example, "Either we stop the construction of a new airport, or the surrounding suburbs will become ghost towns."

See also **Identifying Faulty Reasoning**, *Reading Handbook*, page R24.

**Emotional Appeals** Emotional appeals are messages that evoke strong feelings—such as fear, pity, or vanity—in order to persuade instead of using facts and evidence to make a point. An **appeal to fear** is a message that taps into people's fear of losing their safety or security. An **appeal to pity** is a message that taps into people's sympathy and compassion for others to build support for an idea, a cause, or a proposed action. An **appeal to vanity** is a message that attempts to persuade by tapping into people's desire to feel good about themselves.

See also **Recognizing Persuasive Techniques**, *Reading Handbook*, page R22.

**Encyclopedia** See **Reference Works**.

**Essay** See *Glossary of Literary Terms*, page R105.

**Evaluate** To evaluate is to examine something carefully and judge its value or worth. Evaluating is an important skill for gaining insight into what you read. A reader can evaluate the actions of a particular character, for example, or can form an opinion about the value of an entire work.

**Evidence** Evidence is the specific pieces of information that support a claim. Evidence can take the form of facts, quotations, examples, statistics, or personal experiences, among others.

**Expository Essay** See **Essay**, *Glossary of Literary Terms*, page R105.

**Fact versus Opinion** A **fact** is a statement that can be proved or verified. An **opinion**, on the other hand, is a statement that cannot be proved because it expresses a person's beliefs, feelings, or thoughts.

See also **Inference**; **Generalization**.

**Fallacy** A fallacy is an error in reasoning. Typically, a fallacy is based on an incorrect inference or a misuse of evidence. Some common logical fallacies are **circular reasoning**, **either/or fallacy**, **oversimplification**, **overgeneralization**, and **stereotyping**.

See also **Either/Or Fallacy**, **Logical Appeal**, **Overgeneralization**; **Identifying Faulty Reasoning**, *Reading Handbook*, page R24.

**Faulty Reasoning** See **Fallacy**.

**Feature Article** A feature article is a main article in a newspaper or a cover story in a magazine. A feature article is focused more on entertaining than informing. Features are lighter or more general than hard news and tend to be about human interest or lifestyles.

**Functional Documents** See **Consumer Documents**; **Public Documents**; **Workplace Documents**.

**Generalization** A generalization is a broad statement about a class or category of people, ideas, or things, based on a study of only some of its members.

See also **Overgeneralization**.

**Government Publications** Government publications are documents produced by government organizations. Pamphlets, brochures, and reports are just some of the many forms these publications may take. Government publications can be good resources for a wide variety of topics.

**Graphic Aid** A graphic aid is a visual tool that is printed, handwritten, or drawn. Charts, diagrams, graphs, photographs, and maps can all be graphic aids.

See also **Graphic Aids**, *Reading Handbook*, pages R5–R7.

**Graphic Organizer** A graphic organizer is a “word picture”—that is, a visual illustration of a verbal statement—that helps a reader understand a text. Charts, tables, webs, and diagrams can all be graphic organizers. Graphic organizers and graphic aids can look the same. For example, a table in a science article will not be constructed differently from a table that is a graphic organizer. However, graphic organizers and graphic aids do differ in how they are used. Graphic aids are the visual representations that people encounter when they read informational texts. Graphic organizers are visuals that people construct to help them understand texts or organize information.

**Historical Documents** Historical documents are writings that have played a significant role in human events or are themselves records of such events. The Declaration of Independence, for example, is a historical document.

**How-To Book** A how-to book is a book that is written to explain how to do something—usually an activity, a sport, or a household project.

**Implied Main Idea** See **Main Idea**.

**Index** The index of a book is an alphabetized list of important topics and details covered in the book and the page numbers on which they can be found. An index can be used to quickly find specific information about a topic.

**Inductive Reasoning** Inductive reasoning is the process of logically reasoning from specific observations, examples, and facts to arrive at a general conclusion or principle.

See also **Analyzing Logic and Reasoning**, *Reading Handbook*, pages R22–R23.

**Inference** An inference is a logical assumption that is based on observed facts and one's own knowledge and experience.

**Informational Nonfiction** Informational nonfiction is writing that provides factual information. It often explains ideas or teaches processes. Examples include news reports, science textbooks, software instructions, and lab reports.

**Internet** The Internet is a global, interconnected system of computer networks that allows for communication through e-mail, listservers, and the World Wide Web. The Internet connects computers and computer users throughout the world.

**Journal** A journal is a periodical publication issued by a legal, medical, or other professional organization. Alternatively, the term may be used to refer to a diary or daily record.

**Loaded Language** Loaded language consists of words with strongly positive or negative connotations intended to influence a reader's or listener's attitude.

**Logical Appeal** A logical appeal relies on logic and facts, appealing to people's reasoning or intellect rather than to their values or emotions. Flawed logical appeals—that is, errors in reasoning—are considered logical fallacies.

See also **Fallacy**.

**Logical Argument** A logical argument is an argument in which the logical relationship between the support and the claim is sound.

**Main Idea** A main idea, or controlling idea, is the most important idea or impression about a topic that a writer or speaker conveys. It can be the central idea of an entire work or of just a paragraph. Often, the main idea of a paragraph is expressed in a topic sentence. However, a main idea may just be implied, or suggested, by details. A main idea and supporting details can serve as a basic pattern of organization in a piece of writing, with the central idea about a topic being supported by details.

**Make Inferences** *See Inference.*

**Monitor** Monitoring is the strategy of checking your comprehension as you are reading and modifying the strategies you are using to suit your needs. Monitoring may include some or all of the following strategies: **questioning, clarifying, visualizing, predicting, connecting,** and **rereading.**

**Narrative Nonfiction** *See Glossary of Literary Terms, page R109.*

**News Article** A news article is a piece of writing that reports on a recent event. In newspapers, news articles are usually written concisely and report the latest news, presenting the most important facts first and then more detailed information. In magazines, news articles are usually more elaborate than those in newspapers because they are written to provide both information and analysis. Also, news articles in magazines do not necessarily present the most important facts first.

**Nonfiction** *See Glossary of Literary Terms, page R109.*

**Op-Ed Piece** An op-ed piece is an opinion piece that usually appears opposite (“op”) the editorial page of a newspaper. Unlike editorials, op-ed pieces are written and submitted by named writers.

**Organization** *See Pattern of Organization.*

**Overgeneralization** An overgeneralization is a generalization that is too broad. You can often recognize overgeneralizations by the appearance of words and phrases such as *all, everyone, every time, any, anything, no one,* and *none.* Consider, for example, this statement: “None of the sanitation workers in our city really care about keeping the environment clean.” In all probability, there are many exceptions; the writer can’t possibly know the feelings of every sanitation worker in the city.

*See also Identifying Faulty Reasoning, Reading Handbook, page R24.*

**Overview** An overview is a short summary of a story, a speech, or an essay. It orients the reader by providing a preview of the text to come.

**Paraphrase** Paraphrasing is the restating of information in one’s own words.

*See also Summarize.*

**Pattern of Organization** A pattern of organization is a particular arrangement of ideas and information. Such a pattern may be used to organize an entire composition or a single paragraph within a longer work. The following are the most common patterns of organization: **cause-and-effect, chronological order, compare-and-contrast, classification, deductive, inductive, order of importance, problem-solution, sequential,** and **spatial.**

*See also Cause and Effect; Chronological Order; Classification; Compare and Contrast; Problem-Solution Order; Sequential Order; Reading Informational Texts: Patterns of Organization, Reading Handbook, pages R8–R13.*

**Periodical** A periodical is a publication that is issued at regular intervals of more than one day. For example, a periodical may be a weekly, monthly, or quarterly journal or magazine. Newspapers and other daily publications generally are not classified as periodicals.

**Personal Essay** *See Essay, Glossary of Literary Terms, page R105.*

**Persuasion** Persuasion is the art of swaying others’ feelings, beliefs, or actions. Persuasion normally appeals to both the intellect and the emotions of readers. **Persuasive techniques** are the methods used to influence others to adopt certain opinions or beliefs or to act in certain ways. Types of persuasive techniques include emotional appeals, logical appeals, and loaded language. When used properly, persuasive techniques can add depth to writing that’s meant to persuade. Persuasive techniques can, however, be misused to cloud factual information, disguise poor reasoning, or unfairly exploit people’s emotions in order to shape their opinions.

*See also Emotional Appeals; Loaded Language; Logical Appeal; Recognizing Persuasive Techniques, Reading Handbook, page R22.*

**Predict** Predicting is a reading strategy that involves using text clues to make a reasonable guess about what will happen next in a story.

**Primary Source** *See Sources.*

**Prior Knowledge** Prior knowledge is the knowledge a reader already possesses about a topic. This information might come from personal experiences, expert accounts, books, films, or other sources.

**Problem-Solution Order** Problem-solution order is a pattern of organization in which a problem is stated and analyzed and then one or more solutions are proposed and examined. Writers use words and phrases such as *propose*, *conclude*, *reason for*, *problem*, *answer*, and *solution* to connect ideas and details when writing about problems and solutions.

**Procedural Texts** Procedural texts are texts that were created to communicate instructions, rules, processes, or other detailed, step-by-step information.

See also **Consumer Documents**; **Public Documents**; **Workplace Documents**.

**Propaganda** Propaganda is a form of communication that may use distorted, false, or misleading information. It usually refers to manipulative political discourse.

**Public Documents** Public documents are documents that were written for the public to provide information that is of public interest or concern. They include government documents, speeches, signs, and rules and regulations.

See also **Government Publications**.

**Reference Works** General reference works are sources that contain facts and background information on a wide range of subjects. More specific reference works contain in-depth information on a single subject. Most reference works are good sources of reliable information because they have been reviewed by experts. The following are some common reference works: **encyclopedias**, **dictionaries**, **thesauri**, **almanacs**, **atlases**, **chronologies**, **biographical dictionaries**, and **directories**.

**Review** See **Critical Review**.

**Rhetorical Devices** See *Glossary of Literary Terms*, page R111.

**Rhetorical Questions** Rhetorical questions are those that do not require a reply. Writers use them to suggest that their arguments make the answer obvious or self-evident.

**Scanning** Scanning is the process of searching through writing for a particular fact or piece of information. When you scan, your eyes sweep across a page, looking for key words that may lead you to the information you want.

**Secondary Source** See **Sources**.

**Sequential Order** A pattern of organization that shows the order in which events or actions occur is called sequential order. Writers typically use this pattern of organization to explain steps or stages in a process.

**Setting a Purpose** The process of establishing specific reasons for reading a text is called setting a purpose.

**Sidebar** A sidebar is additional information set in a box alongside or within a news or feature article. Popular magazines often make use of sidebar information.

**Signal Words** Signal words are words and phrases that indicate what is to come in a text. Readers can use signal words to discover a text's pattern of organization and to analyze the relationships among the ideas in the text.

**Sources** A source is anything that supplies information. **Primary sources** are materials written by people who were present at events, either as participants or as observers. Letters, diaries, autobiographies, speeches, and photographs are primary sources. **Secondary sources** are records of events that were created sometime after the events occurred; the writers were not directly involved or were not present when the events took place. Encyclopedias, textbooks, biographies, most newspaper and magazine articles, and books and articles that interpret or review research are secondary sources.

**Spatial Order** Spatial order is a pattern of organization that highlights the physical positions or relationships of details or objects. This pattern of organization is typically found in descriptive writing. Writers use words and phrases such as *on the left*, *to the right*, *here*, *over there*, *above*, *below*, *beyond*, *nearby*, and *in the distance* to indicate the arrangement of details.

**Speech** See *Glossary of Literary Terms*, page R113.

**Stereotyping** Stereotyping is a type of overgeneralization. Stereotypes are broad statements made about people on the basis of their gender, ethnicity, race, or political, social, professional, or religious group.

**Summarize** To summarize is to briefly retell, or encapsulate, the main ideas of a piece of writing in one's own words.

See also **Paraphrase**.

**Support** Support is any material that serves to prove a claim. In an argument, support typically consists of reasons and evidence. In persuasive texts and speeches, however, support may include appeals to the needs and values of the audience.

**Supporting Detail** *See Main Idea.*

**Synthesize** To synthesize information is to take individual pieces of information and combine them with other pieces of information and with prior knowledge or experience to gain a better understanding of a subject or to create a new product or idea.

**Text Features** Text features are design elements that indicate the organizational structure of a text and help make the key ideas and supporting information understandable. Text features include headings, boldface type, italic type, bulleted or numbered lists, sidebars, and graphic aids such as charts, tables, timelines, illustrations, and photographs.

**Thesaurus** *See Reference Works.*

**Thesis Statement** In an argument, a thesis statement is an expression of the claim that the writer or speaker is trying to support. In an essay, a thesis statement is an expression, in one or two sentences, of the main idea or purpose of the piece of writing.

**Topic Sentence** The topic sentence of a paragraph states the paragraph's main idea. All other sentences in the paragraph provide supporting details.

**Visualize** Visualizing is the process of forming a mental picture based on written or spoken information.

**Web Site** A Web site is a collection of "pages" on the World Wide Web that is usually devoted to one specific subject. Pages are linked together and are accessed by clicking hyperlinks or menus, which send the user from page to page within the site. Web sites are created by companies, organizations, educational institutions, branches of the government, the military, and individuals.

**Workplace Documents** Workplace documents are materials that are produced or used within a work setting, usually to aid in the functioning of the workplace. They include job applications, office memos, training manuals, job descriptions, and sales reports.

**Works Cited** A list of works cited lists names of all the works a writer has referred to in his or her text. This list often includes not only books and articles but also nonprint sources.

**Works Consulted** A list of works consulted names all the works a writer consulted in order to create his or her text. It is not limited just to those works cited in the text.

*See also Bibliography.*

**accurate** (ăk'yə-rīt) *adj.* correct; free from errors  
**preciso** *adj.* correcto; sin errores

**analyze** (ăn'ə-līz') *v.* to separate or break into parts and examine  
**analizar** *v.* separar o dividir en partes y examinar

**appreciate** (ə-prē'shē-āt') *v.* to think highly of; to recognize favorably the quality or value of  
**apreciar** *v.* tener una buena opinión de algo o alguien; reconocer de manera favorable la calidad o el valor de algo o alguien

**aspect** (ăs'pĕkt) *n.* a quality, part, or element  
**aspecto** *sust.* cualidad, parte o elemento

**attribute** (ăt'rə-byōōt') *n.* a quality thought of as a natural part of someone or something  
**atributo** *sust.* cualidad considerada como parte natural de alguien o algo

**circumstance** (sūr'kem-stăns') *n.* a happening, event, or fact occurring near or in company with another  
**circunstancia** *sust.* suceso, evento o hecho que ocurre cerca a otro o junto a otro

**cite** (sīt) *v.* to refer to as example or proof  
**citar** *v.* hacer referencia a un ejemplo o prueba

**coherent** (kō-hīr'ənt) *adj.* logical, consistent, or connected  
**coherente** *adj.* lógico, constante o relacionado

**complex** (kəm-plĕks') *adj.* made up of two or more parts; hard to understand or analyze  
**complejo** *adj.* compuesto por dos o más partes; difícil de comprender o analizar

**conclude** (kən-kōōd') *v.* to decide or infer by reasoning  
**concluir** *v.* decidir o inferir por medio del razonamiento

**construct** (kən-strŭkt') *v.* to systematically create or build  
**construir** *v.* crear o edificar de manera sistemática

**context** (kŏn'tĕkst') *n.* the words that surround a particular word or passage and make the meaning of that word or passage clear; the circumstances in which an event occurs  
**contexto** *sust.* palabras que rodean una palabra o un pasaje en particular y aclaran el significado de esa palabra o pasaje; circunstancias en las que ocurre un evento

**contrast** (kən-trăst') *v.* to show differences  
**contrastar** *v.* mostrar las diferencias

**contribute** (kən-trīb'yōōt) *v.* to provide or give ideas, knowledge, material goods, etc.  
**contribuir** *v.* dar u ofrecer ideas, conocimientos, bienes materiales, etc.

**demonstrate** (dĕm'ən-strāt') *v.* to show clearly and purposefully  
**demostrar** *v.* mostrar en forma clara y con determinación

**device** (dī-vīs') *n.* a thing created; a mechanical invention or creation  
**dispositivo** *sust.* algo creado; invento o creación mecánica

**differentiate** (dīf'ə-rĕn'shē-āt') *v.* to perceive or create a difference between  
**diferenciar** *v.* percibir o crear una diferencia

**distinct** (dī-stīngkt') *adj.* separate or different; defined clearly  
**distinto** *adj.* individual o diferente; definido con claridad

**element** (ĕl'ə-mĕnt) *n.* one necessary or basic part of a whole  
**elemento** *sust.* parte necesaria o básica de un todo

**emphasis** (ĕm'fĕ-sīs) *n.* special stress on something—a word, phrase, idea, etc.—to make it stand out  
**énfasis** *sust.* hincapié que se hace en algo (palabra, frase, idea, etc.) para destacarlo

**environment** (ĕn-vī'rən-mĕnt) *n.* surroundings; the land, water, climate, plants, and animals of an area  
**ambiente** *sust.* entorno; tierra, agua, clima, plantas y animales de un área

**evaluate** (ī-văl'yōō-āt') *v.* to find out the value or worth of something; to judge or examine  
**evaluar** *v.* hallar el valor o el precio; juzgar o examinar

**evident** (ĕv'ī-dĕnt) *adj.* obvious, easy to see or understand  
**evidente** *adj.* obvio, fácil de ver o comprender

**factor** (făk'tər) *n.* elements or conditions that make something what it is or create a result  
**factor** *sust.* elementos o condiciones que hacen que algo exista o produzca un resultado

**ideology** (ī'dĕ-ŏl'ə-jĕ) *n.* the beliefs or way of thinking—especially political, economic, or social beliefs and ways of thinking—of an individual or group of people  
**ideología** *sust.* creencias o maneras de pensar, especialmente políticas, económicas o sociales, de una persona o un grupo de personas

**implicit** (ĩm-plĩs'ýt) *adj.* not plainly obvious or exhibited; suggested or implied

**implícito** *adj.* que no es obvio o se muestra; sugerido o tácito

**incorporate** (ĩn-kõr'põ-rõt') *v.* to join or combine into a single whole

**incorporar** *v.* unir o combinar en un todo

**indicate** (ĩn'dĩ-kõt') *v.* to point out or show

**indicar** *v.* señalar o mostrar

**infer** (ĩn-fũr') *v.* to decide based on evidence or knowledge; to draw a conclusion

**inferir** *v.* decidir a partir de pruebas o del conocimiento; sacar una conclusión

**interact** (ĩn'tõr-ãkt') *v.* to act or work with someone or something; to act with one another

**interactuar** *v.* actuar o trabajar con alguien o algo; actuar en forma conjunta

**interpret** (ĩn-tũr'prõt) *v.* to explain the meaning of or translate

**interpretar** *v.* explicar el significado o traducir

**investigate** (ĩn-võs'tĩ-gõt') *v.* to search carefully, as to acquire or verify facts

**investigar** *v.* buscar en detalle para obtener o verificar datos

**monitor** (mõn'ĩ-tõr) *v.* to check in on, watch, regulate

**supervisar** *v.* controlar, observar, regular

**perceive** (põr-sõv') *v.* to observe or become aware of

**percibir** *v.* observar o tomar conciencia de algo

**perspective** (põr-spõk'tĩv) *n.* point of view or mental view

**perspectiva** *sust.* punto de vista u opinión

**predominant** (prĩ-dãm'õ-nõt) *adj.* the most frequent or the most important

**predominante** *adj.* el más frecuente o el más importante

**primary** (prĩ'mõr-õ) *adj.* highest in rank or first in importance

**primario** *adj.* de categoría superior o primero en importancia

**relevant** (rõl'õ-võt) *adj.* related or pertinent to the matter at hand

**relevante** *adj.* relacionado con el tema en cuestión o pertinente

**reveal** (rĩ-võl') *v.* to show, make known, or expose

**revelar** *v.* mostrar, dar a conocer o exponer

**sequence** (sõ'kwõns) *n.* the chronological, causal, or logical order in which one thing follows another

**secuencia** *sust.* orden cronológico, causal o lógico en el que una cosa sigue a otra

**significant** (sĩg-nĩf'ĩ-kõt) *adj.* having meaning; important

**significativo** *adj.* que tiene sentido; importante

**source** (sõrs) *n.* a book, document, person, etc., that supplies information

**fuentes** *sust.* libro, documento, persona, etc., que proporciona información

**specific** (spĩ-sĩf'ĩk) *adj.* definite; of a special sort

**específico** *adj.* definitivo; de una clase en especial

**structure** (strũk'chõr) *n.* something constructed or built, such as a building

**estructura** *sust.* algo que se construye, como un edificio

**synthesize** (sĩn'thĩ-sĩz') *v.* to combine separate elements into a whole

**sintetizar** *v.* combinar elementos individuales para formar un todo

**technique** (tõk-nõk') *n.* a method of procedure or a manner of doing something

**técnica** *sust.* método para proceder o manera de hacer algo

**tradition** (trõ-dĩsh'õn) *n.* a practice passed down from generation to generation

**tradición** *sust.* práctica que se transmite de generación en generación

**undertake** (ũn'dõr-tãk') *v.* to take on a task or assume a responsibility

**asumir** *v.* aceptar una tarea o contraer una responsabilidad

**unique** (ũõ-nõk') *adj.* the only one; having no equal

**único** *adj.* exclusivo; sin igual

**vary** (vãr'õ) *v.* to modify or alter; to change the characteristics of something

**variar** *v.* modificar o alterar; cambiar las características de algo

**abject** (ăb-jĕkt') *adj.* exceedingly humble

**abyecto** *adj.* sumamente pobre

**abominably** (ə-bŏm'ə-nə-blĕ) *adv.* in a hateful way; horribly

**abominablemente** *adv.* de manera odiosa u horrible

**abscond** (ăb-skŏnd') *v.* to go away suddenly and secretly

**fugarse** *v.* huir de repente

**abysmal** (ə-bĭz'məl) *adj.* very bad

**pésimo** *adj.* desastroso; atroz

**acclimatization** (ə-klĭ'mə-tĭ-zā'shən) *n.* the act of getting accustomed to a new climate or environment

**aclimatación** *s.* acción de acostumbrarse a un nuevo clima o ambiente

**adulation** (ăj'ə-lā'shən) *n.* excessive praise or flattery

**adulación** *s.* halago exagerado

**adversary** (ăd'vər-sĕr'ē) *n.* an opponent; enemy

**adversario** *s.* opositor; enemigo

**adversity** (ăd-vŭr'sĭ-tĕ) *n.* hardship; misfortune

**adversidad** *s.* infortunio; desgracia

**advocacy** (ăd'və-kə-sĕ) *adj.* involving public support for an idea or policy

**defensa** *s.* apoyo público a una idea o medida

**affiliate** (ə-fĭl'ē-ĭt) *n.* a person or an organization officially connected to a larger body

**afiliado** *s.* persona u organización conectada oficialmente con una entidad

**aghast** (ə-găst') *adj.* filled with shock or horror

**horrorizado** *adj.* muy atemorizado

**agile** (ăj'əl) *adj.* able to move quickly and easily

**ágil** *adj.* capaz de moverse con rapidez y facilidad

**alienation** (ăl'yə-nā'shən) *n.* a feeling of separation or isolation

**alienación** *s.* sensación de separación o aislamiento

**aloof** (ə-lŏf') *adj.* distant; remote; standoffish

**distante** *adj.* remoto; indiferente

**amenity** (ə-mĕn'ĭ-tĕ) *n.* something that adds to one's comfort or convenience

**comodidad** *s.* cosa que aumenta el confort

**analytic** (ăn'ə-lĭt'ĭk) *adj.* using logical reasoning or analysis

**analítico** *adj.* que usa razonamiento o análisis lógico

**annihilate** (ə-nĭ'ə-lāt') *v.* to destroy completely

**aniquilar** *v.* destruir por completo

**anonymity** (ăn'ə-nĭm'ĭ-tĕ) *n.* the condition of being unknown

**anonimato** *s.* condición de no ser conocido

**anthem** (ăn'thəm) *n.* an uplifting song or hymn

**himno** *s.* composición musical solemne

**anthropology** (ăn'thrə-pŏl'ə-jĕ) *n.* the science or study of human beings, including their physical characteristics and cultures

**antropología** *s.* ciencia que estudia las características físicas y las culturas de los seres humanos

**aperture** (ăp'ər-chər) *n.* an opening, such as a hole or a gap

**abertura** *s.* agujero o grieta

**aplomb** (ə-plŏm') *n.* poise; self-assurance

**aplomo** *s.* serenidad; circunspección

**appalled** (ə-pŏld') *adj.* filled with dismay; horrified

**asombrado** *adj.* pasmado; asustado

**asombrar** *v.*

**archaic** (ăr-kā'ĭk) *adj.* very old or unfashionable

**arcaico** *adj.* muy antiguo o pasado de moda

**ardor** (ăr'dər) *n.* passion

**ardor** *s.* pasión

**arduous** (ăr'jŭŏ-əs) *adj.* requiring much effort; difficult

**arduo** *adj.* que requiere mucho esfuerzo; difícil

**articulate** (ăr-tĭk'yə-lĭt) *adj.* able to speak clearly and coherently; well-spoken

**elocuente** *adj.* que se expresa con claridad y convicción

**artifact** (ăr'tə-făkt') *n.* something created by humans, usually for a practical purpose

**artefacto** *s.* objeto creado por los seres humanos, usualmente con propósitos prácticos

**askew** (ə-skyŏŏ') *adj.* crooked; to one side

**torcido** *adj.* chueco; que se inclina hacia un lado

**assertion** (ə-sŭr'shən) *n.* a statement

**aseveración** *s.* declaración; afirmación

**assuage** (ə-swāj') *v.* to calm or pacify

**calmar** *v.* tranquilizar o mitigar

**awry** (ə-rĭ') *adj.* off course; wrong

**sesgado** *adj.* desviado; torcido

**baleful** (bāl'fəl) *adj.* evil; destructive  
**torvo** *adj.* funesto; siniestro

**banal** (bə-nāl') *adj.* commonplace; trite  
**banal** *adj.* común; trillado

**beguiling** (bĭ-gī'lĭng) *adj.* charming; pleasing **beguile** *v.*  
**encantador** *adj.* seductor; atrayente **encantar** *v.*

**benign** (bĭ-nĭn') *adj.* good; kindly  
**benigno** *adj.* bondadoso; amable

**boon** (bōon) *n.* a benefit; blessing  
**beneficio** *s.* gran ayuda; bendición

**bravado** (brə-vä'dō) *n.* a false show of courage or defiance  
**bravata** *s.* alarde; demostración falsa de valor o valentía

**brazenly** (brā'zən-lē') *adv.* boldly and without shame  
**descaradamente** *adv.* con descaro y frescura

**browser** (brəu'zər) *n.* a program used to navigate the Internet  
**browser** *s.* programa para desplazarse en la Internet

**buffeted** (bŭf'ĭ-tĭd) *adj.* knocked about or struck **buffet** *v.*  
**golpeado** *adj.* empujado o azotado **golpear** *v.*

**cadence** (kād'ns) *n.* a balanced, rhythmic flow  
**cadencia** *s.* repetición regular de sonidos o movimientos

**cascade** (kă-skād') *v.* to fall or flow like a waterfall  
**precipitarse** *v.* caer o deslizarse como una cascada

**cavort** (kə-vōrt') *v.* to leap or romp about  
**retozar** *v.* saltar; divertirse

**cede** (sēd) *v.* to give up; give way  
**ceder** *v.* conceder; rendirse

**chronicle** (krŏn'ĭ-kəl) *n.* a record of events  
**crónica** *s.* registro de sucesos

**clamor** (klăm'ər) *n.* a noisy outburst; outcry  
**clamor** *s.* conjunto de gritos o ruidos fuertes

**clarity** (klăr'ĭ-tē) *n.* clearness  
**claridad** *s.* transparencia

**commandeer** (kŏm'ən-dĭr') *v.* to take control of by force  
**confiscar** *v.* tomar por la fuerza

**compile** (kəm-pĭl') *v.* to put together by gathering from many sources  
**compilar** *v.* reunir de muchas fuentes

**condescending** (kŏn'dĭ-sĕn'dĭng) *adj.* assuming an air of superiority  
**condescendiente** *adj.* que asume un aire de superioridad

**condiment** (kŏn'də-mənt) *n.* a sauce, relish, or spice used to season food  
**condimento** *s.* salsa o especia para sazonar la comida

**condone** (kən-dŏn') *v.* to forgive or overlook  
**condonar** *v.* perdonar, olvidar o ignorar

**contemptible** (kən-tĕmp'tə-bəl) *adj.* deserving of scorn; despicable  
**despreciable** *adj.* que merece desdén o desprecio; vil

**contrition** (kən-trĭsh'ən) *n.* a feeling of regret for doing wrong  
**contrición** *s.* arrepentimiento por haber actuado mal

**correlate** (kŏr'ə-lăt') *v.* to figure out or create a relationship between two items or events  
**correlacionar** *v.* establecer una relación entre dos puntos o sucesos

**cosmetic** (kŏz-mĕt'ĭk) *adj.* decorative rather than functional  
**cosmético** *adj.* decorativo más que funcional

**coveted** (kŭv'ĭ-tĭd) *adj.* greedily desired or wished for  
**covet** *v.*  
**codiciado** *adj.* que se desea con envidia **codiciar** *v.*

**crass** (krăs) *adj.* crude; unrefined  
**craso** *adj.* burdo; grosero

**crevasse** (krĭ-väs') *n.* a deep crack or split in a glacier  
**grieta** *s.* hendidura profunda, especialmente en un glaciar

**cultivated** (kŭl'tə-vă'tĭd) *adj.* refined or cultured in manner  
**cultivado** *adj.* refinado o de modales cultos

**daunted** (dŏn'tĭd) *adj.* discouraged **daunt** *v.*  
**amilanado** *adj.* intimidado **amilanar** *v.*

**debut** (dā-byŏō') *n.* first public performance or showing  
**debut** *s.* estreno; primera presentación

**default** (dĭ-fŏlt') *v.* to fail to keep a promise, especially a promise to repay a loan  
**incumplir** *v.* no cumplir una promesa, especialmente no pagar un préstamo

**deftness** (dĕft'nĭs) *n.* the quality of quickness and skillfulness  
**destreza** *s.* agilidad y habilidad

**degenerate** (dĭ-jĕn'ĕr-ĭt) *n.* a corrupt or vicious person  
**degenerado** *s.* persona corrupta o viciosa

**degradation** (dĕg'rĕ-dĕ'shĕn) *n.* condition of being brought to a lower level; humiliation  
**degradaci3n** *s.* pĕrdida de status y dignidad; humillaci3n

**demeanor** (dĭ-mĕ'nĕr) *n.* a way of behaving; manner  
**comportamiento** *s.* conducta externa

**derisive** (dĭ-rĭ'sĭv) *adj.* expressing contempt or ridicule  
**desdeñoso** *adj.* que expresa burla o ridículo

**desolation** (dĕs'ĕ-lĕ'shĕn) *n.* lonely grief; misery  
**desolaci3n** *s.* dolor en soledad; desgracia

**dialect** (dĭ'ĕ-lĕkt') *n.* a variety of a standard language unique to a certain region or social group  
**dialecto** *s.* variedad de una lengua que se habla en una regi3n o que habla un grupo social

**diffuse** (dĭ-fy'oo's) *adj.* unfocused  
**difuso** *adj.* vago e impreciso

**dilapidated** (dĭ-lĕp'ĭ-dĕ'tĭd) *adj.* broken down and shabby  
**dilapidado** *adj.* en ruinas

**diminutive** (dĭ-mĭn'yĕ-tĭv) *adj.* very small  
**diminuto** *adj.* muy pequeñ3

**disarming** (dĭs-ĕr'mĭng) *adj.* removing or overcoming suspicion; inspiring confidence  
**apaciguador** *adj.* tranquilizador; que elimina sospechas; que crea confianza

**disclaimer** (dĭs-klĕ'mĕr) *n.* a denial of responsibility or knowledge  
**descargo** *s.* repudiaci3n de responsabilidad o conocimiento

**disconcerting** (dĭs'kĕn-sŭr'tĭng) *adj.* causing one to feel confused or embarrassed **disconcert** *v.*  
**desconcertante** *adj.* que causa confusi3n, malestar o desconcierto **desconcertar** *v.*

**disconsolate** (dĭs-k3n'sĕ-lĭt) *adj.* extremely depressed or dejected  
**desconsolado** *adj.* extremadamente triste

**discordant** (dĭ-sk3r'dnt) *adj.* having a disagreeable or clashing sound  
**discordante** *adj.* disonante; de sonidos desagradables; sin armonía

**dispirited** (dĭ-spĭr'ĭ-tĭd) *adj.* dejected  
**desanimado** *s.* abatido

**distraught** (dĭ-str3t') *adj.* deeply upset  
**perturbado** *adj.* profundamente molesto

**doggedness** (d3g'gĭd-nĭs) *n.* persistence; stubbornness  
**obstinaci3n** *s.* persistencia; tenacidad

**droll** (dr3l) *adj.* amusingly odd or comical  
**divertido** *adj.* gracioso y curioso

**encore** (3n'k3r') *n.* a repeated or additional performance  
**bis** *s.* repetic3n

**engender** (ĕn-jĕn'dĕr) *v.* to bring into existence  
**engendrar** *v.* causar; originar

**enthralled** (ĕn-thr3ld') *adj.* charmed greatly **enthrall** *v.*  
**cautivado** *adj.* encantado **cautivar** *v.*

**eradicate** (ĭ-rĕd'ĭ-kĕt') *v.* to do away with completely  
**erradicar** *v.* acabar por completo

**evanesce** (ĕv'ĕ-nĕs') *v.* to disappear; vanish  
**desvanecerse** *v.* desaparecer; disiparse

**exhilarate** (ĭg-zĭl'ĕ-rĕt') *v.* to make merry or lively  
**regocijar** *v.* alegrar; levantar el ĕnimo

**exhortation** (ĕg'z3r-tĕ'shĕn) *n.* a communication strongly urging that something be done  
**exhortaci3n** *s.* palabras que inducen a una acci3n

**exodus** (ĕk'sĕ-dĕs) *n.* a mass departure  
**ĕxodo** *s.* partida en masa

**exotic** (ĭg-z3t'ĭk) *adj.* excitingly strange  
**ex3tico** *adj.* extrañ3; curioso

**expansive** (ĭk-spĕn'sĭv) *adj.* outgoing; showing feelings openly and freely  
**expansivo** *adj.* comunicativo; que muestra sus sentimientos

**expendable** (ĭk-spĕn'dĕ-bĕl) *adj.* not worth keeping; not essential  
**prescindible** *adj.* que no es esencial

**exuberance** (ĭg-z33'bĕr-ĕns) *n.* condition of unrestrained joy  
**exuberancia** *s.* euforia; exaltaci3n

**falter** (fôl'tər) *v.* to hesitate from lack of courage or confidence

**vacilar** *v.* titubear por falta de valor o de confianza

**fecund** (fē'kənd) *adj.* producing much growth; fertile

**fecundo** *adj.* fértil; abundante

**fiasco** (fē-ās'kō) *n.* a complete failure

**fiasco** *s.* fracaso total

**flay** (flā) *v.* to whip or lash

**desollar** *v.* despellejar a latigazos

**foreboding** (fôr-bō'dīng) *n.* a sense of approaching evil

**presentimiento** *s.* sentimiento de que algo malo sucederá

**fractious** (frāk'shəs) *adj.* hard to manage or hold together; unruly

**quisquilloso** *adj.* cascarrabias; rebelde

**frenetically** (frē-nēt'ĭk-lē) *adv.* in a frenzied or frantic way

**frenéticamente** *adv.* de modo frenético o desenfrenado

**futile** (fyōōt'l) *adj.* having no useful result

**fútil** *adj.* inútil; sin resultados útiles

**gamut** (gām'ət) *n.* an entire range or series

**gama** *s.* serie; variedades

**genesis** (jēn'ĭ-sĭs) *n.* the origin or coming into being (of something)

**génesis** *s.* origen o principio de una cosa

**goad** (gōd) *v.* to drive or urge

**provocar** *v.* urgir; instar

**harried** (hār'ēd) *adj.* tormented; harassed **harry** *v.*

**agobiado** *adj.* atribulado; acosado **agobiar** *v.*

**heresy** (hēr'ĭ-sē) *n.* an action or opinion contrary to what is generally thought of as right

**herejía** *s.* acto u opinión contrario a lo que se considera correcto

**hierarchy** (hĭ'ə-rār'kē) *n.* a body of persons having authority

**jerarquía** *s.* grupo de personas de autoridad

**homely** (hōm'lē) *adj.* characteristic of home life; simple; everyday

**casero** *adj.* característico de la vida hogareña; sencillo

**hypothesis** (hĭ-pōth'ĭ-sĭs) *n.* an assumption made in order to test its possible consequences

**hipótesis** *s.* suposición que se pone a prueba

**illiteracy** (ĭ-lĭt'ər-ə-sē) *n.* a lack of ability to read and write  
**analfabetismo** *s.* desconocimiento de la lectura y escritura

**imminent** (ĭm'ə-nənt) *adj.* about to occur

**inminente** *adj.* que está por ocurrir

**immolation** (ĭm'ə-lā'shən) *n.* death or destruction

**inmolación** *s.* muerte o destrucción

**immutable** (ĭ-myōō'tə-bəl) *adj.* unchanging

**inmutable** *adj.* que no cambia

**imperative** (ĭm-pēr'ə-tĭv) *adj.* absolutely necessary

**imperativo** *adj.* absolutamente necesario

**implacable** (ĭm-plāk'ə-bəl) *adj.* impossible to soothe; unforgiving

**implacable** *adj.* desalmado; despiadado; que no perdona

**impotent** (ĭm'pə-tənt) *adj.* powerless; lacking strength or vigor

**impotente** *adj.* sin poder o capacidad; carente de fuerza o vigor

**impunity** (ĭm-pyōō'nĭ-tē) *n.* freedom from penalty or harm

**impunidad** *s.* falta de castigo, penalidad o daño

**inaudibly** (ĭn-ō'də-blē) *adv.* in a way that is impossible to hear

**inaudiblemente** *adv.* de modo que no se oye

**inaugurate** (ĭn-ō'gyə-rāt') *v.* to make a formal beginning of

**inaugurar** *v.* dar principio o estrenar

**incessantly** (ĭn-sēs'ənt-lē) *adv.* without interruption; continuously

**incesantemente** *adv.* continuamente; sin parar

**incredulous** (ĭn-krēj'ə-ləs) *adj.* doubtful; disbelieving

**incrédulo** *adj.* no creyente

**increment** (ĭn'krə-mənt) *n.* a small, slight growth or increase

**incremento** *s.* pequeño aumento o crecimiento

**induced** (ĭn-dōōst') *adj.* led on; persuaded **induce** *v.*

**inducido** *adj.* persuadido; convencido **inducir** *v.*

**inept** (ĭn-ēpt') *adj.* generally incompetent

**inepto** *adj.* incompetente

**inertia** (ĭ-nĭr'shə) *n.* tendency to continue to do what one has been doing

**inercia** *s.* tendencia a continuar haciendo lo que se ha estado haciendo

**inevitability** (ĩn-ěv'ĩ-tə-bĩl'ĩ-tē) *n.* something that is certain to happen

**inevitabilidad** *s.* lo que no se puede evitar

**inexplicably** (ĩn-ěk'splĩ-kə-blē) *adv.* in a way that is difficult or impossible to explain

**inexplicablemente** *adv.* de modo difícil o imposible de explicar

**inextricably** (ĩn-ěk'strĩ-kə-blē) *adv.* in a way impossible to untangle

**inextricablemente** *adv.* de manera imposible de descifrar o desenredar

**infallibility** (ĩn-fāl'ə-bĩl'ĩ-tē) *n.* an inability to make errors

**infalibilidad** *s.* incapacidad para cometer errores

**infatuated** (ĩn-fäch'ōō-ā'tĩd) *adj.* possessed by an unreasoning love or attraction

**encaprichado** *adj.* locamente enamorado o atraído irracionalmente hacia una persona

**infinitesimally** (ĩn'fĩn-ĩ-tēs'ə-mə-lē) *adv.* in amounts so small as to be barely measurable

**infinitesimalmente** *adv.* en cantidades tan pequeñas que casi no se puede medir

**infuse** (ĩn-fyōōz') *v.* to fill, as if by pouring

**infundir** *v.* llenar

**inherent** (ĩn-hĩr'ənt) *adj.* forming part of the essential nature of something; built-in

**inerente** *adj.* que por naturaleza es parte esencial de algo

**inhospitable** (ĩn-hōs'pĩ-tə-bəl) *adj.* not welcoming; hostile

**inhóspito** *adj.* hostil; que rechaza

**inquisitive** (ĩn-kwĩz'ĩ-tĩv) *adj.* curious; inquiring

**inquisitivo** *adj.* curioso; preguntón

**instigate** (ĩn'stĩ-gāt') *v.* to stir up; provoke

**instigar** *v.* provocar; incitar

**insubordinate** (ĩn'sə-bōr'dn-ĩt) *adj.* disobedient to a superior

**insubordinado** *adj.* desobediente a un superior

**insurmountable** (ĩn'sər-moun'tə-bəl) *adj.* impossible to overcome

**insuperable** *adj.* insalvable; infranqueable

**intuitive** (ĩn-tōō'ĩ-tĩv) *adj.* based on what seems to be true without conscious reasoning; instinctive

**intuitivo** *adj.* que se conoce sin razonamiento consciente; instintivo

**lament** (lə-měnt') *v.* to express grief or deep regret

**lamentar** *v.* expresar dolor o profundo arrepentimiento

**lavish** (lāv'ĩsh) *adj.* extravagant; more than is needed

**espléndido** *adj.* extravagante; despilfarrador

**leer** (lĩr) *v.* to give a sly, evil glance

**mirar de reajo** *v.* lanzar una mirada lasciva o maliciosa

**legitimate** (lə-jĩt'ə-mĩt) *adj.* justifiable; reasonable

**legítimo** *adj.* justificable; razonable

**malfunctioning** (māl-fũngk'shə-nĩng) *adj.* not working or operating properly **malfunction** *v.*

**dañado** *adj.* que no funciona bien **dañar** *v.*

**maneuvering** (mə-nōō'vər-ĩng) *n.* an action skillfully designed to achieve a goal **maneuver** *v.*

**maniobras** *s.* acciones diseñadas para alcanzar una meta **maniobrar** *v.*

**marauding** (mə-rō'dĩng) *adj.* roaming about in search of plunder **maraud** *v.*

**saqueador** *adj.* que merodea en busca de botín **saquear** *v.*

**meager** (mē'gər) *adj.* lacking in quantity or quality

**escaso** *adj.* poco, insuficiente en cantidad y número

**meditation** (mēd'ĩ-tā'shən) *n.* the act of being in serious, reflective thought

**meditación** *s.* reflexión atenta y profunda

**mesmerizing** (mēz'mə-rĩz'ĩng) *adj.* holding one's attention in an almost hypnotic manner **mesmerize** *v.*

**fascinante** *adj.* que capta la atención de forma casi hipnótica **fascinar** *v.*

**militancy** (mĩl'ĩ-tənt-sē) *n.* the act of aggressively supporting a political or social cause

**militancia** *s.* apoyo energético a una causa política o social

**misnomer** (mĩs-nō'mər) *n.* an inaccurate or incorrect name

**corrección** *s.* nombre erróneo o incorrecto

**momentous** (mō-měnt'təs) *adj.* of great importance

**trascendental** *adj.* de gran importancia

**monolith** (mɒn'ə-lɪθ) *n.* something, such as a monument, made from a single large stone

**monolito** *s.* monumento u objeto tallado de un solo bloque de piedra

**mortified** (mɔr'te-fɪd) *adj.* very embarrassed; humiliated  
**mortify** *v.*

**mortificado** *adj.* avergonzado; apenado **mortificar** *v.*

**muted** (myʊd'tɪd) *adj.* softened or muffled

**apagado** *adj.* débil o suave

**negligible** (nɛg'ljɪ-bəl) *adj.* not large or important enough to merit attention

**insignificante** *adj.* que no merece atención; desdenable

**neurological** (nɔr'ə-lɔj'kəl) *adj.* having to do with the nervous system

**neurológico** *adj.* relacionado con el sistema nervioso

**noncommittal** (nɒn'kə-mɪt'l) *adj.* not committing oneself; not revealing what one thinks

**indefinido** *adj.* evasivo; que no revela su opinión o propósito

**nonpartisan** (nɒn-pər'tɪ-zən) *adj.* not supporting or controlled by any political group

**independiente** *adj.* no afiliado a un grupo político

**nostalgia** (nɔ-stəl'jə) *n.* bittersweet longing for things from the past

**nostalgia** *s.* recuerdo triste del pasado

**optimal** (ɒp'tə-məl) *adj.* most favorable; best

**óptimo** *adj.* sumamente favorable; lo mejor

**ostensibly** (ɔ-stɛn'sə-blē) *adv.* seemingly; to all outward appearances

**aparentemente** *adv.* en apariencia

**paradox** (pær'ə-dɔks) *n.* a statement or an event that sounds impossible but seems to be true

**paradoja** *s.* afirmación o suceso que suena imposible pero parece verdadero

**paramount** (pær'ə-mount) *adj.* of highest importance

**primordial** *adj.* de suma importancia

**paraphernalia** (pær'ə-fər-nāl'yə) *n.* the articles needed for a particular event or activity

**parafernalia** *s.* conjunto de artículos necesarios para una actividad

**pauper** (pə'pɜr) *n.* a poor person, especially one who depends on public charity

**pobre** *s.* indigente; persona que depende de la caridad pública

**perfidy** (pɜr'fɪ-dē) *n.* treachery; betrayal of trust

**perfidia** *s.* traición; abuso de confianza

**persistence** (pɜr-sɪs'tɛns) *n.* the act of refusing to stop or be changed

**persistencia** *s.* constancia; perseverancia

**pervasive** (pɜr-vā'sɪv) *adj.* spreading widely through an area or group of people

**penetrante** *adj.* que todo lo invade; dominante

**perverse** (pɜr-vûrs) *adj.* stubbornly contrary; wrong; harmful

**perverso** *adj.* malvado; vil

**petrified** (pɛt'rə-fɪd) *adj.* turned into stone **petrify** *v.*

**petrificado** *adj.* convertido en piedra **petrificar** *v.*

**plagiarized** (plā'jə-rɪzd) *adj.* copied from someone else's writings **plagiarize** *v.*

**plagiado** *adj.* copiado de los escritos de otro **plagiar** *v.*

**poignantly** (pɔɪn'yənt-lē) *adv.* in a profoundly moving manner

**emocionadamente** *adv.* de manera muy conmovedora

**ponderous** (pɒn'dɜr-əs) *adj.* heavy in a clumsy way; bulky

**pesado** *adj.* lento y torpe; sin gracia

**posse** (pɒs'ē) *n.* a band

**banda** *s.* grupo; cuadrilla

**potent** (pɒt'nt) *adj.* powerful

**potente** *adj.* poderoso

**precariously** (prɪ-kâr'ē-əs-lē) *adv.* insecurely; in a dangerous or unstable way

**precariamente** *adv.* peligrosamente; de manera incierta o insegura

**preclude** (prɪ-klɔd) *v.* to make impossible, especially by taking action in advance

**imposibilitar** *v.* impedir mediante un acto realizado con anticipación; prevenir

**presumed** (prɪ-zɔmd) *adj.* thought to be true **presume** *v.*

**supuesto** *adj.* presunto; que se cree que es verdad **suponer** *v.*

**privation** (prī-vā'shən) *n.* the lack of a basic necessity or a comfort of life

**privación** *s.* carencia de lo básico o de comodidades

**prodigy** (prɔd'ə-jē) *n.* a person who is exceptionally talented or intelligent

**prodigio** *s.* persona con inteligencia o talento especiales

**profusion** (prə-fyooō'zhən) *n.* abundance

**profusión** *s.* abundancia

**promontory** (prɔm'ən-tōr'ē) *n.* a high ridge of land or rock jutting out into a body of water

**promontorio** *s.* altura de tierra que avanza dentro del mar

**prosaic** (prō-zā'īk) *adj.* dull; commonplace

**prosaico** *adj.* vulgar; corriente

**prospects** (prɔs'pɛkts') *n.* chances or possibilities, especially for financial success

**perspectivas** *s.* oportunidades o posibilidades, especialmente de éxito o ganancia

**protégé** (prō'tə-zhā') *n.* a person who is guided or supported by an older or more influential person

**protegido** *s.* persona guiada o financiada por una persona mayor o de más influencia

**prudence** (prōōd'ns) *n.* the use of good judgment and common sense

**prudencia** *s.* juicio y sentido común

**quarry** (kwôr'ē) *n.* the object of a hunt; prey

**presa** *s.* objeto de la cacería

**rabid** (răb'īd) *adj.* uncontrollable; fanatical

**rabioso** *adj.* furibundo; fanático

**rancor** (răng'kər) *n.* bitter and deep ill will

**rencor** *s.* sentimiento persistente de animosidad o de resentimiento

**ransack** (răn'săk') *v.* to search or examine vigorously

**registrar** *v.* buscar por todas partes

**ravage** (răv'īj) *n.* serious damage

**estrago** *s.* daño grave

**reconnoiter** (rē'kə-noi'tər) *v.* to make a preliminary inspection

**reconocer** *v.* hacer una inspección preliminar del terreno o de una situación

**refute** (rī-fyooōt') *v.* to prove false by argument or evidence

**refutar** *v.* demostrar una falsedad con argumento o evidencia

**reiterate** (rē-ī't'ə-rāt') *v.* to repeat

**reiterar** *v.* repetir

**relapse** (rē'lăps) *n.* a worsening of an illness after a partial recovery

**recaída** *s.* empeoramiento de una enfermedad después de una recuperación parcial

**repose** (rī-pōz') *v.* to lie dead or at rest

**reposar** *v.* yacer muerto o en descanso

**reproach** (rī-prōch') *n.* blame; criticism

**reproche** *s.* reprimenda; crítica

**resigned** (rī-zīnd') *adj.* marked by acceptance of a condition or action as unavoidable

**resignado** *adj.* que acepta algo como inevitable

**resilient** (rī-zīl'yənt) *adj.* strong but flexible; able to withstand stress without injury

**elástico** *adj.* fuerte pero flexible; que tolera presión

**restitution** (rēs'tī-tōō'shən) *n.* a making good for loss or damage; repayment

**restitución** *s.* reposición que se da por algo perdido o dañado

**retaliate** (rī-tăl'ē-ăt') *v.* to pay back an injury in kind

**tomar represalias** *v.* contraatacar; responder con agresión

**retribution** (rēt'rə-byooō'shən) *n.* something given in repayment, usually as a punishment

**castigo** *s.* represalia; merecido

**retrieve** (rī-trēv') *v.* to find and return safely

**recuperar** *v.* rescatar; salvar

**revelry** (rēv'əl-rē) *n.* noisy merrymaking; festivity

**juerga** *s.* jolgorio; festejo alegre y ruidoso

**reverie** (rēv'ə-rē) *n.* a state of daydreaming

**ensueño** *s.* sueño despierto; ensoñación

**revulsion** (rī-vūl'shən) *n.* a sudden feeling of disgust or loathing

**repugnancia** *s.* sentimiento repentino de asco o desprecio

**sacrilegious** (săk'rə-līj'əs) *adj.* disrespectful toward a sacred person, place, or thing

**sacrilego** *adj.* irrespetuoso hacia una persona, lugar o cosa sagrada

**saunter** (sôn'tər) *v.* to walk in a slow, relaxed manner  
**pasear** *v.* caminar de una forma lenta y relajada

**scenario** (sĭ-nâr'ē-ō') *n.* a description of a possible course of action or events  
**panorama** *s.* descripción de un curso posible de acción

**scruple** (skrōō'pəl) *n.* a feeling of uneasiness that keeps a person from doing something  
**escrúpulo** *s.* malestar provocado por la conciencia o por los principios personales

**serene** (sə-rēn') *adj.* calm; peaceful  
**sereno** *adj.* calmo; con paz

**sever** (sĕv'ər) *v.* to cut off  
**arrancar** *v.* partir; cortar por completo

**singularity** (sĭng'gyə-lăr'ĭ-tē) *n.* something peculiar or unique  
**singularidad** *s.* rareza; peculiaridad

**solace** (sōl'ĭs) *n.* comfort from sorrow or misfortune  
**solaz** *s.* consuelo frente al dolor o el infortunio

**solicitously** (sə-lĭs'ĭ-təs-lē) *adv.* in a manner expressing care or concern  
**solicítamente** *adv.* con preocupación e interés

**spartan** (spär'tn) *adj.* simple, plain, and frugal  
**espartano** *adj.* sencillo y frugal

**squalor** (skwōl'ər) *n.* a filthy, shabby, and wretched condition, as from poverty  
**escualidez** *s.* condición sucia y miserable

**squander** (skwōn'dər) *v.* to spend or use wastefully  
**despilfarrar** *v.* desperdiciar; gastar o usar algo descuidadamente

**stagnating** (stäg'nā'tĭng) *adj.* becoming foul or rotten from lack of movement **stagnate** *v.*  
**estancado** *adj.* putrefacto por falta de movimiento  
**estancar** *v.*

**stalk** (stōk) *n.* a stem or main axis of a plant  
**tallo** *s.* tronco o eje central de una planta

**stark** (stärk) *adj.* complete or utter; extreme  
**marcado** *adj.* absoluto; extremo

**status quo** (stăt'əs kwō) *n.* the existing state of affairs  
**statu quo** *s.* estado actual

**stealth** (stĕlth) *n.* cautious or secret action or movement  
**secreto** *s.* conducta callada u oculta

**steel** (stĕl) *v.* to make hard or strong  
**templar** *v.* endurecer; fortalecer

**stoicism** (stō'ĭ-sĭz'əm) *n.* indifference to pleasure or pain; a lack of visible emotion  
**estoicismo** *s.* indiferencia ante el dolor o placer

**subliminal** (süb-lĭm'ə-nəl) *adj.* below the level of consciousness  
**subliminal** *adj.* por debajo de la conciencia

**subside** (səb-sĭd') *v.* to decrease in amount or intensity; settle down  
**calmarse** *v.* tranquilizarse; disminuir

**subsist** (səb-sĭst') *v.* to support oneself at a minimal level  
**subsistir** *v.* vivir con lo mínimo

**suffuse** (sə-fyōōz') *v.* to gradually spread through or over  
**envolver** *v.* extenderse gradualmente

**superannuated** (sōō'pər-ăn'yōō-ā'tĭd) *adj.* obsolete with age  
**caduco** *adj.* que se ha vuelto obsoleto con el tiempo

**supplication** (sŭp'ĭ-kā'shən) *n.* a humble request or prayer  
**súplica** *s.* ruego; solicitud o petición humilde; rezo

**surrogate** (sŭr'ə-gĭt) *adj.* serving as a substitute  
**suplente** *adj.* que sustituye

**surveillance** (sər-vā'ləns) *adj.* having to do with close observation  
**vigilante** *adj.* que hace una observación detallada

**sustenance** (sŭs'tə-nəns) *n.* food or provisions that sustain life  
**sustento** *s.* alimentos para vivir

**tangible** (tăn'jə-bəl) *adj.* capable of being touched or felt; having actual form and substance  
**tangible** *adj.* que puede tocarse o sentirse; que tiene forma o sustancia real

**taut** (tôt) *adj.* pulled or drawn tight  
**tenso** *adj.* tirante

**termination** (tŭr'mə-nā'shən) *n.* an end, limit, or edge  
**terminación** *s.* fin de algo; límite u orilla

**torrent** (tôr'ənt) *n.* a heavy, uncontrolled outpouring  
**torrente** *s.* aguacero fuerte

**transcend** (trăn-sënd') *v.* to pass beyond the limits of  
**transcender** *v.* ir más allá de los límites

**travail** (trə-vāl') *n.* painful effort  
**congoja** *s.* esfuerzo doloroso

**tremulous** (trēm'yə-ləs) *adj.* marked by trembling or shaking  
**trémulo** *adj.* tembloroso

**trepidation** (trēp'ī-dā'shən) *n.* nervous fear  
**trepidación** *s.* incertidumbre; nerviosismo

**uncanny** (ŭn-kăn'ē) *adj.* so remarkable as to seem supernatural  
**extraordinario** *adj.* tan asombroso que parece sobrenatural

**undulate** (ŭn'jə-lāt') *v.* to move in waves or in a smooth, wavelike motion  
**ondular** *v.* moverse en olas

**unequivocal** (ŭn'ī-kwīv'ə-kəl) *adj.* allowing no doubt or misunderstanding  
**inequívoco** *adj.* que no admite duda o malentendido

**unnerving** (ŭn-nŭr'vīng) *adj.* causing loss of courage  
**unnerve** *v.*

**desconcertante** *adj.* que pone nervioso **desconcertar** *v.*

**valorous** (vāl'ər-əs) *adj.* brave  
**valeroso** *adj.* valiente

**veneer** (və-nīr') *v.* to cover with a thin layer of material  
**enchapar** *v.* cubrir con una fina capa de un material fino

**vestibule** (vēs'tə-byōōl') *n.* a small entryway within a building  
**vestíbulo** *s.* pequeña entrada en un edificio

**vexation** (vēk-sā'shən) *n.* irritation; annoyance  
**molestia** *s.* irritación o ira

**vigilant** (vīj'ə-lənt) *adj.* on the alert; watchful  
**alerta** *adj.* atento para evitar un peligro

**wry** (rī) *adj.* dryly humorous, often with a bit of irony  
**irónico** *adj.* de un humor seco; sardónico

**zealous** (zēl'əs) *adj.* intensely enthusiastic  
**fervoroso** *adj.* intensamente dedicado y entusiasta

# Pronunciation Key

<b>Symbol</b>	<b>Examples</b>	<b>Symbol</b>	<b>Examples</b>	<b>Symbol</b>	<b>Examples</b>
ă	<b>at, gas</b>	m	<b>man, seem</b>	v	<b>van, save</b>
ā	<b>ape, day</b>	n	<b>night, mitten</b>	w	<b>web, twice</b>
ä	<b>father, barn</b>	ng	<b>sing, hanger</b>	y	<b>yard, lawyer</b>
âr	<b>fair, dare</b>	ö	<b>odd, not</b>	z	<b>zoo, reason</b>
b	<b>bell, table</b>	ō	<b>open, road, grow</b>	zh	<b>treasure, garage</b>
ch	<b>chin, lunch</b>	ô	<b>awful, bought, horse</b>	ə	<b>awake, even, pencil,</b> <b>pilot, focus</b>
d	<b>dig, bored</b>	oi	<b>coin, boy</b>	ər	<b>perform, letter</b>
ě	<b>egg, ten</b>	öö	<b>look, full</b>		
ê	<b>evil, see, meal</b>	oo	<b>root, glue, through</b>		
f	<b>fall, laugh, phrase</b>	ou	<b>out, cow</b>	<b>Sounds in Foreign Words</b>	
g	<b>gold, big</b>	p	<b>pig, cap</b>	KH	<i>German</i> <b>ich, auch;</b> <i>Scottish</i> <b>loch</b>
h	<b>hit, inhale</b>	r	<b>rose, star</b>	N	<i>French</i> <b>entre, bon, fin</b>
hw	<b>white, everywhere</b>	s	<b>sit, face</b>	œ	<i>French</i> <b>feu, cœur;</b> <i>German</i> <b>schön</b>
ī	<b>inch, fit</b>	sh	<b>she, mash</b>	ü	<i>French</i> <b>utile, rue;</b> <i>German</i> <b>grün</b>
ī	<b>idle, my, tried</b>	t	<b>tap, hopped</b>		
îr	<b>dear, here</b>	th	<b>thing, with</b>		
j	<b>jar, gem, badge</b>	th	<b>then, other</b>		
k	<b>keep, cat, luck</b>	ŭ	<b>up, nut</b>		
l	<b>load, rattle</b>	ûr	<b>fur, earn, bird, worm</b>		

## Stress Marks

- ' This mark indicates that the preceding syllable receives the primary stress. For example, in the word *language*, the first syllable is stressed: lăng'gwŭj.
- ˈ This mark is used only in words in which more than one syllable is stressed. It indicates that the preceding syllable is stressed, but somewhat more weakly than the syllable receiving the primary stress. In the word *literature*, for example, the first syllable receives the primary stress, and the last syllable receives a weaker stress: lĭt'ər-ə-chŭŕ'.

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