Appendix A

ARABY

James Joyce

North Richmond Street, being blind,[1] was a quiet street except at the hour when the Christian Brothers' School set the boys free. An uninhabited house of two stories stood at the blind end, detached from its neighbors in a square ground. The other houses of the street, conscious of decent lives within them, gazed at one another with brown imperturbable faces.

The former tenant of our house, a priest, had died in the back drawing-room. Air, musty from having long been enclosed, hung in all the rooms, and the waste room behind the kitchen was littered with old useless papers. Among these I found a few papercovered books, the pages of which were curled and damp: The *Abbot,* by Walter Scott, *The Devout Communicant* and *The Memoirs of Vidocq.*[2]

I liked the last best because its leaves were yellow. The wild garden behind the house contained a central apple-tree and a few straggling bushes under one of which I found the late tenant's rusty bicycle-pump. He had been a very charitable priest; in his will he had left all his money to institutions and the furniture of his house to his sister.

When the short days of winter came dusk fell before we had well eaten our dinners. When we met in the street the houses had grown sombre. The space of sky above us was the colour of everchanging violet and towards it the

[1] **blind** a dead-end street

[2] The *Abbot* was one of Scott's popular historical romances. *The Devout Communicant* was a Catholic religious manual; *The Memoirs of Vidocq* were the memoirs of the chief of the French detective force.

lamps of the street lifted their feeble lanterns. The cold air stung us and we played till our bodies glowed. Our shouts echoed in the silent street. The career of our play brought us through the dark muddy lanes behind the houses where we ran the gauntlet of the rough tribes from the cottages, to the back doors of the dark dripping gardens where odours arose from the ashpits, to the dark odorous stables where a coachman smoothed and combed the horse or shook music from the buckled harness. When we returned to the street light from the kitchen windows had filled the areas. If my uncle was seen turning the corner we hid in the shadow until we had seen him safely housed. Or if Mangan's sister came out on the doorstep to call her brother in to his tea we watched her from our shadow peer up and down the street. We waited to see whether she would remain or go in and, if she remained, we left our shadow and walked up to Mangan's steps resignedly. She was waiting for us, her figure defined by the light from the half-opened door. Her brother always teased her before he obeyed and I stood by the railings looking at her. Her dress swung as she moved her body and the soft rope of her hair tossed from side to side.

Every morning I lay on the floor in the front parlour watching her door. The blind was pulled down to within an inch of the sash so that I could not be seen. When she came out on the doorstep my heart leaped. I ran to the hall, seized my books and followed her. I kept her brown figure always in my eye and, when we came near the point at which our ways diverged, I quickened my pace and passed her. This happened morning after morning. I had never spoken to her, except for a few casual words, and yet her name was like a summons to all my foolish blood.

Her image accompanied me even in places the most hostile to romance. On Saturday evenings when my aunt went marketing I had to go to carry some of the parcels. We walked through the flaring streets, jostled by drunken men and bargaining women, amid the curses of labourers, the shrill litanies of shopboys who stood on guard by the barrels of pigs' cheeks, the nasal chanting of street-singers, who sang a come-all-you about O'Donovan Rossa,[3] or a ballad about the troubles in our native land. These noises converged in a single sensation of life for me: I imagined that I bore my chalice safely through a throng of foes. Her name sprang to my lips at moments in strange prayers and praises which I myself did not understand. My eyes were often full of tears (I could not tell why) and at times a flood from my heart seemed to pour itself out into my bosom. I thought little of the future. I did not know whether I would ever speak to her or not or, if I spoke to her, how I could tell her of my confused adoration. But my body was like a harp and her words and gestures were like fingers running upon the wires.

One evening I went into the back drawing-room in which the priest had died. It was a dark rainy evening and there was no sound in the house. Through one of the broken panes I heard the rain impinge upon the earth, the

[3]Jeremiah O'Donovan (1831–1915), a popular Irish leader who was jailed by the British for advocating violent rebellion. A "come-all-you" was a topical song that began "Come all you gallant Irishmen."

fine incessant needles of water playing in the sodden beds. Some distant lamp or lighted window gleamed below me. I was thankful that I could see so little. All my senses seemed to desire to veil themselves and, feeling that I was about to slip from them, I pressed the palms of my hands together until they trembled, murmuring: *O love! O love!* many times.

At last she spoke to me. When she addressed the first words to me I was so confused that I did not know what to answer. She asked me was I going to Araby.

I forget whether I answered yes or no. It would be a splendid bazaar, she said; she would love to go.

—And why can't you? I asked.

While she spoke she turned a silver bracelet round and round her wrist. She could not go, she said, because there would be a retreat that week in her convent. Her brother and two other boys were fighting for their caps and I was alone at the railings. She held one of the spikes, bowing her head towards me. The light from the lamp opposite our door caught the white curve of her neck, lit up her hair that rested there and, falling, lit up the hand upon the railing. It fell over one side of her dress and caught the white border of a petticoat, just visible as she stood at ease.

—It's well for you, she said.

—If I go, I said, I will bring you something.

What innumerable follies laid waste my waking and sleeping thoughts after that evening! I wished to annihilate the tedious intervening days. I chafed against the work of school. At night in my bedroom and by day in the classroom her image came between me and the page I strove to read. The syllables of the word *Araby* were called to me through the silence in which my soul luxuriated and cast an Eastern enchantment over me. I asked for leave to go to the bazaar on Saturday night. My aunt was surprised and hoped it was not some Freemason[4] affair. I answered few questions in class, I watched my master's face pass from amiability to sternness; he hoped I was not beginning to idle. I could not call my wandering thoughts together. I had hardly any patience with the serious work of life which, now that it stood between me and my desire, seemed to me child's play, ugly monotonous child's play.

On Saturday morning I reminded my uncle that I wished to go to the bazaar in the evening. He was fussing at the hallstand, looking for the hatbrush, and answered me curtly:

—Yes, boy, I know.

As he was in the hall I could not go into the front parlour and lie at the window. I left the house in bad humour and walked slowly towards the school. The air was pitilessly raw and already my heart misgave me.

When I came home to dinner my uncle had not yet been home. Still it was early. I sat staring at the clock for some time and, when its ticking began to irritate me, I left the room. I mounted the staircase and gained the upper part of the house. The high cold empty gloomy rooms liberated me and I went from

[4]Irish Catholics viewed the Masons as their Protestant enemies.

room to room singing. From the front window I saw my companions playing below in the street. Their cries reached me weakened and indistinct and, leaning my forehead against the cool glass, I looked over at the dark house where she lived. I may have stood there for an hour, seeing nothing but the brown-clad figure cast by my imagination, touched discreetly by the lamplight at the curved neck, at the hand upon the railings and at the border below the dress.

When I came downstairs again I found Mrs Mercer sitting at the fire. She was an old garrulous woman, a pawnbroker's widow, who collected used stamps for some pious purpose. I had to endure the gossip of the tea-table. The meal was prolonged beyond an hour and still my uncle did not come. Mrs Mercer stood up to go: she was sorry she couldn't wait any longer, but it was after eight o'clock and she did not like to be out late, as the night air was bad for her. When she had gone I began to walk up and down the room, clenching my fists. My aunt said:

—I'm afraid you may put off your bazaar for this night of Our Lord.

At nine o'clock I heard my uncle's latchkey in the halldoor. I heard him talking to himself and heard the hallstand rocking when it had received the weight of his overcoat. I could interpret these signs. When he was midway through his dinner I asked him to give me the money to go to the bazaar. He had forgotten.

—The people are in bed and after their first sleep now, he said.

I did not smile. My aunt said to him energetically:

—Can't you give him the money and let him go? You've kept him late enough as it is.

My uncle said he was very sorry he had forgotten. He said he believed in the old saying: *All work and no play makes Jack a dull boy.* He asked me where I was going and, when I had told him a second time he asked me did I know *The Arab's Farewell to His Steed.*[5]

When I left the kitchen he was about to recite the opening lines of the piece to my aunt.

I held a florin tightly in my hand as I strode down Buckingham Street towards the station. The sight of the streets thronged with buyers and glaring with gas recalled to me the purpose of my journey. I took my seat in a third-class carriage of a deserted train. After an intolerable delay the train moved out of the station slowly. It crept onward among ruinous houses and over the twinkling river. At Westland Row Station a crowd of people pressed to the carriage doors; but the porters moved them back, saying that it was a special train for the bazaar. I remained alone in the bare carriage. In a few minutes the train drew up beside an improvised wooden platform. I passed out on to the road and saw by the lighted dial of a clock that it was ten minutes to ten. In front of me was a large building which displayed the magical name.

I could not find any sixpenny entrance and, fearing that the bazaar would be closed, I passed in quickly through a turnstile, handing a shilling to a weary-

[5] "The Arab to His Favorite Steed" was a popular sentimental poem by Caroline Norton (1808–77).

looking man. I found myself in a big hall girdled at half its height by a gallery. Nearly all the stalls were closed and the greater part of the hall was in darkness. I recognised a silence like that which pervades a church after a service. I walked into the center of the bazaar timidly. A few people were gathered about the stalls which were still open. Before a curtain, over which the words *Café Chantant* were written in coloured lamps, two men were counting money on a salver. I listened to the fall of the coins.

Remembering with difficulty why I had come I went over to one of the stalls and examined porcelain vases and flowered teasets. At the door of the stall a young lady was talking and laughing with two young gentlemen. I remarked their English accents and listened vaguely to their conversation.

—O, I never said such a thing!

—O, but you did!

—O, but I didn't!

—Didn't she say that?

—Yes! I heard her.

—O, there's a . . . fib!

Observing me the young lady came over and asked me did I wish to buy anything. The tone of her voice was not encouraging; she seemed to have spoken to me out of a sense of duty. I looked humbly at the great jars that stood like eastern guards at either side of the dark entrance to the stall and murmured:

—No, thank you.

The young lady changed the position of one of the vases and went back to the two young men. They began to talk of the same subject. Once or twice the young lady glanced at me over her shoulder.

I lingered before her stall, though I knew my stay was useless, to make my interest in her wares seem the more real. Then I turned away slowly and walked down the middle of the bazaar. I allowed the two pennies to fall against the sixpence in my pocket. I heard a voice call from one end of the gallery that the light was out. The upper part of the hall was now completely dark.

Gazing up into the darkness I saw myself as a creature driven and derided by vanity; and my eyes burned with anguish and anger.

Appendix B

Borders

Thomas King

When I was twelve, maybe thirteen, my mother announced that we were going to go to Salt Lake City to visit my sister who had left the reserve, moved across the line, and found a job. Laetitia had not left home with my mother's blessing, but over time my mother had come to be proud of the fact that Laetitia had done all of this on her own.

"She did real good," my mother would say.

Then there were the fine points to Laetitia's going. She had not, as my mother like to tell Mrs. Manyfingers, gone floating after some man like a balloon on a string. She hadn't snuck out of the house, either, and gone to Vancouver or Edmonton or Toronto to chase rainbows down alleys. And she hadn't been pregnant.

"She did real good."

I was seven or eight when Laetitia left home. She was seventeen. Our father was from Rocky Boy on the American side.

"Dad's American," Laetitia told my mother, "so I can go and come as I please."

"Send us a postcard."

Laetitia packed her things, and we headed for the border. Just outside of Milk River, Laetitia told us to watch for the water tower.

"Over the next rise. It's the first thing you see."

"We got a water tower on the reserve," my mother said. "There's a big one in Lethbridge, too."

"You'll be able to see the tops of the flagpoles, too. That's where the border is."

When we got to Coutts, my mother stopped at the convenience store and bought her and Laetitia a cup of coffee. I got an Orange Crush.

"This is real lousy coffee."

"You're just angry because I want to see the world."

"It's the water. From here on down, they got lousy water."

"I can catch the bus from Sweetgrass. You don't have to lift a finger."

"You're going to have to buy your water in bottles if you want good coffee."

There was an old wooden building about a block away, with a tall sign in the yard that said "Museum." Most of the roof had been blown away. Mom told me to go and see when the place was open. There were boards over the windows and doors. You could tell that the place was closed, and I told Mom so, but she said to go and check anyway. Mom and Laetitia stayed by the car. Neither one of them moved. I sat down on the steps of the museum and watched them, and I don't know that they ever said anything to each other. Finally, Laetitia got her bag out of the trunk and gave Mom a hug.

I wandered back to the car. The wind had come up, and it blew Laetitia's hair across her face. Mom reached out and pulled the strands out of Laetitia's eyes, and Laetitia let her.

"*You can still see the mountain from here,*" *my mother told Laetitia in* Blackfoot.

"Lots of mountains in Salt Lake," Laetitia told her in English.

"The place is closed," I said. "Just like I told you."

Laetitia tucked her hair into her jacket and dragged her bag down the road to the brick building with the American flag flapping on a pole. When she got to where the guards were waiting, she turned, put the bag down, and waved to us. We waved back. Then my mother turned the car around, and we came home.

We got postcards from Laetitia regular, and, if she wasn't spreading jelly on the truth, she was happy. She found a good job and rented an apartment with a pool.

"And she can't even swim," my mother told Mrs. Manyfingers.

Most of the postcards said we should come down and see the city, but whenever I mentioned this, my mother would stiffen up.

So I was surprised when she bought two new tires for the car and put on her blue dress with the green and yellow flowers. I had to dress up, too, for my mother did not want us crossing the border looking like Americans. We made sandwiches and put them in a big box with pop and potato chips and some apples and bananas and a big jar of water.

"But we can stop at one of those restaurants, too, right?"

"We maybe should take some blankets in case you get sleepy."

"But we can stop at one of those restaurants, too, right?"

The border was actually two towns, though neither one was big enough to amount to anything. Coutts was on the Canadian side and consisted of the convenience store and gas station, the museum that was closed and boarded up, and a motel. Sweetgrass was on the American side, but all you could see was an

overpass that arched across the highway and disappeared into the prairies. Just hearing the names of these towns, you would expect that Sweetgrass, which is a nice name and sounds like it is related to other places such as Medicine Hat and Moose Jaw and Kicking Horse Pass, would be on the Canadian side, and that Coutts, which sounds abrupt and rude, would be on the American side. But this was not the case.

Between the two borders was a duty-free shop where you could buy cigarettes and liquor and flags. Stuff like that.

We left the reserve in the morning and drove until we got to Coutts.

"Last time we stopped here," my mother said, "you had an Orange Crush. You remember that?"

"Sure," I said. "That was when Laetitia took off."

"You want another Orange Crush?"

"That means we're not going to stop at a restaurant, right?"

My mother got a coffee at the convenience store, and we stood around and watched the prairies move in the sunlight. Then we climbed back in the car. My mother straightened the dress across her thighs, leaned against the wheel, and drove all the way to the border in first gear, slowly, as if she were trying to see through a bad storm or riding high on black ice.

The border guard was a old guy. As he walked to the car, he swayed from side to side, his feet set wide apart, the holster on his hip pitching up and down. He leaned into the window, looked into the back seat, and looked at my mother and me.

"Morning, ma'am."

"Good morning."

"Where are you heading?"

"Salt Lake City."

"Purpose of your visit?"

"Visit my daughter."

"Citizenship?"

"Blackfoot," my mother told him.

"Ma'am?"

"Blackfoot," my mother repeated.

"Canadian?"

"Blackfoot."

It would have been easier if my mother had just said "Canadian" and been done with it, but I could see she wasn't going to do that. The guard wasn't angry or anything. He smiled and looked towards the building. Then he turned back and nodded.

"Morning, ma'am."

"Good morning."

"Any firearms or tobacco?"

"No."

"Citizenship?

"Blackfoot."

He told us to sit in the car and wait, and we did. In about five minutes, another guard came out with the first man. They were talking as they came, both men swaying back and forth like two cowboys headed for a bar or a gunfight.

"Morning, ma'am."

"Good morning."

"Cecil tells me you and the boy are Blackfoot."

"That's right."

"Now, I know that we got Blackfeet on the American side and the Canadians got Blackfeet on their side. Just so we can keep our records straight, what side do you come from?"

I knew exactly what my mother was going to say, and I could have told them if they had asked me.

"Canadian side or American side?" asked the guard.

"Blackfoot side," she said.

It didn't take them long to lose their sense of humour, I can tell you that. The one guard stopped smiling altogether and told us to park our car at the side of the building and come in.

We sat on a wood bench for about an hour before anyone came over to talk to us. This time it was a woman. She had a gun, too.

"Hi," she said. "I'm Inspector Pratt. I understand there is a little misunderstanding."

"I'm going to visit my daughter in Salt Lake City," my mother told her. "We don't have any guns or beer."

"It's a legal technicality, that's all."

"My daughter's Blackfoot, too."

The woman opened a briefcase and took out a couple of forms and began to write on one of them. "Everyone who crosses our border has to declare their citizenship. Even Americans. It helps us to keep track of the visitors we get from the various countries."

She went on like that for maybe fifteen minutes, and a lot of the stuff she told us was interesting.

"I can understand how you feel about having to tell us your citizenship, and here's what I'll do. You tell me, and I won't put it down on the form. No-one will know but you and me."

Her gun was silver. There were several chips in the wood handle and the name "Stella" was scratched into the metal butt.

We were in the border office for about four hours, and we talked to almost everyone there. One of the men bought me a Coke. My mother brought a couple of sandwiches in from the car. I offered part of mine to Stella, but she said she wasn't hungry.

I told Stella that we were Blackfoot and Canadian, but she said that didn't count because I was a minor. In the end, she told us that if my mother didn't declare her citizenship, we would have to go back to where we came from. My mother stood up and thanked Stella for her time. Then we got back in the car and drove to the Canadian border, which was only about a hundred yards away.

I was disappointed. I hadn't seen Laetitia for a long time, and I had never been to Salt Lake City. When she was still at home, Laetitia would go on and on about Salt Lake City. She had never been there, but her boyfriend Lester Tallbull had spent a year in Salt Lake at a technical school.

"It's a great place," Lester would say. "Nothing but blondes in the whole state."

Whenever he said that, Laetitia would slug him on his shoulder hard enough to make him flinch. He had some brochures on Salt Lake and some maps, and every so often the two of them would spread them out on the table.

"That's the temple. It's right downtown. You got to have a pass to get in."

"Charlotte says anyone can go in and look around."

"When was Charlotte in Salt Lake? Just when the hell was Charlotte in Salt Lake?"

"Last year."

"This is Liberty Park. It's got a zoo. There's good skiing in the mountains."

"Got all the skiing we can use," my mother would say. "People come from all over the world to ski at Banff. Cardston's got a temple, if you like those kinds of things."

"Oh, this one is real big," Lester would say. "They got armed guards and everything.

"Not what Charlotte says."

"What does she know?"

Lester and Laetitia broke up, but I guess the idea of Salt Lake stuck in her mind.

The Canadian border guard was a young woman, and she seemed happy to see us. "Hi," she said. "You folks sure have a great day for a trip. Where are you coming from?"

"Standoff."

"Is that in Montana?"

"No."

"Where are you going?"

"Standoff."

The woman's name was Carol and I don't guess she was any older than Laetitia. "Wow, you both Canadians?"

"Blackfoot."

"Really? I have a friend I went to school with who is Blackfoot. Do you know Mike Harley?"

"No."

"He went to school in Lethbridge, but he's really from Browning."

It was a nice conversation and there were no cars behind us, so there was no rush.

"You're not bringing any liquor back, are you?"

"No."

"Any cigarettes or plants or stuff like that?"

"No."

"Citizenship?"

"Blackfoot"

"I know," said the woman, "and I'd be proud of being Blackfoot if I were Blackfoot. But you have to be American or Canadian."

When Laetitia and Lester broke up, Lester took his brochures and maps with him, so Laetitia wrote to someone in Salt Lake City, and, about a month later, she got a big envelope of stuff. We sat at the table and opened up all the brochures, and Laetitia read each one out loud.

"Salt Lake City is the gateway to some of the world's most magnificent skiing.

"Salt Lake City is the home of one of the newest professional basketball franchises, the Utah Jazz.

"The Great Salt Lake is one of the natural wonders of the world."

It was kind of exciting seeing all those colour brochures on the table and listening to Laetitia read all about how Salt Lake City was one of the best places in the entire world.

"That Salt Lake City place sounds too good to be true," my mother told her.

"It has everything."

"We got everything right here."

"It's boring here."

"People in Salt Lake City are probably sending away for brochures of Calgary and Lethbridge and Pincher Creek right now."

In the end, my mother would say that maybe Laetitia should go to Salt Lake City, and Laetitia would say that maybe she would.

We parked the car to the side of the building and Carol led us into a small room on the second floor. I found a comfortable spot on the couch and flipped through some back issues of *Saturday Night* and *Alberta Report*.

When I woke up, my mother was just coming out of another office. She didn't say a word to me. I followed her down the stairs and out to the car. I thought we were going home, but she turned the car around and drove back towards the American border, which made me think we were going to visit Laetitia in Salt Lake City after all. Instead she pulled into the parking lot of the duty-free store and stopped.

"We going to see Laetitia?"

"No."

"We going home?"

Pride is a good thing to have, you know. Laetitia had a lot of pride, and so did my mother. I figured that someday, I'd have it, too.

"So where are we going?"

Most of that day, we wandered around the duty-free store, which wasn't very large. The manager had a name tag with a tiny American flag on one side and a tiny Canadian flag on the other. His name was Mel. Towards evening, he began suggesting that we should be on our way. I told him we had nowhere to go, that neither the Americans nor the Canadians would let us in. He laughed at that and told us that we should buy something or leave.

The car was not very comfortable, but we did have all that food and it was April, so even if it did snow as it sometimes does on the prairies, we wouldn't freeze. The next morning my mother drove to the American border.

It was a different guard this time, but the questions were the same. We didn't spend as much time in the office as we had the day before. By noon, we were back at the Canadian border. By two we were back in the duty-free shop parking lot.

The second night in the car was not as much fun as the first, but my mother seemed in good spirits, and, all in all, it was as much an adventure as an inconvenience. There wasn't much food left and that was a problem, but we had lots of water as there was a faucet at the side of the duty-free shop.

One Sunday, Laetitia and I were watching television. Mom was over at Mrs. Manyfinger's. Right in the middle of the programme, Laetitia turned off the set and said she was going to Salt Lake City, that life around here was too boring. I had wanted to see the rest of the programme and really didn't care if Laetitia went to Salt Lake City or not. When Mom got home, I told her what Laetitia had said.

What surprised me was how angry Laetitia got when she found out that I had told Mom.

"You got a big mouth."

"That what you said."

"What I said is none of your business."

"I didn't say anything."

"Well. I'm going for sure, now."

That weekend, Laetitia packed her bags, and we drove her to the border.

Mel turned out to be friendly. When he closed up for the night and found us still parked in the lot, he came over and asked us if our car was broken down or something. My mother thanked him for his concern and told him that we were fine, that things would get straightened out in the morning.

"You're kidding," said Mel. "You'd think they could handle the simple things."

"We got some apples and a banana," I said, "but we're all out of ham sandwiches."

"You know, you read about these things, but you just don't believe it."

"Hamburgers would be even better because they got more stuff for energy."

My mother slept in the back seat. I slept in the front because I was smaller and could lie under the steering wheel. Late that night, I heard my mother

open the car door. I found her sitting on her blanket leaning against the bumper of the car.

"You see all those stars," she said. "When I was a little girl, my grandmother used to take me and my sisters out on the prairies and tell us stories about all the stars."

"Do you think Mel is going to bring us any hamburgers?"

"Every one of those stars has a story. You see that bunch of stars over there that look like a fish?"

"He didn't say no."

"Coyote went fishing, one day. That's how it all started." We sat out under the stars that night, and my mother told me all sorts of stories. She was serious about it, too. She'd tell them slow, repeating parts as she went, as if she expected me to remember each one.

Early the next morning, the television vans began to arrive, and guys in suits and women in dresses came trotting over to us, dragging microphones and cameras and lights behind them. One of the vans had a table set up with orange juice and sandwiches and fruit. It was for the crew, but when I told them we hadn't eaten for a while, a really skinny blonde woman told us we could eat as much as we wanted.

They mostly talked to my mother. Every so often one of the reporters would come over and ask me questions about how it felt to be an Indian without a country. I told them we had a nice house on the reserve and that my cousins had a couple of horses we rode when we went fishing. Some of the television people went over to the American border, and then they went to the Canadian border.

Around noon, a good-looking guy in a dark blue suit and an orange tie with little ducks on it drove up in a fancy car. He talked to my mother for a while, and, after they were done talking, my mother called me over, and we got into our car. Just as my mother started the engine, Mel came over and gave us a bag of peanut brittle and told us that justice was a damn hard thing to get, but that we shouldn't give up.

I would have preferred lemon drops, but it was nice of Mel anyway.

"Where are we going now?"

"Going to visit Laetitia."

The guard who came out to our car was all smiles. The television lights were so bright they hurt my eyes, and, if you tried to look through the windshield in certain directions, you couldn't see a thing.

"Morning, ma'am."

"Good morning."

"Where you heading?"

"Salt Lake City."

"Purpose of your visit?"

"Visit my daughter."

"Any tobacco, liquor, or firearms?"

"Don't smoke."

"Any plants or fruit?"

"Not any more."

"Citizenship?"

"Blackfoot."

The guard rocked back on his heels and jammed his thumbs into his gun belt. "Thank you," he said, his fingers pattering the butt of the revolver. "Have a pleasant trip."

My mother rolled that car forward, and the television people had to scramble out of the way. They ran alongside the car as we pulled away from the border, and when they couldn't run any farther, they stood in the middle of the highway and waved and waved and waved.

We got to Salt Lake City the next day. Laetitia was happy to see us, and, that first night, she took us out to a restaurant that made really good soups. The list of pies took up a whole page. I had cherry. Mom had chocolate. Laetitia said that she saw us on television the night before and, during the meal, she had us tell her the story over and over again.

Laetitia took us everywhere. We went to a fancy ski resort. We went to the temple. We got to go shopping in a couple of large malls, but they weren't as large as the one in Edmonton, and Mom said so.

After a week or so, I got bored and wasn't at all sad when my mother said we should be heading back home. Laetitia wanted us to stay longer, but Mom said no, that she had things to do back home and that next time, Laetitia should come up and visit. Laetitia said she was thinking about moving back, and Mom told her to do as she pleased, and Laetitia said that she would.

On the way home, we stopped at the duty-free shop, and my mother gave Mel a green hat that said "Salt Lake" across the front. Mel was a funny guy. He took the hat and blew his nose and told my mother that she was an inspiration to us all. He gave us some more peanut brittle and came out into the parking lot and waved at us all the way to the Canadian border.

It was almost evening when we left Coutts. I watched the border through the rear window until all you could see were the tops of the flagpoles and the blue water tower, and then they rolled over a hill and disappeared.

Appendix C

Glossary of Literary Terms

The terms briefly defined here are for the most part more fully defined earlier in the text. Hence many of the entries below are followed by page references to the earlier discussions.

ABSURD, THEATRE OF THE plays, especially written in the 1950s and 1960s, that call attention to the incoherence of character and of action, the inability of people to communicate, and the apparent purposelessness of existence

ACCENT stress given to a syllable

ACT a major division of a play

ACTION (1) the happenings in a narrative or drama, usually physical events but also mental changes (for example, a move from innocence to experience); (2) less commonly, the theme or underlying idea of a work (9)

ALLEGORY a work in which concrete elements (for instance, a pilgrim, a road, a splendid city) stand for abstractions (humanity, life, salvation), usually in an unambiguous, one-to-one relationship. The literal items (the pilgrim, and so on) thus convey a meaning, which is usually moral, religious, or political. A caution: Not all of the details in an allegorical work are meant to be interpreted.

ALLITERATION repetition of consonant sounds, especially at the beginnings of words (*f*ree, *f*orm, *ph*antom) (224)

ALLUSION an indirect reference to a work of art, religion, literature, or culture outside the text; hence, a reference to the Bible or a well-known painting

ANALYSIS an examination, which usually proceeds by separating the object of study into parts (12, 40)

ANAPEST a metrical foot consisting of two unaccented syllables followed by an accented one Example, showing three anapests: "As I came / to the edge / of the wood"

ANECDOTE a short narrative, usually reporting an amusing event in the life of an important person

ANTAGONIST a character or force that opposes (literally, "wrestles") the protagonist (the main character)

APOSTROPHE address to an absent figure or to a thing as if it were present and could listen ("O rose, thou art sick!"); an honorific address ("Oh, sire.") (214–15)

APPROXIMATE RHYME only the final consonant sounds are the same, as in *crown/alone*

ARCHETYPE a theme, image, motive, or pattern that occurs so often in literary works it seems to be universal. Examples: a dark forest (for mental confusion), the sun (for illumination). There is also a critical approach called ARCHETYPAL (OR MYTH) CRITICISM; see Chap. 8 (110–11)

ASIDE in the theatre, words spoken by a character in the presence of other characters, but directed to the spectators, that is, understood by the audience to be inaudible to the other characters

ASSONANCE repetition of similar vowel sounds in stressed syllables Example: *light/bride*

ATMOSPHERE the emotional tone (for instance, joy or horror) in a work, most often established by the setting

BLANK VERSE unrhymed iambic pentameter, that is, unrhymed lines of ten syllables, with every second syllable stressed (234–35)

CAESURA a strong pause within a line of verse

CANON a term originally used to refer to those books accepted as Holy Scripture by the Christian church. The term has come to be applied to literary works thought to have a special merit by a given culture, for instance the body of literature traditionally taught in colleges and universities. Such works are sometimes called "classics," and their authors are "major authors." Until recently, the canon consisted chiefly of works by dead white males—partly, of course, because middle-class and upper-class white males were in fact the people who did most of the writing in the Western hemisphere, but also because white males were the people who chiefly established the canon. Not surprisingly the canon-makers valued (or valorized or "privileged") writings that revealed, asserted, or reinforced the canon-makers' own values. From about the 1960s, feminists and others argued that these works had been regarded as central not because they were inherently better than other works but because they reflected the interests of the dominant culture, and that other work, such as slave narratives and the diaries of women, had been "marginalized." In fact, the literary canon has never been static (in contrast to the Biblical canon, which has not changed for more than a thousand years), but it is true that certain authors have been permanent fixtures. This is partly because they do indeed support the values of those who control the high cultural purse strings, and partly because these books are rich enough to invite constant reinterpretation from age to age.

CATASTROPHE the concluding action, especially in a tragedy

CATHARSIS Aristotle's term for the purgation or purification of the pity and terror supposedly experienced while witnessing a tragedy

CHARACTER (1) a person in a literary work (Romeo); (2) the personality of such a figure (sentimental lover, or whatever). Characters (in the first sense) are sometimes classified in E. M. Forster's terms, as either **FLAT** (one-dimensional) or **ROUND** (fully realized, capable of surprising the reader or viewer) (6, 141–46)

CHARACTERIZATION the presentation of a character, whether by direct description, by showing the character in action, or by the presentation of other characters who help to define each other (194–96)

CLICHÉ an expression that through overuse has ceased to be effective. Examples: acid test, sigh of relief

CLIMAX the culmination of a conflict; a turning point, often the point of greatest tension in a plot (44)

CLOSE READING rigorous reading with attention to detail; close reading is the first step to any analysis of a text

CLOSURE the sense of ending in a work. Early literature always provided a neat closure to resolve any tensions and finish the plot (see *comedy*); contemporary art often refuses closure, urging the reader or viewer to take responsibility for the significance of the work

COMEDY a literary work, especially a play, characterized by humour and by a happy ending or an ending which resolves conflict (often in a return to the status quo) (38)

COMPARISON AND CONTRAST to compare is strictly to note similarities; to contrast is to note differences. But *compare* is now often used for both activities (41)

COMPLICATION an entanglement in a narrative or dramatic work that causes a conflict

CONFLICT a struggle between a character and some obstacle (for example, another character or fate) or between internal forces, such as divided loyalties (139)

CONNOTATION the associations (suggestions, overtones) of a word or expression. Thus both "seventy" and "three score and ten" mean "one more than sixty-nine," but because "three score and ten" is a biblical expression, it has an association of holiness; see *denotation* (214, 269)

CONSISTENCY BUILDING the process engaged in during the act of reading, of re-evaluating the details that one has just read in order to make them consistent with the new information that the text is providing (6)

CONSONANCE repetition of consonant sounds, especially in stressed syllables. Also called half-rhyme or slant rhyme. Example: *arouse/doze*

CONVENTION a pattern (for instance, the 14-line poem, or sonnet) or motif (for instance, the bumbling police officer in detective fiction) or other device occurring so often that it is taken for granted. Thus it is a convention that actors in a performance of *Julius Caesar* are understood to be speaking Latin, though they are, in fact, speaking English. Similarly, the **SOLILOQUY** (a character alone on the stage speaks his or her thoughts aloud) is a convention, for in real life sane people do not talk aloud to themselves

COUPLET a pair of lines of verse, usually rhyming

CRISIS a high point in the conflict that leads to the turning point

CRITICAL THINKING a careful way of thinking and writing that follows the rules of formal logic, testing premises and conclusions and avoiding fallacies

CRITICISM the analysis or evaluation of a literary work

CULTURAL MATERIALISM; CULTURAL CRITICISM criticism that sets literature in a social context, often of economics or politics or gender. Borrowing some of the methods of anthropology, cultural criticism usually extends the canon to include popular material, for instance comic books and soap operas

DACTYL a metrical foot consisting of a stressed syllable followed by two unstressed syllables. Example: *underwear*

DECONSTRUCTION a critical approach assuming that language is unstable and ambiguous and is therefore inherently contradictory. Deconstruction attempts to remove the privilege which speech has enjoyed over writing and to show that all language systems are attempts to find a stable "centre" where none really exists. Deconstruction locates the "free play of signification" between binary meanings, allowing both meanings to coexist. See Chap. 8. (107)

DEIXIS a "pointing out" or "pointing to" in literature and, especially, in drama. Verbal deixis includes pronouns like "here" and "now"; physical deixis employs *index*

DENOTATION the dictionary meaning of a word. Thus *soap opera* and *daytime serial* have the same denotation, but the connotations (associations, emotional overtones) of *soap opera* are less favorable. (214, 269)

DÉNOUEMENT the resolution or the outcome (literally, the "unknotting") of a plot (139)

DIALOGUE exchange of words between characters; speech

DICTION the choice of vocabulary and of sentence structure. There is a difference in diction between "One never knows" and "You never can tell." (50)

DOCUMENT, TO; DOCUMENTATION the careful citation (reference to) the author and source of any borrowed material used by a writer. Without correct documentation, an essay is plagiarized

DOCUMENTARY a style of film or play (or even poem) which *aims* to create a true "document" of a subject—for example, the Inuit People in the famous film *Nanook of the North* (1922)—although it may use fictional elements. Of course, the documentary employs its own literary conventions and sometimes creates biased or false images which are made to appear true because of they are presented as "document." *Nanook of the North* is now considered to give a false view of Inuit people. The early work of the National Film Board was largely documentary.

DRAMA (1) a play; (2) conflict or tension, as in "The story lacks drama" (17)

DRAMATIC IRONY see **IRONY**

DRAMATIC MONOLOGUE a poem spoken entirely by one character but addressed to one or more other characters whose presence is strongly felt (205)

EFFACED NARRATOR a narrator who reports but who does not editorialize or enter into the minds of any of the characters in the story

ELEGY a lyric poem, usually a meditation on a death

END RHYME identical sounds at the ends of lines of poetry

END-STOPPED LINE a line of poetry that ends with a pause (usually marked by a comma, semicolon, or period) because the grammatical structure and the sense reach (at least to some degree) completion. It is contrasted with a *run-on line*

ENJAMBMENT a line of poetry in which the grammatical and logical sense run on, without pause, into the next line or lines (229)

EPIC a long narrative, especially in verse, that usually records heroic material in an elevated style

EPIGRAM a brief, witty poem or saying

EPIGRAPH a quotation at the beginning of a work, right after the title, often giving a clue to the theme

EPIPHANY a "showing forth," as when an action reveals a character with particular clarity, or a protagonist suddenly understands his plight or its consequence

EPISODE an incident or scene that has unity in itself but is also a part of a larger action

ESSAY a work, usually in prose and usually fairly short, that purports to be true and that treats its subject tentatively

EXPLICATION a line-by-line unfolding of the meaning of a text (31)

EXPOSITION a setting-forth of information. In fiction and drama, introductory material introducing characters and the situation; in an essay, the presentation of information, as opposed to the telling of a story or the setting forth of an argument (130)

EYE RHYME words that look as though they rhyme, but do not rhyme when pronounced. Example: *come/home*

FABLE a short story (usually involving speaking animals) with an easily grasped moral

FARCE comedy based not on clever language or on subtleties of characters but on broadly humorous situations. In classic farce, sudden changes of location or cast, and sudden revelations shift the action and create the comedy

FEMINIST CRITICISM an approach especially concerned with analyzing the depiction of women in literature, the reappraisal of work by female authors, and the manner in which women read. There are many schools of feminist criticism and a long history. See Chap. 8

FICTION an imaginative work, usually a prose narrative (novel, short story), that reports incidents that did not actually occur. The term may include all works that invent a world, such as a lyric poem or a play

FIGURATIVE LANGUAGE words intended to be understood in a way that is other than literal. Thus *lemon* used literally refers to a citrus fruit, but *lemon* used figuratively refers to a defective machine, especially a defective automobile. Other examples: "I'm on cloud nine," "A sea of troubles." Literally, such expressions are nonsense, but writers use them to express meanings inexpressible in literal speech. Among the commonest kinds of figures of speech are **APOSTROPHE**, **METAPHOR**, and **SIMILE**. (131)

FILM; FILMIC an imaginative work recorded by camera on a strip of celluloid that is played by means of projected light. Video shares some similarities with the form, as does **DRAMA**, but there are important characteristics of film particular to the genre

FLASHBACK an interruption in a narrative that presents an earlier episode

FLAT CHARACTER a one-dimensional character (for instance, the figure who is only and always the jealous husband or the flirtatious wife) as opposed to a round or many-sided character

FOIL a character who makes a contrast with another, especially a minor character who helps to set off a major character

FOOT a metrical unit, consisting of two or three syllables, with a specified arrangement of the stressed syllable or syllables. Thus the iambic foot consists of an unstressed syllable followed by a stressed syllable. For a list of the kinds of feet, see Chap. 12

FORESHADOWING *suggestions of what is to come* (44)

FORMALIST CRITICISM an approach that assumes that the work of art is a carefully constructed artefact with a meaning that can be perceived, and agreed on, by all competent readers. Literary criticism, in this view, is an objective description and analysis of the work. See Chap. 8

FOURTH WALL a term used of the "well-made" play where a fourth wall seems to have been removed to allow the audience to view into a naturalistic set

FREE VERSE poetry in lines of irregular length, usually unrhymed

GAP a term from **READER-RESPONSE CRITICISM,** referring to a reader's perception that something is unstated in the text, requiring the reader to fill in the material. Filling in the gaps is a matter of **CONSISTENCY-BUILDING**. Different readers *may fill the gaps differently, and readers may even differ as to whether a* gap exists at a particular point in the text. (6)

GAZE a term from film and drama criticism sometimes used in other literary analysis. The gaze refers to the "eye" of the viewer or reader that looks with a particular point of view upon a subject in the work. **FEMINIST CRITICISM** often speaks of the "male gaze."

GENRE kind or type, roughly analogous to the biological term *species*. The four chief literary genres are nonfiction, fiction, poetry, and drama, but these can be subdivided into further genres. Thus fiction obviously can be divided into the short story and the novel, and drama obviously can be divided into tragedy and comedy. But these can be still further divided—for instance, tragedy into heroic tragedy and bourgeois tragedy, comedy into romantic comedy and satirical comedy. Today, genre borders are disappearing. In Canada, the New Rhetoric School sees genre as an agent of larger discourses; see Chap. 1

GESTURE physical movement, especially in a play (190)

HALF-RHYME repetition in accented syllables of the final consonant sound but without identity in the preceding vowel sound; words of similar but not identical sound. Also called NEAR RHYME, SLANT RHYME, APPROXIMATE RHYME, and OFF-RHYME. See **CONSONANCE**. Examples: *light/bet; affirm/perform*

HERO, HEROINE the main character (not necessarily heroic or even admirable) in a work; cf. **PROTAGONIST**

HEROIC COUPLET an end-stopped pair of rhyming lines of iambic pentameter

HISTORICAL CRITICISM the attempt to illuminate a literary work by placing it in its historical context. See Chap. 8

HUBRIS, HYBRIS a Greek word, usually translated as "overweening pride," "arrogance," "excessive ambition," and often said to be characteristic of tragic figures (185)

HYPERBOLE figurative language using OVERSTATEMENT, as in "He died a thousand deaths" (223)

IAMB, IAMBIC a poetic foot consisting of an unaccented syllable followed by an accented one. Example: *alone*

ICON one of Peirce's sign-functions. An icon stands in for something it directly resembles. In current use, the word means a **SIGN** that stands for something so fully that it has almost replaced the thing itself. Hence, Marilyn Monroe or Madonna become iconic signs for certain constructions of the category "woman"; Brad Pitt or Elvis for certain notions of "man."

IMAGE, IMAGERY imagery is established by language that appeals to the senses, especially sight ("deep blue sea") but also other senses ("tinkling bells," "perfumes of Arabia") (5, 216)

IMAGE PATTERN a series of repeated or related images which tie together to provide structure within a work

INDETERMINACY a passage that careful readers agree is open to more than one interpretation. According to some poststructural critics, because language is unstable and because contexts can never be objectively viewed, all texts are indeterminate (6)

INDEX one of Peirce's sign-functions. An index "points to" characterization by reference to a physical sign (costume, gait, posture, etc.)

INNOCENT EYE a naive narrator in whose narration the reader sees more than the narrator sees

INTERNAL RHYME rhyme within a line

INTERPRETATION the assignment of meaning to a text (77-82)

INTERTEXTUALITY all works show the influence of other works. No matter how original an author thinks she is, she inevitably brings to her own story a knowledge of other stories, for example, a conception of what a short story is, and, speaking more generally, an idea of what a story (long or short, written or oral) is. In opposition to formalist critics, some contemporary critics emphasize the work's *intertextuality*, that is, its connections with a vast context of writings and all aspects of culture, and in part depending also on what the reader brings to the work. In this view, then, no text is self-sufficient, and no writer fully controls the meaning of the text. Because we are talking about connections of which the writer is unaware, and because *meaning* is in part the creation of the reader, the author is by no means an authority.

IRONY a contrast of some sort. For instance, in **VERBAL IRONY** or **SOCRATIC IRONY**, the contrast is between what is said and what is meant ("You're a great guy," meant bitterly). In **DRAMATIC IRONY** or **SOPHOCLEAN IRONY**, the contrast is between what is intended and what is accomplished (Macbeth usurps the throne, thinking he will then be happy, but the action leads him to misery), or between what the audience knows (a murderer waits in the bedroom) and what a character says (the victim enters the bedroom, innocently saying, "I think I'll have a long sleep") (18)

LESBIAN AND GAY CRITICISM (QUEER THEORY; QUEER CRITICISM) considers texts with homosexual characters or action, or which may be read from a gay or

lesbian subject position. As male and female writers and critics read texts differently, the term **QUEER CRITICISM** is used by some critics to capture a homosexual and resistant subject position without investing it with gender. Lesbian criticism is often connected in important ways with **FEMINIST CRITICISM**. Queer theory considers the notion of human sexuality itself and asks questions concerning its cultural construction. See Chap. 8

LITOTES a form of understatement in which an affirmation is made by means of negation: "He was not underweight," meaning "He was grossly overweight."

LYRIC POEM a short poem, often songlike, with the emphasis not on narrative but on the speaker's emotion or reverie (96)

MAGIC REALISM a highly stylized form of narrative (often seen in Latin American writing and now popular in many countries including Canada) in which apparently "real" action and characters are juxtaposed with fantastic or mythical or imaginative characters without any seeming incongruity. The blend stretches the definitions of the "real."

MARXIST CRITICISM the study of literature in the light of Karl Marx's view that economic forces, controlled by the dominant class, shape the literature (as well as the law, philosophy, religion, etc.) of a society. See Chap. 8

MASK a term used to designate the speaker of a poem, equivalent to **PERSONA** or **VOICE** (205)

MEANING critics seek to interpret "meaning," variously defined as what the writer intended the work to say about the world and human experience, or as what the work says to the reader irrespective of the writer's intention. Both versions imply that a literary work is a nut to be cracked, with a kernel that is to be extracted. Because few critics today hold that meaning is clear and unchanging, the tendency now is to say that a critic offers "an interpretation" or "a reading" rather than a "statement of the meaning of a work." Many critics today would say that an alleged interpretation is really a creation of meaning. (4)

METADRAMA a play that refers to itself or breaks the dramatic illusion to comment on itself or the audience; a technique of exposing the theatricality of the work

METAFICTION a novel or story that refers to itself or exposes the techniques of language and structure by which it is composed

METANARRATIVE the overarching story in which a person or society operates. Some believe huge stories (of history, religion, culture, gender, etc.) to be literally true, others see them as literary/social constructs that form a narrative in which we live

METAPHOR a kind of figurative language equating one thing with another: "This novel is garbage" (a book is equated with discarded and probably inedible food), "a piercing cry" (a cry is equated with a spear or other sharp instrument)

METONYMY a kind of figurative language in which a word or phrase stands not for itself but for something closely related to it: *sabre-rattling* means "militaristic talk or action." The term is being used differently today in a more complex manner related to **METAPHOR** to imply comparisons in which the referent is not assumed to be fixed (213)

METRE a pattern of stressed and unstressed syllables. A line of poetry can be named for the number of stresses it contains; hence, a line with five feet is termed pentametre, a line with three feet is called trimetre, one with four feet, tetrametre and so on; see Chap. 11

MONOLOGUE a relatively long, uninterrupted speech by a character

MONTAGE in film, quick cutting (245); in fiction, quick shifts

MOOD the atmosphere, usually created by descriptions of the settings and characters

MOTIF a recurrent theme within a work, or a theme common to many works

MOTIVATION grounds for a character's action (195)

MYTH (1) a traditional story reflecting primitive beliefs, especially explaining the mysteries of the natural world (why it rains, or the origin of mountains); (2) a body of belief, not necessarily false, especially as set forth by a writer. Thus one may speak of Yeats or Robertson Davies as myth-makers, referring to the visions of reality that they set forth in their works

NARRATOR; NARRATIVE a narrator is one who tells a story (not the author, but the invented speaker of the story); a narrative is a story (an anecdote, a novel). On kinds of narrators, see **POINT OF VIEW**

NATURALISM an attempt to delve into the inner workings of "real" things, including the human body; a technique of showing apparently "real" elements in a literary work, of making things look like they do in everyday life and taking interest in their workings. Compare **REALISM**

NEW CRITICISM see **FORMALIST CRITICISM**

NEW HISTORICISM a school of criticism holding that the past cannot be known objectively. According to this view, because historians project their own "narrative"—their own invention or "construction"—on the happenings of the past, historical writings are not objective but are, at bottom, political statements. See Chap. 8

NOVEL a long work of prose fiction, especially one that is relatively realistic

NOVELLA a work of prose fiction longer than a short story but shorter than a novel, about 40 to 80 pages

OBJECTIVE POINT OF VIEW a narrator reports but does not editorialize or enter into the minds of any of the characters in the story

OCTAVE, OCTET an eight-line stanza, or the first eight lines of a sonnet, especially of an Italian sonnet

OCTOSYLLABIC COUPLET a pair of rhyming lines, each line with four iambic feet

OMNISCIENT NARRATOR a speaker who knows the thoughts of all of the characters in the narrative

ONOMATOPOEIA words (or the use of words) that sound like what they mean. Examples: *buzz, whirr* (232)

OPEN FORM poetry whose form seems spontaneous rather than highly patterned

OXYMORON a compact paradox, as in "mute cry," "a pleasing pain."

PARABLE a short narrative that is at least in part allegorical and that illustrates a moral or spiritual lesson (39)

PARADOX an apparent contradiction, as in Jesus' words: "Whosoever will save his life shall lose it; but whosoever will lose his life for my sake, the same shall save it" (224)

PARAPHRASE a restatement that sets forth an idea in diction other than that of the original (31, 53)

PARODY a humorous imitation of a literary work, especially of its style (9, 56–57)

PASTICHE a mix of elements; in postmodernism, **PASTICHE** refers to a set of borrowings that no longer carry the intent or belief system of the originals, an empty borrowing, sometimes playful

PERFORMATIVE; PERFORMATIVITY an action or speech-act by which we cause something to come into being. Hence, a doctor's statement, "I'm sorry, you have cancer" not only reports a fact, but reconstructs the auditor into the role of "patient," or "victim," with serious consequences. Feminist, gay and lesbian critics argue that gender itself is a performative, established by repeated actions and attitudes, rather than arising in any essential quality of the biological beings, male or female

PERIPETEIA a reversal in the action (185)

PERFECT (OR EXACT) RHYME differing consonant sounds are followed by identical stressed vowel sounds, and any further following sounds are also identical (*row-toe; meet-fleet; buffer-rougher*)

PERSONA literally, a mask; the "I" or speaker of a work, sometimes identified with the author but usually better regarded as the voice or mouthpiece created by the author (131)

PERSONIFICATION a kind of figurative language in which an inanimate object, animal, or other nonhuman is given human traits. Examples: "the creeping tide" (the tide is imagined as having feet), "the cruel sea" (the sea is imagined as having moral qualities) (214)

PETRARCHAN (OR ITALIAN) SONNET a poem of 14 lines, consisting of an octave often rhyming *abbaabba*) and a sestet (usually *cdecde* or *cdccdc*)

PLOT the episodes in a narrative or dramatic work—that is, what happens. (But even a lyric poem can be said to have a plot; for instance, the speaker's mood changes from anger to resignation.) Sometimes *plot* is defined as the author's particular arrangement (**SEQUENCE**) of these episodes (also called *sjuzet*), and *story* (or *fabula*) is the episodes in their chronological order

POEM; POETRY an imaginative work in metre or in free verse, usually employing figurative language

POINT OF VIEW the perspective from which a story is told—for example, by a major character or a minor character or a fly on the wall; see also **NARRATIVE, NARRATOR, OMNISCIENT NARRATOR** (5, 155–63)

POST-COLONIAL CRITICISM a critical approach which examines aesthetic values in terms of the historical processes of imperialism and colonialism. Post-colonial critics first studied the effects of imperialism on modern nations; post-colonialism now offers useful ways of reading the relationship of power to race, gender and other social issues. In Canada, the approach is often employed to study the idea of national identity. See Chap. 8

POSTMODERNISM the term first came into prominence in the 1960s, to distinguish the contemporary experimental writing of such authors as Samuel Beckett and Jorge Luis Borges from such early twentieth-century classics of modernism as James Joyce's *Ulysses* (1922) and T. S. Eliot's *The Waste Land* (1922). Although the classic modernists had been thought to be revolutionary in their day, after World War II they seemed to be conservative, and their works seemed remote from today's society. Postmodernist literature, though widely varied and not always clearly distinct from modernist literature is given to parody and pastiche—and more closely related to the art forms of popular culture than is modernist literature.

PROSODY the principles of versification (227)

PROTAGONIST the chief actor in any literary work. The term is usually preferable to *hero* and *heroine* because it can include characters—for example, villainous or weak ones—who are not aptly called heroes or heroines

PROVERB a pithy short saying which stays in memory by capturing a commonplace (67, 69–70)

PSYCHOLOGICAL CRITICISM a form of analysis especially concerned both with the ways in which authors unconsciously leave traces of their inner lives in their works and with the ways in which readers respond, consciously and unconsciously, to works. See Chap. 8

PYRRHIC FOOT in poetry, a foot consisting of two unstressed syllables

QUATRAIN a stanza of four lines

READER-RESPONSE CRITICISM criticism emphasizing the idea that various readers respond in various ways and therefore that readers as well as authors "create" meaning. See Chap. 8

REALISM presentation of plausible characters (usually middle class) in plausible (usually everyday) circumstances, as opposed, for example, to heroic characters engaged in improbable adventures

RECOGNITION a discovery, especially in tragedy—for example, when the hero understands the reasons for his or her fall—or a sudden realization by the reader or viewer of a meaning in the work or a dimension of character. Also called ANAGNORISIS and DISCOVERY

RESOLUTION the dénouement or untying of the complication of the plot

REVERSAL a change in fortune, often an ironic twist (185)

RHYME similarity or identity of accented sounds in corresponding positions, as, for example, at the ends of lines: *love/dove; tender/slender* (18, 231–32)

RHYTHM in poetry, a pattern of stressed and unstressed sounds; in prose, some sort of recurrence (for example, of a motif) at approximately identical intervals (229-231)

ROMANCE narrative fiction, usually characterized by improbable adventures and love

ROUND CHARACTER a many-sided character, one who does not always act predictably, as opposed to a "flat" or one-dimensional, unchanging character

RUN-ON LINE a line of verse whose syntax and meaning require the reader to go on, without a pause, to the next line; an **ENJAMBED** line

SATIRE literature that entertainingly attacks folly or vice; amusingly abusive writing which seeks to amend what it sees as wrong (56–57)

SCANSION description of rhythm in poetry; metrical analysis

SCENE (1) a unit of a play, in which the setting is unchanged and the time continuous; (2) the setting (locale, and time of the action); (3) in fiction, a dramatic passage, as opposed to a passage of description or of summary

SELECTIVE OMNISCIENCE a point of view in which the author enters the mind of one character and for the most part sees the other characters only from the outside (156)

SEMIOTICS the study of **SIGNS.** Semiotic criticism looks for language and physical signs in literature and drama, exploring how sounds, words, and physical objects are part of a system of signification that allows us to communicate and perceive our world. Signs are signifiers, pointing to a thing signified.

SENTIMENTALITY excessive emotion, especially excessive pity, treated as appropriate rather than as disproportionate (99–116)

SEQUENCE (1) a series, either of events in the action or points in an essay; (2) a group of related scenes in a film

SESTET a six-line stanza, or the last six lines of an Italian sonnet

SETTING the time and place of a story, play, poem, or film (37)

SHAKESPEAREAN (or **ENGLISH**) **SONNET** a poem of 14 lines (three quatrains and a couplet), often rhyming *ababcdcdefefgg*

SHORT STORY a fictional narrative, usually in prose, rarely longer than 30 pages and often much briefer

SIGN see **SEMIOTICS**

SIGNIFYING PRACTICE a system of discourses creating verbal, visual and written **TEXTS** from all aspects of human existence which help to frame (or control) human consciousness; signifying practices are often part of cultural METANARRATIVES (75)

SIMILE a kind of figurative language explicitly making a comparison—for example, by using *as, like,* or a verb such as *seems* (211)

SOCIAL CONSTRUCTION the notion that aspects of human life and personality and gender are constructed by forces of culture and society, rather than essential. See **METANARRATIVE**

SOLILOQUY a speech in a play, in which a character alone on the stage speaks his or her thoughts aloud

SONNET a lyric poem of 14 lines; see **SHAKESPEARIAN SONNET**, **PETRARCHAN SONNET**

SPEAKER see **PERSONA** (205)

SPECTATORIAL EXPERIENCE, or **SPECTATORSHIP** the relationship between viewer and object being viewed, especially in theatre and film. Psychological criticism and performance theories are very concerned with this relationship

SPONDEE a metrical foot consisting of two stressed syllables

STAGE DIRECTION a playwright's indication to the actors or readers—for example, offering information about how an actor is to speak a line

STANZA a group of lines forming a unit that is repeated in a poem

STEREOTYPE a simplified conception, especially an oversimplification—for example, a stock character such as the heartless landlord or the kindly old teacher. Such a character usually has only one personality trait, and this is boldly exaggerated; the stereotype is usually pejorative. Contrast *type*, a character who also embodies a single trait, but whose characterization is neutral

STREAM OF CONSCIOUSNESS the presentation of a character's unrestricted flow of thought, often with free associations, and often without punctuation

STRESS relative emphasis on one syllable as compared with another (71)

STRONG ENDING a line ending with a stress

STRONG RHYME rhyme of one-syllable words (*lies/cries*) or, if more than one syllable, words ending with accented syllables (*behold/foretold*)

STRUCTURALISM a critical theory holding that a literary work consists of conventional elements that, taken together by a reader familiar with the conventions, give the work its meaning. Structuralists normally have no interest in the origins of a work (i.e., in the historical background, or in the author's biography), and no interest in the degree to which a work of art seems to correspond to reality. The interest normally is in the work as a self-sufficient construction

STRUCTURE the organization of a work, the relationship between the chief parts, the large-scale pattern

STYLE the manner of expression, evident not only in the choice of certain words (for instance, colloquial language) but in the choice of certain kinds of sentence structure, characters, settings, and themes

SUBPLOT a sequence of events often paralleling or in some way resembling the main story (17)

SUMMARY a synopsis or condensation (52)

SYMBOL a person, object, action, or situation that, charged with meaning, indirectly suggests another thing (for example, a dark forest may suggest confusion, or perhaps evil). Usually a symbol is less specific and more ambiguous than an allegory. A symbol usually differs from a metaphor in that a symbol is expanded or repeated and works by accumulating associations. It also refers to the third of Peirce's three sign-functions. In Peirce's theory there is no direct or physical relationship between a symbol and that which it represents. (See **ICON** and **INDEX**.)

SYNECDOCHE a kind of figurative language in which the whole stands for a part ("the law," for a police officer), or a part ("all hands on deck," for all persons) stands for the whole (213)

TALE a short narrative, usually less realistic and more romantic than a short story; a yarn

TEXT any writing, but particularly a writing which is given meaning by its reader; in contemporary criticism **TEXT** is more often used than a term like **LITERATURE** (75)

THEME what the work is about; an underlying idea of a work; a conception of human experience suggested by the concrete details (5, 163–64, 189–90, 241, 245–46)

THESIS the point or argument that a writer announces and develops. A thesis differs from a **TOPIC** by making an assertion. "The fall of Oedipus" is a topic, but "Oedipus falls because he is impetuous" is a thesis. (20–22, 288–89)

THESIS SENTENCE a sentence summarizing, as specifically as possible, the writer's chief point (argument and perhaps purpose); see also **TOPIC** (20–21)

THIRD-PERSON NARRATOR the teller of a story who does not participate in the happenings

TONE the prevailing attitude (for instance, ironic, genial, objective) as perceived by the reader. Notice that a reader may feel that the tone of the persona of the work is genial while the tone of the author of the same work is ironic.

TOPIC a subject, such as "Hamlet's relation to Horatio." A topic becomes a **THESIS** when a PREDICATE is added to this SUBJECT, thus: the topic "Hamlet's relation to Horatio" becomes "Hamlet's relation to Horatio helps to define Hamlet." (25)

TRAGEDY a serious play showing the protagonist moving from good fortune to bad and ending in death or a deathlike state (38, 184–87)

TRAGIC FLAW a supposed weakness (for example, arrogance) in the tragic protagonist. If the tragedy results from an intellectual error rather than from a moral weakness, it is better to speak of "a tragic error" (186)

TRAGICOMEDY a mixture of tragedy and comedy, usually a play with serious happen-ings that expose the characters to the threat of death but that ends happily

TRANSITION a connection between one passage and the next

TRIPLET a group of three lines of verse, usually rhyming

TROCHEE a metrical foot consisting of a stressed syllable followed by an unstressed syllable. Example: *garden*

TROPE a figure of speech or other figurative element

UNDERSTATEMENT a figure of speech in which the speaker says less than what he or she means; an ironic minimizing, as in "Well, you've done fairly well for yourself" said to the winner of the 6/49 jackpot. Also called *meiosis*. Contrast HYPBERBOLE (223)

UNITY harmony and coherence of parts, absence of irrelevance

UNRELIABLE NARRATOR a narrator whose report a reader cannot accept at face value, perhaps because the narrator is naive or is too deeply implicated in the action to report it objectively

VERSE (1) a line of poetry; (2) a stanza of a poem

VERS LIBRE free verse, unrhymed poetry

VOICE see **PERSONA**, **STYLE**, and **TONE** (45, 131, 205)

WEAK ENDING a line ending with an extra unstressed syllable

WEAK RHYME a rhyme of two or more syllables, with the stress falling on a syllable other than the last. Examples: *fatter/batter; tenderly/slenderly*

WHITE SPACE in poetry, a space on the page with no text. This space is "read" as part of the poem, causing a pause, or emphasis, or a linkage

WORKING THESIS an open-ended sentence (but still a true thesis sentence) which limits research while leaving the investigation open. Sometimes it is a good idea to write out the opposing directions the research may take you: for example, "(Although/Because) Canada was at war with Japan in World War II, the incarceration of Japanese-Canadians (was an immoral act/was a justified military action)."

Credits

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Index of Authors, Titles, and First Lines of Poems

Subject Index

Symbols Commonly Used in Marking Papers

All instructors have their own techniques for commenting on essays, but many make substantial use of the following symbols. When instructors use a symbol, they assume that the student will carefully read the marked passage and will see the error or will check the appropriate reference.

agr	faulty agreement between subject and verb
awk (k)	awkward
apos	apostrophe missing or misused
art	article missing or misused
cap	use a capital letter
cf	comma fault
cs	comma splice
diction	inappropriate word; see page 269
emph	emphasis is obscured; see pages 273–274
frag	fragmentary sentence
id	unidiomatic expression
ital	underline to indicate italics; see page 285
l	logic: this does not follow; see pages 19–20
mm	misplaced modifier
¶	new paragraph
pass	weak use of the passive; see page 272
pv	shift in point of view or person
ref	reference of pronoun vague or misleading
rep	awkward repetition; see pages 270–271
sp	misspelling
sub	subordinate; see pages 273- 274
t	tense incorrect (on the use of the present tense in narrating the content of a literary work, see page 30)
wordy	see pages 271–272
ww	wrong word; see pages 269–270
x	this is wrong
?	really? are you sure? I doubt it (or I can't read this)