

# Glossary

## Literary Terms & Devices in English for Language Arts

English / Japanese



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## はじめに

文学的な表現技法は、芸術の世界における普遍的な構造の集積であり、あらゆる文学作品の中で言語を介して自らの作品に意義や論理的枠組みを与えようとする作家たちにより頻繁に用いられます。このような作品に触れた読者は、最終的にそれらの文学的な構造の価値を認め、高く評価することでしょう。また、そうした技法は普遍的なものであるがゆえに、読者はある作家の作品と別の作家の作品を、多くの場合は言語の枠を越えて、比較することができます。それらは文学作品をより美しくするだけでなく、作品により深い意義を与えることにより、読者に理解力そのものを試させながら、同時に読む楽しみを提供することができるのです。さらに、文学的な表現技法は文章で表された人物や場面の視覚化を促すことにより、読者の想像力をかき立てる一助となります。

本書は、作家が作品の質を高めるために用いるさまざまな表現技法と文学用語の一部を取り上げ、それらの定義と適切な例を簡潔に示すものです。生徒たちを素晴らしい文学の世界へと導くための有用なリソースとして、この資料をご活用いただければ幸いです。

LITERARY TERMS & DEVICES IN ENGLISH FOR LANGUAGE ARTS

ENGLISH	JAPANESE
<p><b>Acronym</b></p> <p>An acronym refers to the practice of joining together two or more words in order to create an entirely new word. This is often done in order to create a name or word for something by combining the individual characteristics of two or more other words.</p>	<p><b>頭字語</b></p> <p>頭字語 (アクロニム) とは、複数の単語の頭文字を並べて作り出される全く新しい単語、またはその技法を指す。多くの場合、複数の単語の個々の特徴を組み合わせることにより、何かを表す名前や言葉が作り出される。</p>
<p><b>Example:</b> ISBN – International Standard Book Number</p>	

<p><b>Allegory</b></p> <p>An allegory is a symbolic device where the meaning of a greater, often abstract concept is conveyed with the aid of a more corporeal object or idea being used as an example. Usually a rhetoric device, an allegory suggests a meaning via metaphoric examples.</p>	<p><b>寓喩</b></p> <p>寓喩 (アレゴリー) は象徴的技法のひとつで、より大きな、しばしば抽象的な概念を、より具体的な事物やたとえ話を用いて伝えることを目的する。通常は一種の修辞法として、隠喩的ないくつかの例によってある意味を示唆するために用いられる。</p>
<p><b>Example:</b> Faith is like a stony uphill climb: a single stumble might send you sprawling but belief and steadfastness will see you to the very top. Examples of works in literature that qualify as allegory are: <i>Aesop's Fables</i> and <i>Animal Farm</i>.</p>	

<p><b>Alliteration</b></p> <p>Alliteration is when words are used in quick succession and begin with letters belonging to the same sound group. Whether it is the consonant sound, stressed syllables or a specific vowel group, the alliteration involves creating a repetition of similar sounds in the sentence. Alliterations are used to add character to the writing and often add an element of diversion to the piece.</p>	<p><b>頭韻 (法)</b></p> <p>頭韻 (アリタレーション) とは、同じ音で始まる単語を連続して用いることを指す。子音、強調音、あるいは特定の母音のループなど、類音を1つの文の中で繰り返すのが頭韻法である。頭韻は文章に個性を添えたり、しばしば作品に迂回的要素を加えたりするために用いられる。</p>
<p><b>Example:</b> The <i>Wicked Witch of the West</i> went her own way. (The “W” sound is highlighted and repeated throughout the sentence.)</p>	

<p><b>Allusion</b></p> <p>An allusion is when the author refers to a subject matter such as a place, event, or literary work by way of a passing reference. It is up to the reader to make a connection to the subject being mentioned.</p>	<p><b>ほのめかし</b></p> <p>ほのめかし (アリュージョン) とは、場所、出来事、あるいは文学作品といった主題を、間接的な言及によって暗示することを指す。そうした暗示を主題と結び付けるのは、作家ではなく読者の役目となる。</p>
<p><b>Example:</b> “I do not approve of this <i>quixotic</i> idea.” Quixotic means unrealistic and impractical derived from Cervantes’s <i>Don Quixote</i>; a story of a foolish knight and his misadventures.</p>	

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<p><b>Amplification</b></p> <p>Amplification refers to a literary practice wherein the writer embellishes the sentence by adding more information to it in order to increase its worth and understandability. When a plain sentence is too abrupt and fails to convey the full implications desired, amplification comes into play when the writer adds more to the structure to give it more meaning.</p>	<p><b>増幅</b></p> <p>増幅 (アンプリフィケーション) は表現技法のひとつで、文の価値や理解しやすさを高めるために、情報を追加することによって文を修飾することを指す。単純な文では唐突すぎて、思うように意味が伝わらない場合に、作家は増幅という技法を用いてより多くを語ることで、より強い意味を持たせようとする。</p>
<p><b>Example:</b> Original sentence: The thesis paper was difficult. After Amplification: The thesis paper was difficult; it required extensive research, data collection, sample surveys, interviews and a lot of fieldwork.</p>	

<p><b>Anagram</b></p> <p>Anagrams are when the writer jumbles up parts of the word to create a new word. From the syllables of a phrase to the individual letters of a word, any fraction can be jumbled to create a new form. Anagram is a form of wordplay that infuses mystery and a little interactive fun.</p>	<p><b>アナグラム</b></p> <p>アナグラムとは、単語に含まれる文字の順番を並べ替えて別の単語を作ることを指す。語句に含まれる音節や単語に含まれる文字など、どの部分でも自由に並べ替えることができる。アナグラムは一種の言葉遊びで、謎やちょっとした「参加型の」楽しみを読者に提供する。</p>
<p><b>Example:</b> An anagram for "debit card" is "bad credit". As you can see, both phrases use the same letters. By mixing the letters, a bit of humor is created.</p>	

<p><b>Analogy</b></p> <p>An analogy is a device that helps to establish a relationship based on similarities between two concepts or ideas. By using an analogy we can convey a new idea by using the blueprint of an old one as a basis for understanding. With a mental linkage between the two, one can create understanding regarding the new concept in a simple and succinct manner.</p>	<p><b>類推</b></p> <p>類推 (アナロジー) という技法は、2つの概念の関係を、それらの類似点に基づいて確立するのに役立つ。類推を行うことにより、既知の概念の青写真 (情報や特徴) を用いて新しい概念を説明することができる。2つの概念を心理的に連携させることで、新しい概念についての理解をシンプルかつ簡潔な方法で生み出すことが可能となる。</p>
<p><b>Example:</b> In the same way as one cannot have a rainbow without rain, one cannot achieve success and riches without hard work.</p>	

<p><b>Anastrophe</b></p> <p>Anastrophe is a form of literary device wherein the order of the noun and the adjective in the sentence is exchanged. The adjective comes before the noun, but when one is employing an anastrophe, the noun is followed by the adjective. This reversed order creates impact and lends weight to the description offered by the adjective.</p>	<p><b>倒置 (法)</b></p> <p>倒置法は一種の修辞法で、文中の名詞や形容詞の順番を入れ替えることを意味する。形容詞は通常名詞の前に置かれるが、倒置法では名詞が形容詞の前に置かれる。このような順番の入れ替えはインパクトを生み出し、形容詞が説明する事柄に説得力を与える。</p>
<p><b>Example:</b> He spoke of times past and future, and dreamt of things to be.</p>	

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<p><b>Anecdote</b></p> <p>An anecdote is a short verbal accounting of an amusing event or incident. The story is usually a memory from the narrator's life but can be a story of fact, as opposed to a contrived work of fiction. Teachers often tell their students anecdotes about famous people. The anecdotes are not always flattering, but are usually amusing.</p>	<p><b>逸話</b></p> <p>逸話とは、興味深い出来事や事件について口頭で語られる、短い話を指す。通常は語り手の追想という形をとるが、練り上げられたフィクションではなく、実際に起きた出来事である場合もある。教師はよく、有名人にまつわる逸話を生徒に語って聞かせることがある。多くの場合、逸話は人を称賛するのではなく、滑稽で愉快なエピソードとして語られる。</p>
<p><b>Example:</b> Winston Churchill was very fond of his dog Rufus who ate in the dining room with the family and was treated with utmost respect. When enjoying movies, Rufus had the best seat in the house; on Winston Churchill's lap. While watching "Oliver Twist," Churchill put his hands over Rufus' eyes during the scene where Bill Sikes intends to drown his dog. Churchill is believed to have said to Rufus: "Don't look now, dear. I'll tell you about it later."</p>	
<p><b>Antagonist</b></p> <p>An antagonist is a character or a group of characters which stand in opposition to the protagonist or the main character. It is common to refer to an antagonist as a villain (the bad guy) against whom a hero (the good guy) fights in order to save himself or others.</p>	<p><b>敵役</b></p> <p>敵役 (アンタゴニスト) とは、主人公 (プロタゴニスト) に敵対する登場人物または一群の登場人物を指す。敵役は、正義を守るために戦うヒーロー (善人) に対して悪役 (悪人) とも呼ばれる。</p>
<p><b>Example:</b> Generally, an antagonist appears as a foil to the main character embodying qualities that are in contrast with the qualities of the main character. This inner conflict is a major theme of many literary works e.g. <i>Doctor Faustus</i> by Christopher Marlowe and <i>Hamlet</i> by William Shakespeare.</p>	
<p><b>Anthropomorphism</b></p> <p>Anthropomorphism can be understood to be the act of lending a human quality, emotion or ambition to a non-human object or being. This act of lending a human element to a non-human subject is often employed in order to endear the latter to the readers or audience and increase the level of relativity between the two, while also lending character to the subject.</p>	<p><b>擬人化</b></p> <p>擬人化とは、「人間以外の事物や存在に、人間の性質や感情や野心を与えることである」と理解することができる。人間以外のもの (対象) に人間的な要素を与えるというこの技法は、読者がその対象に親しみを感じられるようにし、読者と対象との関連性を高めると同時に、その対象に個性を与えるために用いられる。</p>
<p><b>Example:</b> The raging storm brought with it howling winds and fierce lightning as the residents of the village looked up at the angry skies in alarm.</p>	
<p><b>Antithesis</b></p> <p>An antithesis is used when the writer employs two sentences of contrasting meanings in close proximity to one another. Whether they are words or phrases of the same sentence, an antithesis is used to create a stark contrast using two divergent elements that come together to create one uniform whole. The purpose of using an antithesis in literature is to create a balance between opposite qualities and lend a greater insight into the subject.</p>	<p><b>対照法</b></p> <p>対照法は、相反する意味を持つ2つの文 (あるいは相反する事物) を並べた場合に用いられる。同じ文中の単語や熟語など、2つの相反する要素を一体化させて調和のとれた1つの文を作り出し、鮮明なコントラストを生み出すのが対照法である。文学作品における対照法は、対立する2つの属性や資質のバランスを生み出し、主題に対する洞察を深めるために用いられる。</p>
<p><b>Example:</b> When Neil Armstrong walked on the moon it might have been one small step for a man, but it was one giant leap for mankind.</p>	



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<p><b>Aphorism</b> An aphorism is a concise statement that is made in a matter of fact tone to state a principle or an opinion that is generally understood to be a universal truth. Aphorisms are often adages, wise sayings and maxims aimed at imparting sense and wisdom. It is to be noted that aphorisms are usually witty and curt and often have an underlying tone of authority to them.</p>	<p><b>格言</b> 格言 (アフォリズム) とは、一般に普遍的な真実として受け止められる原理や見解を淡々と述べた、簡潔な言葉を指す。格言の多くは、分別や知恵を与えるための諺、金言、あるいは教訓である。大抵の格言は機知に富み、端的で、訓戒めいた響きを持つ。</p>
<p><b>Example:</b> Upon seeing the shoddy work done by the employee, the boss told him to “either shape up or ship out”.</p>	
<p><b>Archetype</b> Archetypes are literary devices that employ the use of a famous concept, person or object to convey a wealth of meaning. Archetypes are immediately identifiable and even though they run the risk of being overused, they are still the best examples of their kind.</p>	<p><b>原型</b> 文学作品における原型 (アーキタイプ) は、よく知られた概念、人物、あるいは事物を挙げることによって豊かな意味を伝えるために用いられる。原型はすぐに目に付き、使い古された観を呈するリスクもあるが、さまざまな物事の最も良い例であることに変わりはない。</p>
<p><b>Example:</b> Shakespeare’s <i>Romeo and Juliet</i> are an archetype of star-crossed lovers; a couple joined by love, separated by cruel circumstance, and doomed by fate.</p>	
<p><b>Assonance</b> Assonance refers to repetition of sounds produced by vowels within a sentence or phrase. In this regard assonance can be understood to be a kind of alliteration. What sets it apart from alliterations is that it is the repetition of only vowel sounds.</p>	<p><b>母音韻</b> 母音韻とは、1つの文やフレーズの中での母音の繰り返しの中で、その意味では母音韻=頭韻と理解することもできる。頭韻との違いは、母音韻は「母音のみの繰り返し」という点である。</p>
<p><b>Example:</b> “A long song.” The “o” sound is repeated in the last two words of the sentence.</p>	
<p><b>Asyndeton</b> Asyndeton refers to a practice in literature whereby the author purposely leaves out conjunctions in the sentence, while maintaining the grammatical accuracy of the phrase. Asyndeton as a literary tool helps in shortening up the implied meaning of the entire phrase and presenting it in a succinct form. This compact version helps in creating an immediate impact whereby the reader is instantly attuned to what the writer is trying to convey.</p>	<p><b>接続詞省略</b> 接続詞省略とは、文学における技法のひとつで、フレーズの文法的な正確さを保ちながら文中の接続詞を意図的に省略することを指す。文学的ツールとしての接続詞省略は、フレーズ全体が暗示する意味を端的に、かつ簡潔・簡明に表すのに役立つ。このようにコンパクトな記述は、作者の言わんとするところに読者を瞬時に同調させるような、直接的なインパクトを生み出すのに役立つ。</p>
<p><b>Example</b> Read, Write, Learn. Watch, Absorb, Understand. Reduce, Reuse, Recycle.</p>	

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ENGLISH	JAPANESE
<p><b>Authorial Intrusion</b></p> <p>Authorial Intrusion is used when the author steps away from the text and speaks out to the reader. Authorial intrusion establishes a one-to-one relationship between the writer and the reader where the latter is no longer a secondary player or an indirect audience to the progress of the story but is the main subject of the author's attention.</p>	<p><b>著者の介入</b></p> <p>著者の介入という技法は、著者が本文から一步離れて読者に語りかける場合に用いられる。この技法が用いられるとき、著者と読者の間には一対一の関係が築かれ、読者はもはや二次的な存在ではなく、ストーリーの展開を傍観するだけの第三者でもない、著者が注目する主題として扱われることになる。</p>
<p><b>Example:</b> In many novels, the protagonist would move away from the stream of the story and speak out to the reader. This technique is often used to reveal some crucial elements of the story to the reader. Used well in <i>Oliver Twist</i> by Charles Dickens.</p>	
<p><b>Bildungsroman</b></p> <p><i>Bildungsroman</i> is a popular form of storytelling whereby the author bases the plot on the overall growth of the central character throughout the timeline of the story. As the story progresses, the subject undergoes noticeable mental, physical, social, emotional, moral and often spiritual advanced and strengthening before the readers' eyes.</p>	<p><b>教養小説</b></p> <p>教養小説はポピュラーな文芸様式のひとつで、ストーリーの時間軸に沿って主人公の全人的な成長を追っていくというプロットが特徴。ストーリーが進行するにつれ、主人公は顕著な心理的・肉体的・社会的・感情的・道徳的、そして多くの場合は精神的な成長と発展を、読者の目の前で遂げることになる。</p>
<p><b>Example:</b> Scarlet O'Hara in <i>Gone With the Wind</i> by Margaret Mitchell experiences immense personal growth as she learns the value of friends and hard work under duress, without compromising her own dreams.</p>	
<p><b>Cacophony</b></p> <p>A cacophony in literature refers to the use of words and phrases that imply strong, harsh sounds within the phrase. These words have jarring and dissonant sounds that create a disturbing, objectionable atmosphere.</p>	<p><b>カコフォニー</b></p> <p>文学におけるカコフォニーとは、表現において轟音・騒音や不快な音を暗示する語句を用いることを指す。これらの語は、不穏で不愉快な雰囲気を作り出す、耳障りな音で構成される。</p>
<p><b>Example:</b> His fingers rapped and pounded the door, and his foot thumped against the yellowing wood.</p>	
<p><b>Caesura</b></p> <p>A caesura is a pause within a poetic line that breaks the regularity of the metrical pattern. The purpose of using a caesura is to create a dramatic pause, which has a strong impact.</p>	<p><b>中間休止</b></p> <p>中間休止(カエスーラ)とは詩行の中の区切れることで、韻律パターンの規則性を壊すために用いられる。中間休止を用いる目的は、一瞬の劇的な沈黙を作り出し、強烈なインパクトを与えることである。</p>
<p><b>Example:</b> Against the envy of less happier lands, this blessed plot, this earth, this realm, this England. <i>Richard II</i>, Shakespeare</p>	



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<p><b>Characterization</b></p> <p>Characterization is the process by which the writer reveals the personality of a character. The character can be described directly or indirectly by the author or through the actions, thoughts and speech of the character.</p>	<p><b>性格描写</b></p> <p>性格描写 (キャラクターリゼーション) とは、登場人物 (キャラクター) の個性や人柄を明らかにしていくプロセスを指す。著者は登場人物の行動、考え方、発言などを通して、直接的または間接的にその人物を描写することができる。</p>
<p><b>Example:</b> "First of all, if we can learn a simple trick, Scout, you'll get along a lot better with all kinds of folks. You never really understand a person until you consider things from his point of view ... until you climb into his skin and walk around in it." From this quote from <i>To Kill a Mockingbird</i> by Harper Lee we can see that Atticus Finch (Scout's father) is a patient and compassionate person who is able to extend his empathy to other members of his community.</p>	
<p><b>Chiasmus</b></p> <p>Chiasmus a figure of speech containing two phrases that are parallel but inverted to each other.</p>	<p><b>交錯配列法</b></p> <p>交錯配列法 (キアスマス) とは、互いに関連する 2 つの語句を反転させる修辞技法 (言葉のあや) を指す。</p>
<p><b>Example:</b> You can take the patriot out of the country but you cannot take the country out of the patriot.</p>	
<p><b>Circumlocution</b></p> <p>Circumlocution is a form of writing wherein the author uses exaggeratedly long and complex sentences in order to convey a meaning that could have been otherwise conveyed through a shorter, much simpler sentence. Circumlocution involves stating an idea or a view in an indirect manner that leaves the reader guessing and grasping at the actual meaning.</p>	<p><b>遠回し</b></p> <p>遠回し (サーカムロキューション) は一種の表現方法で、より端的で簡素な文で伝えられる事柄を、必要以上に長く、複雑な文を用いて表すことを指す。遠回しな表現では、ある考え方や見方が間接的な方法で述べられ、その真意を推測して把握するのは読者の役目となる。</p>
<p><b>Example:</b> Instead of writing "At 8 pm he arrived for the dinner party," the author writes: "Around 3 hours after sunset, it was winter at the time; the man arrived for the dinner party."</p>	
<p><b>Climax</b></p> <p>Climax is that particular point in a narrative at which the conflict or tension hits the highest point. Climax is a structural part of a plot and is at times referred to as the crisis. It is a decisive moment or a turning point in a storyline at which the rising action turns around into a falling action. Thus, a climax is the point at which a conflict or crisis reaches its peak that calls for a resolution or denouncement (conclusion).</p>	<p><b>ヤマ場</b></p> <p>ヤマ場 (クライマックス) とは、物語における緊張や対立が最高潮に達した状態を指す。ヤマ場はプロットの一部であり、危機 (クライシス) と呼ばれることもある。それは筋書き上の決定的瞬間、あるいは転機 (ターニングポイント) であり、それまでのポジティブな展開が一転してネガティブになる場面でもある。つまり、ヤマ場とは「対立や危機がそのピークに達し、解決または非難 (結論) が必要となる時点である」ともいえる。</p>
<p><b>Example:</b> In <i>The Heart of Darkness</i> by Joseph Conrad, the narrative reaches its climax when Marlowe starts his journey in his steam boat and his final discovery upon reaching the station and meeting Kurtz. He was shocked to discover that Kurtz had abandoned all norms and morals of his civilization. Following this point in the novel, the mystery surrounding Kurtz is unfolded and the questions in Marlow's mind find their answers automatically when he sees the real situation.</p>	

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ENGLISH	JAPANESE
<p><b>Conflict</b></p> <p>Conflict is used for expressing a resistance the protagonist of the story finds in achieving his aims or dreams. The conflict is a discord that can have external aggressors or can even arise from within the self.</p>	<p><b>対立</b></p> <p>対立 (コンフリクト) は、夢や目標を叶えようとする主人公 (プロタゴニスト) が直面する抵抗や苦難を表現するために用いられる。対立は外部の敵によるものであったり、自身の内部から生じる葛藤であったりする。</p>
<p><b>Example:</b> John tried hard to convince himself that his Hollywood dreams were worth the struggle, but his parents, and his inner voice of reason, failed to agree.</p>	

<p><b>Connotation</b></p> <p>Connotations are the associations people make with words that go beyond the literal or dictionary definition. Many words have connotations that create emotions or feelings in the reader.</p>	<p><b>含意</b></p> <p>含意 (コノテーション) とは、言葉から連想される言外の意味 (文字通りではなく、辞書の定義でもない意味) のこと。多くの言葉には、読者の感情を動かす言外の意味が含まれている。</p>
<p><b>Example:</b> "And once again, the autumn leaves were falling." This phrase uses "autumn" to signify that something is coming to an end.</p>	

<p><b>Consonance</b></p> <p>Consonance refers to the repetition of sounds in quick succession produced by consonants within a sentence or phrase. The repetitive sound is often found at the end of a word. Consonance is the opposite of assonance, which implies repetitive usage of vowel sounds.</p>	<p><b>子音韻</b></p> <p>子音韻とは、1つの文やフレーズの中で音を矢継ぎ早に繰り返すことで、大抵は単語の末音が繰り返される。子音韻は、母音が繰り返される母音韻と対をなす。</p>
<p><b>Example:</b> He struck a streak of stunted luck.</p>	

<p><b>Denotation</b></p> <p>Denotation refers to the use of the dictionary definition or literal meaning of a word.</p>	<p><b>明示的意味</b></p> <p>明示的意味 (デノテーション) とは、言葉の文字通りの意味、あるいは辞書の定義通りの意味を指す。</p>
<p><b>Example:</b> "They built a house."</p> <p>In this sentence, "house" is meant literally as in a building where a family lives. If the word "home" was used instead in the sentence in place of "house", the meaning would not be as literal as there are many emotions associated with the word "home" beyond simply the structure where people live.</p>	

<p><b>Deus ex Machina</b></p> <p>Deus ex Machina refers to the incidence where an implausible concept of character is brought into the story in order to resolve the conflict in the story and to bring about a pleasing solution. The use of Deus ex Machina is not recommended as it is seen to be the mark of a poor plot that the writer needs to resort to random, insupportable and unbelievable twists and turns to reach the end of the story.</p>	<p><b>デウス・エクス・マキナ</b></p> <p>デウス・エクス・マキナとは、本来の話の筋からはあり得ないキャラクターが登場して対立や争いを解決し、ハッピーエンドをもたらすといった状況を指す。デウス・エクス・マキナは不出来なプロットの証拠、つまり、何とかしてストーリーを完結させようとする作家が、苦し紛れに突拍子もない筋書きを捻り出しているにすぎない、と見られるため推奨される手法ではない。</p>
<p><b>Example:</b> In <i>Lord of the Flies</i> by William Golding, stranded on a deserted island after a plane crash, a group of children have gone savage and are burning down the island. There seems to be no chance of rescue. However, a naval officer suddenly appears from out of nowhere and saves them. Thus the appearance of the officer is necessary to save the children from the impending disaster that they have created.</p>	

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<p><b>Diction</b></p> <p>Diction is the distinctive tone or tenor of an author's writings. Diction is not just a writer's choice of words, it can include the mood, attitude, dialect and style of writing. Diction is usually judged with reference to the prevailing standards of proper writing and speech and is seen as the mark of quality of the writing. It is also understood as the selection of certain words or phrases that become peculiar to a writer.</p>	<p><b>ディクション</b></p> <p>ディクションとは、文学作品における独特な言葉の調子や言いまわしのことで、著者の「言葉の選択」のみではなく、</p> <p>ムード、態度、方言、文体なども含まれる。ディクションは通常、正当な文章やスピーチの一般的基準に照らして評価され、作品の質を表す特徴であると考えられている。また、「ある作家に特有の、特定の言葉や語句の選択」としても理解されている。</p>
<p><b>Example:</b> Certain writers in the modern day and age use archaic terms such as “thy”, “thee” and “wherefore” to imbue a Shakespearean mood to their work.</p>	

<p><b>Doppelganger</b></p> <p>Doppelganger is derived from German and literally translates into "double walker." It refers to a character in the story that is actually a counterfeit or a copy of a genuine character. Doppelgangers of the main characters usually bear the ability to impersonate the original but have vastly different spirits and intentions. The doppelganger might have a different appearance that allows it to fool other unsuspecting characters.</p>	<p><b>ドッペルゲンガー</b></p> <p>ドッペルゲンガーとは、ドイツ語の <i>Doppelgänger</i> に由来する用語で、文字通りに訳せば「二重に歩む者」という意味である。文学においては、作品に登場する本物のキャラクターのニセモノ、あるいは複製を指す。主人公のドッペルゲンガーは通常、本物になりすます能力を備えているが、その精神や意思は本物とかけ離れている。また、実際とは異なる外見や容貌を持つことにより、何も知らない他の登場人物たちを欺くこともある。</p>
<p><b>Example:</b> The idea of getting revenge is put in Hamlet's mind by the apparition of his father who tells him that he was murdered. The use of a doppelganger helps Shakespeare to set up the plot of <b>Hamlet</b> that revolves around the theme of revenge.</p>	

<p><b>Ekphrastic</b></p> <p>Ekphrastic refers to a form of writing, mostly poetry, wherein the author describes another work of art, usually visual. It is used to convey the deeper symbolism of the corporeal art form by means of a separate medium.</p>	<p><b>エクフラスティック</b></p> <p>エクフラスティックは文章表現の一形式 (大抵は詩として) で、別の芸術作品 (通常は視覚的な作品) を描写すること。有形の芸術作品の象徴的意義を、別の媒体を利用してより深く掘り下げるために用いられる。</p>
<p><b>Example:</b> A photograph of an empty landscape could transmit images of desolation, abandonment and great loss.</p>	

<p><b>Epilogue</b></p> <p>The epilogue is a literary device that acts as an afterword at the conclusion of a literary work. The purpose of an epilogue can be to add a little insight into the plot, theme, or character/s. Epilogues can be written in a number of ways: the same narrative style in the story is continued, other times one of the characters might take up the narrative, or a single character can address the audience directly.</p>	<p><b>エピローグ</b></p> <p>エピローグは文学における技法のひとつで、作品の本編が完結した後の「後書き」としての役割を果たす。エピローグを加える目的は、プロット、テーマ、あるいは登場人物についてのちょっとした考察を加えることにある。その記述方法はさまざまで、本編と同様のナレーション形式が継続したり、登場人物の一人が語り手となったり、登場人物が読者に直接語りかけたりすることがある。</p>
<p><b>Example:</b> In a remarkable moment at the end of <i>The Tempest</i>, Shakespeare's wizard Prospero addresses the audience directly, breaking down the boundaries of the play. He informs them that the play is over, his powers are gone, and thus his escape from the play's island setting depends on their applause and that they, in effect, get to decide his fate.</p>	

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<p><b>Epithet</b></p> <p>An epithet is usually used to add an attribute to a person or place's original name. These descriptive words and phrases can be used to enhance the persona of real and fictitious people, divinities, places and objects.</p>	<p><b>形容辞</b></p> <p>形容辞 (エピセツト) は通常、ある人物や場所の本来の名前に特性を追加するために用いられる。これらの説明的な語句は、実在または架空の人物、神性、場所、事物などのペルソナ (人格、役割) を強化するために用いられることもある。</p>
<p><b>Example:</b> "Alexander the Great" is the epithet commonly used to refer to Alexander III of Macedonia. He is known as "the great" both for his military genius and his diplomatic skills in handling the various populaces of the regions he conquered.</p>	

<p><b>Essay</b></p> <p>An essay is a short form of literary composition based on a single subject matter, and often gives the personal opinion of an author. A famous English essayist Aldous Huxley defines essays as, "a literary device for saying almost everything about almost anything."</p>	<p><b>エッセイ</b></p> <p>エッセイとは、単一の主題に基づいて書かれる創造的な文学作品の略で、著者の個人的見解を記述したものが多い。イギリスの有名なエッセイスト、Aldous Huxley (オルダス・レナード・ハクスリー) はエッセイを、「ほとんど全てのことについて、大抵何でも言える、文学的な道具」と定義している。</p>
<p><b>Example:</b> "It was one place I had been looking forward to visiting while in Nigeria ... The place is unique in the Yoruba religion, and that intrigued me ... As I passed through the gates I heard a squeaky voice. A diminutive middle-aged man came out from behind the trees — the caretaker. He worked a toothbrush-sized stick around in his mouth, digging into the crevices between algae'd stubs of teeth. He was barefoot; he wore a blue batik shirt known as a <i>buba</i>, baggy purple trousers, and an embroidered skullcap. I asked him if he would show me around the shrine. Motioning me to follow, he spat out the results of his stick work and set off down the trail." <i>The Sacred Grove of Oshogbo</i> by Jeffrey Tayler.</p>	

<p><b>Euphemism</b></p> <p>The term euphemism is used to refer to the practice of using a comparatively milder or less abrasive form of a negative description instead of its original form. This device is used when writing about matters such as sex, violence, death, crimes and "embarrassing" matters. The purpose of euphemisms is to substitute unpleasant and severe words with more polite words to mask the harshness. The use of euphemisms is sometimes manipulated to lend a touch of exaggeration or irony in satirical writing.</p>	<p><b>婉曲 (法)</b></p> <p>婉曲 (ユーフェミズム) とは、ネガティブな事柄を表現する際に、比較的穏やかで不快感のない言葉を用いることを指す。例えば、セックス、暴力、死、犯罪、あるいは「ばつの悪い」事柄に関する記述に用いられる。婉曲法を用いる目的は、不快で非情な言葉をより洗練された言葉に置き換えることにより、辛辣さを隠すことにある。風刺的な記述においては、婉曲表現は誇張や皮肉を込める意味で巧妙に用いられることもある。</p>
<p><b>Example:</b> When a person dies, people will say "he/she <i>passed away</i>".</p>	

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ENGLISH	JAPANESE
<p><b>Fable</b></p> <p>Fable is a literary device which can be defined as a concise and brief story intended to provide a moral lesson at the end. In literature, it is described as a didactic lesson given through some sort of animal story. In prose and verse, a fable is described through plants, animals, forces of nature and inanimate objects by giving them human attributes wherein they demonstrate a moral lesson at the end.</p>	<p><b>寓話</b></p> <p>寓話は文学における表現手段のひとつで、「最後に道徳的教訓を示すことを目的とした、簡潔で短い話」として定義することができる。文学においては、「何らかの動物の話を用いた道徳教育」として説明される。その形式が散文であれ韻文であれ、寓話は人間の性格を与えられた植物、動物、自然の力、無生物などを通して語られ、最後には道徳的教訓が示される。</p>
<p><b>Example:</b> A passage from <i>The Fox and the Crow</i> from Aesop's Fables:</p> <p>"A crow was sitting on a branch of a tree with a piece of cheese in her beak when a fox observed her and set his wits to work to discover some way of getting the cheese. "Coming and standing under the tree he looked up and said, 'What a noble bird I see above me! Her beauty is without equal. Down came the cheese and the fox, snatching it up, said, 'You have a voice, madam, I see: what you want is wits...."</p>	

<p><b>Faulty Parallelism</b></p> <p>In literature, the term parallelism is used to refer to the practice of placing together similarly structured, related phrases, words or clauses. Parallelism involves placing sentence items in a parallel grammatical format wherein nouns are listed together, specific verb forms are listed together and the like. However, when one fails to follow this parallel structure, it results in faulty parallelism. The failure to maintain a balance in grammatical forms is known as faulty parallelism wherein similar grammatical forms receive dissimilar or unequal weight.</p>	<p><b>不完全な対句</b></p> <p>文学における対句 (パラレリズム) という用語は、類似の構造を持つ、関連する語句や節を相対して並べたことを指す。対句法では、文中の要素が文法的に似通った形式で配置される (名詞は名詞でまとめる、特定の形式の動詞を並べるなど)。しかし、この並列構造が守られない場合には「不完全な対句」が生じる。文法的な形式においてバランスが崩された状態を英語では <b>faulty parallelism</b> (「不完全な対句」の意) といい、そうした文では、類似の文法的形式を持つ語句が不均衡に、あるいは不平等に強調される。</p>
<p><b>Example:</b> Parallelism: She likes to talk but not to listen. Faulty Parallelism: She likes talking but not to listen.</p>	

<p><b>Flashback</b></p> <p>Flashback is a literary device wherein the author depicts the occurrence of specific events to the reader which have taken place before the present time the narration is following, or events that have happened before the events that are currently unfolding in the story. Flashback devices that are commonly used are past narratives by characters, depictions and references of dreams and memories and a sub device known as authorial sovereignty wherein the author directly chooses to refer to a past occurrence by bringing it up in a straightforward manner.</p>	<p><b>フラッシュバック</b></p> <p>フラッシュバックは文学的手段のひとつで、ストーリー本来の時間軸上の現時点より前、あるいは現在展開中の出来事より前に起きた特定の出来事の描写である。よく用いられるフラッシュバックの技法には、登場人物による回想、夢や記憶についての描写または言及、そして <b>authorial sovereignty</b> (著者主権) として知られる補助的な技法、著者が (登場人物を通すのではなく) 直接、過去の出来事を単刀直入な方法で持ち出すこと、などがある。</p>
<p><b>Example:</b> In <i>Wuthering Heights</i> by Emily Bronte, Cathy is dead. Mr. Lockwood sees Cathy's name written all over the windowsill and then has a vexing dream about her. When he talks about the dream to Heathcliff, Heathcliff becomes too distressed. Mr. Lockwood wants to know why the mention of Cathy upsets him. The flashbacks are means to show the love that Heathcliff and Cathy had for each other.</p>	



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<p><b>Foil</b> A foil is another character in a story who contrasts with the main character, usually to highlight one of their attributes.</p>	<p><b>引き立て役</b> 引き立て役は、主人公とは対照的なもう一人の登場人物で、通常は主人公の特徴や性格を際立たせる存在とされる。</p>
<p><b>Example:</b> In the popular book series, <i>Harry Potter</i>, the character of Hogwarts principal Albus Dumbledore, who portrays “good”, is constantly shown to believe in the power of true love (of all forms and types) and is portrayed as a strong, benevolent and positive character. On the other hand, the antagonist Lord Voldemort, who depicts the evil and “bad” in the series, is constantly shown to mock and disbelieve the sentiment of love and think of it as a foolish indulgence.</p>	

<p><b>Foreshadowing</b> Foreshadowing refers to the use of indicative words or phrases that set the stage for a story to unfold and give the reader an indication of something that is going to happen without revealing the story or spoiling the suspense. Foreshadowing is used to suggest an upcoming outcome to the story.</p>	<p><b>伏線</b> 伏線とは、これから展開するストーリーのお膳立てとして組み込まれる暗示的な語句を指す。これにより、ネタをばらしたり、サスペンスを台無しにしたりすることなく、読者に「これから起こる何か」をほのめかすことができる。伏線は、ストーリーの今後の展開や結末を示唆するために用いられる。</p>
<p><b>Example:</b> “He had no idea of the disastrous chain of events to follow”. In this sentence, while the protagonist is clueless of further developments, the reader learns that something disastrous and problematic is about to happen to the protagonist.</p>	

<p><b>Genre</b> Genre means the type of art, literature or music characterized by a specific form, content and style. For example, literature has four main genres: poetry, drama, fiction and non-fiction. All of these genres have particular features and functions that distinguish them from one another. Hence, it is necessary on the part of readers to know which genre they are reading in order to understand the message being conveyed.</p>	<p><b>ジャンル</b> ジャンルとは、具体的な形式・内容・様式などによって特徴付けられる、芸術・文学・音楽などの種類を指す。例えば、文学の4大ジャンルとしては、詩、戯曲、フィクション、ノンフィクションが挙げられる。これらすべてのジャンルはそれぞれ、別のジャンルとは一線を画す明確な特徴や機能を有している。したがって、読者が作品のメッセージを理解するためには、その作品のジャンルを知っておくことが不可欠となる。</p>
<p><b>Example:</b> Genre includes works such as comedy, folktales, romance, horror, tragedy, adventure, suspense, science fiction, novels, historical novel, short story, and more.</p>	

<p><b>Hubris</b> Hubris (also hybris) is a negative term implying both arrogance, excessive self-pride or self-confidence. Hubris often indicates being out of touch with reality and overestimating one's own competence or capabilities. Hubris is generally considered the “tragic flaw” of the protagonist that leads to his/her downfall.</p>	<p><b>ヒュブリス</b> ヒュブリス (ハイブリスともいう) は、傲慢さや極度の自尊心・自信を表す否定的な言葉で、多くの場合、現実離れしていることや、自分の能力を過大評価していることを表す。一般に、ヒュブリスは主人公を破滅に導く「悲劇的な欠点」と考えられている。</p>
<p><b>Example:</b> In <i>Macbeth</i> by William Shakespeare, the protagonist, overfilled with ambition and arrogance, allows his hubris to think he would be able to kill the valiant Duncan without penalty so he can claim the throne of Scotland for himself. Obviously murder is highly frowned upon, so this eventually leads to Macbeth's demise.</p>	



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<p><b>Hyperbaton</b></p> <p>A hyperbaton is a literary device wherein the author plays with the regular positioning of words and phrases and creates a differently structured sentence to convey the same meaning. It is said that by using a hyperbaton, words or phrases overstep their conventional placements and result in a more complex and intriguing sentence structure.</p>	<p><b>転置法</b></p> <p>転置法は修辞法のひとつで、同じ意味を伝えるのに、語句の自然な位置を並べ替えて異なる構造の文を作り上げることが指す。転置法を用いると、語句が本来の配置から飛び出し、その結果、より複雑で魅力的な文が構築されるといわれている。</p>
<p><b>Example:</b> "Alone he walked on the cold, lonely roads". This sentence is a variation of the more conventional: "He walked alone on the cold, lonely roads".</p>	

<p><b>Hyperbole</b></p> <p>A hyperbole is when the author uses specific words and phrases that exaggerate and overemphasize the basic crux of the statement in order to produce a grander, more noticeable effect. The purpose of hyperbole is to create a larger-than-life effect and overly stress a specific point. Such sentences usually convey an action or sentiment that is generally not practically realistically possible or plausible but helps emphasize an emotion.</p>	<p><b>誇張 (法)</b></p> <p>誇張とは、より大きく、顕著な効果を出すために、ステートメントの核心を誇張あるいは過度に際立たせるような語句を用いることを指す。誇張を用いる目的は、物事を大げさにする効果を生み出し、特定のポイント (要点) を過剰なまでに強調することにある。このような文で表される行動や心情は、通常、実際の・現実的には不可能であり、妥当でもないが、そこにある感情を強調するのに役立つ。</p>
<p><b>Example:</b> "I'm so sleepy I might fall asleep standing here."</p>	

<p><b>Imagery</b></p> <p>Imagery is when the author uses words and phrases to create mental images for the reader. Imagery helps the reader to visualize more realistically the author's writings. Imagery uses metaphors, allusions, descriptive words and similes in order to awaken the readers' sensory perceptions. It is not limited to only visual sensations, but also refers to igniting kinesthetic, olfactory, tactile, gustatory, thermal and auditory sensations as well.</p>	<p><b>比喩</b></p> <p>比喩とは、著者が語句を用いて読者のために心像を作り上げることが指す。比喩表現は、読者が著者の作品 (の中の世界) をより写実的に思い描くのに役立つ。比喩では、読者の知覚を呼び起こすために、隠喩、ほのめかし、説明的な言葉、直喩などが用いられる。対象は視覚だけでなく、聴覚、嗅覚、運動感覚、そして温度感覚なども含まれる。</p>
<p><b>Example:</b> The gushing brook stole its way down the lush green mountains, dotted with tiny flowers in a riot of colors and trees coming alive with gaily chirping birds.</p>	

<p><b>Internal Rhyme</b></p> <p>Internal rhyme is a practice of forming a rhyme in only one single line of verse. An internal rhyme is also known as the middle rhyme because it is typically constructed in the middle of a line to rhyme with the bit at the end of the same metrical line.</p>	<p><b>中間韻</b></p> <p>中間韻とは、韻文の 1 行の中に構成される押韻を指す。英語では <b>internal rhyme</b> というが、通常、押韻は行の中間で、その行の末尾の語と押韻させるようにして構成されるため、<b>middle rhyme</b> とも呼ばれる。</p>
<p><b>Example:</b> The line from the famed poem <i>Ancient Mariner</i>, "We were the first that ever burst".</p>	

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ENGLISH	JAPANESE
<p><b>Inversion</b></p> <p>Inversion refers to the practice of changing the conventional placement of words for the purpose of laying emphasis. This literary device is more prevalent in poetry than prose because it helps to arrange the poem in a manner that catches the attention of the reader, not only with its content but also with its physical appearance as a result of the peculiar structure.</p>	<p><b>倒置 (法)</b></p> <p>倒置とは、語感や表現を強調するために、通常の語句の順序を入れ替えることを指す。この技法は倒置法は詩の内容だけでなく、その特異な構造がもたらす外見によっても、読者の注意を引くような作品を構成することに役立つため、散文よりも詩においてよく見られる。</p>
<p><b>Example:</b> In <i>Paradise Lost</i>, Milton wrote: "Of man's first disobedience, and the fruit of that forbidden tree, whose mortal taste brought death into the world, and all our woe, with loss of Eden, till one greater man restore us, and regain the blissful seat. Sing Heav'nly Muse..."</p>	

<p><b>Irony</b></p> <p>Irony refers to playing around with words such that the meaning implied by a sentence or word is actually different from the literal meaning. Often irony is used to suggest the stark contrast of the literal meaning. The deeper, real layer of significance is revealed not by the words themselves but the situation and the context in which they are placed.</p>	<p><b>反語</b></p> <p>反語 (アイロニー) とは、文や語句に、それらの文字通りの意味とは異なる意味を含ませて用いる表現法を指す。多くの場合、反語は文字通りの意味との明確なコントラスト (相違) を示唆するために用いられる。深層にある本当の意義は、言葉そのものではなく、それらの置かれた状況や文脈によって明らかにされる。</p>
<p><b>Example:</b> Sentence: "Oh! What fine luck I have!"</p> <p>This sentence on the surface conveys that the speaker is happy with their luck but actually what they mean is that they are extremely unhappy and dissatisfied with their bad luck.</p>	

<p><b>Juxtaposition</b></p> <p>Juxtaposition is when the author places a person, concept, place, idea or theme parallel to another. The purpose of juxtaposing two directly or indirectly related entities close together is to highlight the contrast between the two and compare them. This literary device is usually used for etching out a character in detail, creating suspense or lending a rhetorical effect.</p>	<p><b>並置</b></p> <p>並置 (ジャクスタポジション) とは、人物、概念、場所、アイデア、テーマなどを並べて置くことを指す。直接または間接的に関連する 2 つの存在を近づけて並べる目的は、両者の相違を強調し、対比することにある。この技法は通常、サスペンスや修辞効果を出すことを狙いとして、登場人物を詳細にわたって描写するために用いられる。</p>
<p><b>Example:</b> In <i>Paradise Lost</i>, Milton has used juxtaposition to draw a parallel between the two protagonists, Satan and God, who he discusses by placing their traits in comparison with one another to highlight their differences.</p>	

<p><b>Litotes</b></p> <p>Litotes are a literary term that uses an understated statement of an affirmative by using a negative description. Litotes are sometimes called an ironical understatement and/or an avoidance of a truth which can be either positive or negative.</p>	<p><b>緩叙 (法)</b></p> <p>緩叙法は表現技法のひとつで、否定的記述を用いることによって肯定的主張を控えめにする方法である。緩叙法は「皮肉を込めた控えめな表現」や「真実の回避」などと呼ばれることもあり、それらは肯定にも否定にも用いられる。</p>
<p><b>Example:</b> Common examples: "I'm not feeling bad," or "he's definitely not a rocket scientist."</p> <p>The actual meanings are: "I am feeling well," and "he is not smart."</p>	

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ENGLISH	JAPANESE
<p><b>Malapropism</b></p> <p>Malapropism refers to the practice of misusing words by substituting them with similar sounding words that have different, often unconnected meanings, and thus creating a situation of confusion, misunderstanding and amusement. Malapropism is used to convey that the speaker is flustered, bothered, unaware or confused and as a result cannot employ proper diction. A trick to using malapropism is to ensure that the two words (the original and the substitute) sound similar enough for the reader to catch onto the intended switch and find humor in the result.</p>	<p><b>マラプロピズム</b></p> <p>マラプロピズムとは、音は似ているが意味が異なる (そして大抵は関連性のない) 他の語を間違えて使った結果、混乱や誤解や滑稽が生じることを指す。マラプロピズムは、話し手が動揺、苦悩、無意識あるいは混乱に見舞われているため正しい言葉を発することができない、といった状況を表すために用いられる。マラプロピズムを用いる上でのコツは、2つの単語 (本来の正しい語と間違った語) の音の類似性を読者が認識し、意図的な入れ替えに気付いてそのユーモアを見出せるようにすることである。</p>
<p><b>Example:</b> In the play <i>Much Ado About Nothing</i>, playwright William Shakespeare's character Dogberry says, "Our watch, sir, have indeed comprehended two <b>auspicious</b> persons." Instead, what the character means to say is "Our watch, sir, have indeed apprehended two <b>suspicious</b> persons."</p>	

<p><b>Metaphor</b></p> <p>A metaphor refers to a meaning or identity ascribed to one subject by way of another. In a metaphor, one subject is implied to be another so as to draw a comparison between their similarities and shared traits. The first subject, which is the focus of the sentence is usually compared to the second subject, which is used to convey a degree of meaning that is used to characterize the first. The purpose of using a metaphor is to take an identity or concept that we understand clearly (second subject) and use it to better understand the lesser known element (the first subject).</p>	<p><b>隠喩</b></p> <p>隠喩 (メタファー) とは、ある事物が持つ意味やアイデンティティーを、別の何かを用いて言い換えることを指す。隠喩では、ある事物が別の何かであることを示唆することにより、それらの類似点や共通する特徴の比較が行われる。文中で言及される第1の事物が通常、第2の事物と比較されるが、その場合、後者は前者を表すために用いられるある意味の度合いを示す。隠喩を用いる目的は、人々が明確に理解しているアイデンティティーやコンセプト (第2の事物) を利用して、あまり知られていない要素 (第1の事物) への理解を深めることにある。</p>
<p><b>Example:</b> "Henry was a lion on the battlefield". This sentence suggests that Henry fought so valiantly and bravely that he embodied all the personality traits we attribute to a ferocious lion. This sentence implies that Henry was courageous and fearless, much like the King of the Jungle.</p>	

<p><b>Metonymy</b></p> <p>Metonymy refers to the practice of not using the formal word for an object or subject and instead referring to it by using another word that is intricately linked to the formal name or word. It is the practice of substituting the main word with a word that is closely linked to it.</p>	<p><b>換喩</b></p> <p>換喩 (メトニミー) とは、ある事物について正式な語句を用いるのではなく、その正式な語句 (または名称) と複雑に関連する別の語句を用いて言及することを指す。つまり、主要な語句を近接する語句と置き換えることである。</p>
<p><b>Example:</b> When we use the name "Washington, D.C." we are talking about the political capital of the United States because all the significant political institutions such as the White House, Supreme Court, the Capitol and many more are located there. The phrase "Washington D.C." is a metonymy for the government of the United States.</p>	

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ENGLISH	JAPANESE
<p><b>Mood</b></p> <p>Mood refers to a definitive stance the author adopts in shaping a specific emotional perspective towards the subject of the literary work. It refers to the mental and emotional disposition of the author toward the subject, which in turn lends a particular character or atmosphere to the work. The final tone achieved is instrumental in evoking specific, appropriate responses from the reader.</p>	<p><b>法</b></p> <p>法 (ムード) とは、著者がその文学作品への特定の感情的視点を形成する上でとる、明確なスタンスを指す。それは主題に対する著者の精神的および感情的な意向であり、ひいては作品に特別な性質や雰囲気を与えることになる。このようにして作り上げられる最終的なトーン (作品の基調) は、読者から特定の、作品にふさわしい反応を引き起こすのに役立つ。</p>
<p><b>Example:</b> In <i>Love Story</i> by Erich Segal the relationship of the two protagonists is handled with such beauty, delicateness and sensitivity that the reader is compelled to feel the trials and tribulations of the characters.</p>	

<p><b>Motif</b></p> <p>Motif is any element, subject, idea or concept that is constantly present throughout the entire piece of literature. Using a motif refers to the repetition of a specific theme dominating the literary work. Motifs are very noticeable and play a significant role in defining the nature of the story, the course of events and the very fabric of the literary piece.</p>	<p><b>モチーフ</b></p> <p>モチーフとは、文学作品全体にわたって幾度となく登場する要素、事物、概念などを指す。モチーフを用いるとは、その作品を支配する特定のテーマの繰り返しを意味する。モチーフは非常に顕著な要素であり、ストーリーの性質や流れ、そして作品の素材 (あるいは骨組み、基本的な構造) そのものを定義する上で重要な役割を果たす。</p>
<p><b>Example:</b> In many famed fairytales, a common motif is of a handsome prince who falls in love with a damsel in distress and the two being bothered by a wicked step mother, evil witch or beast and finally conquering all to live happily ever after.</p>	

<p><b>Narrative</b></p> <p>A narrative or story is told by a narrator who may be a direct part of that experience and often shares the experience as a first-person narrator. Sometimes the author may only observe the events as a third-person narrator and gives his/her final pronouncement. A narrative consists of a set of events, recounted in a process of narration, in which the events are selected and arranged in a particular order.</p>	<p><b>物語</b></p> <p>物語やストーリーは語り手によって語られるが、語り手はその体験の直接的な関係者であり、その体験を第一人称で語る場合がある。また、著者は三人称話者として出来事を観察し、自身の最終的な意見を表明する場合もある。物語は一連の出来事で構成され、出来事の詳細は叙述の過程で述べられるが、語られる出来事は選択され、特定の順序に並べられる。</p>
<p><b>Example:</b> <i>Animal Farm</i> by George Orwell is a modern narrative that aims at extending a writer's political views. It is a form of narrative known as a political satire. It uses animals on a farm to describe the overthrow of the last of the Russian Tsar Nicholas II and the Communist Revolution of Russia before WW II. The actions of the animals on the farm are used to expose the greed and corruption of the Revolution. It also describes how powerful people can change the ideology of a society.</p>	

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ENGLISH	JAPANESE
<p><b>Negative Capability</b></p> <p>Negative Capability is a concept promoted by poet John Keats, who was of the opinion that literary achievers, especially poets, should be able to come to terms with the fact that some matters might have to be left unsolved and uncertain. Keats was of the opinion that some certainties were best left open to the imagination and that the elements of doubt and ambiguity added romanticism and speciality to a concept.</p>	<p><b>消極的能力</b></p> <p>消極的能力 (消極的受容力、ネガティブ・ケイパビリティ) は詩人ジョン・キーツが提唱した概念で、「文学において偉業を成し遂げる者 (特に詩人) は、未解決または不確実なままにしておくべき物事もあるという事実を受容できなければならない」という主張である。キーツによれば、ある種の確実性は想像力に任せるのが最善であり、疑惑や曖昧さの要素は概念にロマンチズムや特殊性を加える。</p>
<p><b>Example:</b> The best reference of the use of negative capability in literature would be of Keats' own works, especially poems such as <i>Ode on a Grecian Urn</i> and <i>Ode to a Nightingale</i>.</p>	

<p><b>Nemesis</b></p> <p>The use of a nemesis refers to a situation of poetic justice wherein the positive characters are rewarded and the negative characters are penalized. The word also sometimes refers to the character or medium by which this justice is brought about. In Greek mythology, Nemesis is the goddess of divine retribution.</p>	<p><b>ネメシス</b></p> <p>ネメシスは、善人が報いられ、悪人が罰せられるという詩的正義の状況で用いられる。ネメシスという用語は、この正義をもたらす人物や媒介を指すこともある。ギリシャ神話におけるネメシス (固有名詞) は、天誅を下す女神である。</p>
<p><b>Example:</b> In the popular book series <i>Harry Potter</i>, the protagonist Harry Potter is the nemesis of the evil Lord Voldemort.</p>	

<p><b>Novel</b></p> <p>The term novel is applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose. As an extended narrative, the novel is distinguished from the short story and from the novelette or novella. Its magnitude permits a greater variety of characters, greater complication of character and motives than do the shorter, more concentrated modes. Novels may have any kind of plot form: tragic, comic, satire, drama, romance, melodrama, historical, science fiction, fantasy, crime, mystery, horror, tragic-comedy and many others.</p>	<p><b>小説</b></p> <p>小説 (ノベル) という用語は、「散文で書かれ、一定の長さを備えた虚構の物語」であることを唯一の共通点とする多種多様な著作物に適用される。一定の長さを備えた小説は、短編小説や中編小説とは区別される。小説はそのスケールの大きさゆえに、登場人物の多様性、あるいは登場人物や主題の複雑さといった面において、短編やより凝縮された様式の作品よりも充実させることが可能である。小説のプロットの形式には、悲劇、喜劇、風刺、戯曲、ロマンス (恋愛)、メロドラマ (通俗小説)、歴史、SF、ファンタジー (空想)、犯罪、ミステリー (推理)、ホラー、悲喜劇その他多数がある。</p>
<p><b>Example :</b> <i>To Kill a Mockingbird</i> by Harper Lee</p>	

<p><b>Onomatopoeia</b></p> <p>Onomatopoeia refers to words whose very sound is very close to the sound they are meant to depict. In other words, it refers to sound words whose pronunciation is similar to the actual sound they represent.</p>	<p><b>擬音語・擬声語</b></p> <p>擬音語・擬声語とは、物 (または人、動物など) が発する音を表現するために使われる字句を指し、字句自体がその音に非常に近いという特徴を持つ。つまり、発音したときに実際の音のように聴こえる言葉のことである。</p>
<p><b>Example:</b> Words such as grunt, huff, buzz, fizz, hiss, crackle, and snap are words whose pronunciation sounds very similar to the actual sounds these words represent.</p>	



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ENGLISH	JAPANESE
<p><b>Oxymoron</b></p> <p>Oxymoron is a literary term that allows the author to use contradictory, contrasting concepts placed together in a manner that actually ends up making sense in a strange and slightly complex manner. An oxymoron helps to perceive a deeper level of truth and explore different layers of semantics while writing.</p>	<p><b>矛盾語法</b></p> <p>撞着語法は表現技法のひとつで、互いに矛盾している、または対照的な概念を同時に用いることにより、結果的に奇妙かつ若干複雑なやり方で筋を通す(意味をなす)ことを指す。撞着語法は、書く間に真実の深層をとらえ、語義に含まれるさまざまな層を探索するのに役立つ。</p>
<p><b>Example:</b> Sometimes we cherish things of little value. He possessed a cold fire in his eyes. Terribly pleased, act naturally, deafening silence, clearly confused, virtual reality.</p>	

<p><b>Paradox</b></p> <p>A paradox refers to the use of concepts or ideas that are contradictory or opposed to one another, yet when placed together hold significant value on several levels. The uniqueness of paradoxes lies in the fact that a deeper level of meaning and significance is not revealed at first glance, but when it does crystallize, it provides astonishing insight.</p>	<p><b>パラドックス</b></p> <p>パラドックスとは、互いに矛盾または相反するが、並べてみるとさまざまなレベルで大きな価値が得られるような二つの概念を用いることを指す。パラドックスの特異な点は、意味や意義の深層は一見すると分からないが、それが明らかになると驚くような洞察が得られるという事実にある。</p>
<p><b>Example:</b> Wise fool; bitter sweet; a rich man is no richer than a poor man.</p>	

<p><b>Pathetic Fallacy</b></p> <p>Pathetic fallacy is a literary device whereby the author ascribes the human feelings of one or more of his characters to nonhuman objects or phenomena. It is a type of personification, and is known to occur more by accident than on purpose.</p>	<p><b>感傷的虚偽</b></p> <p>感傷的虚偽は表現技法のひとつで、(著者が作品中の)登場人物の人間的感情を人間以外の物や現象に帰することを指す。一種の擬人法であり、意図的というよりはむしろ偶然に起こるものとされる。</p>
<p><b>Example:</b> The softly whistling teapot informed him it was time for breakfast.</p>	

<p><b>Periodic Structure</b></p> <p>Periodic structure refers to a particular placement of sentence elements such as the main clause of the sentence and/or its predicate are purposely held off and placed at the end instead of at the beginning of their conventional positions. In such placements, the crux of the sentence's meaning does not become clear to the reader until they reach the last part. While undeniably confusing at first, a periodic structure lends flair of drama to a sentence and is greatly used in poetry.</p>	<p><b>断続的構造</b></p> <p>断続的構造とは、文の構成要素の特別な配置(例えば、文の主節または述部(もしくはその両方)を意図的に保留し、通常的位置の始めではなく末尾に配置するなど)を指す。このような配置では、文が意味するところの核心は(読者が)文の最後の部分に到達するまで明らかにならない。このような表現が一見紛らわしいことは否めないが、断続的構造は文にドラマ的な性質を与えるものであり、詩においては大いに活用される手法である。</p>
<p><b>Example:</b> Instead of writing, "brokenhearted and forlorn she waits till the end of her days for his return," one may write: "For his return, brokenhearted and forlorn, waited, she till the end of her days."</p>	



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ENGLISH	JAPANESE
<p><b>Periphrasis</b></p> <p>Periphrasis refers to the use of excessive language and surplus words to convey a meaning that could otherwise be conveyed with fewer words and in more direct a manner. The use of periphrasis can be to embellish a sentence, to create a grander effect, to beat around the bush and to draw attention away from the crux of the message being conveyed.</p>	<p><b>迂言法</b></p> <p>迂言法とは、より少ない語句で直接的に表現できることを、必要以上の言葉や余分な語句を用いて表現することを指す。迂言法を用いる目的としては、文を装飾すること、効果を高めること、遠まわしに言うこと、メッセージの核心から注意をそらすことなどが挙げられる。</p>
<p><b>Example:</b> Instead of simply saying “I am displeased with your behavior”, one can say, “The manner in which you have conducted yourself in my presence of late has caused me to feel uncomfortable and has resulted in my feeling disgruntled and disappointed with you”.</p>	

<p><b>Personification</b></p> <p>Personification refers to the practice of attaching human traits and characteristics with inanimate objects, phenomena and animals.</p>	<p><b>擬人法</b></p> <p>擬人法 (擬人化) とは、人間の性質・特徴を無生物、動物、現象などに与えることを指す。</p>
<p><b>Example:</b> “The raging winds;” “the wise owl,” “the warm and comforting fire”</p>	

<p><b>Plot</b></p> <p>The plot usually refers to the sequence of events and happenings that make up a story. There is usually a pattern, unintended or intentional, that threads the plot together. The plot basically refers to the main outcome and order of the story. There is another kind of plot in literature as well; it refers to the conflict or clash occurring as a part of the story. The conflict usually follows three regular formats: 1. characters in conflict with one another, 2. characters in conflict with their surroundings and 3. characters in conflict with themselves.</p>	<p><b>プロット</b></p> <p>プロット (日本語では構想、筋などともいう) は通常、ストーリーを構成する出来事や事件の順序を指す。意図的であろうとなかろうと、プロットは通常一定のパターンでまとめ上げられる。基本的に、プロットはストーリーの主な結果 (出来事の原因と結果) と順序を指す。文学にはもう一種類のプロットがあり、その場合のプロットはストーリーの一部として生じる対立または衝突を指す。対立は通常、次の3つの型のいずれかに当てはまる: 1. 登場人物同士が対立する、2. 登場人物が周囲の環境と対立する、3. 登場人物が自身と対立する。</p>
<p><b>Example:</b> Many romantic movies follow a similar and simple plot: Boy meets girl, boy loses girl, boy wins girl back in the end.</p>	

<p><b>Point of View</b></p> <p>Point of view is the manner in which a story is narrated or depicted and who it is that tells the story. Simply put, the point of view determines the angle and perception of the story unfolding, and thus influences the tone in which the story takes place. The point of view is instrumental in manipulating the reader’s understanding of the narrative. In a way, the point of view can allow or withhold the reader access into the greater reaches of the story.</p>	<p><b>視点</b></p> <p>視点 (ポイントオブビュー、POV) とは、ストーリーの叙述または描写方法、およびその語り手の立場を指す。つまり、視点は展開するストーリーをとらえるアングルや観点を決定し、ゆえにストーリーの基調に影響を及ぼす。視点は、読者が物語をどこまで把握するかをコントロールするのに役立つ。ある意味では、取られる視点によって、読者の物語りへの理解が広がったり、あるいはそれが限定される可能性がある。</p>
<p><b>Example:</b> In the popular <i>Lord of the Rings</i> by William Golding book series, the stories are narrated in the third person and all happenings are described from an “outside the story” point of view. Contrastingly, in the popular teen book series, <i>Princess Diaries</i>, by Meg Cabot, the story is told in the first person, by the protagonist herself.</p>	

LITERARY TERMS & DEVICES IN ENGLISH FOR LANGUAGE ARTS

ENGLISH	JAPANESE
<p><b>Polysyndeton</b></p> <p>Polysyndeton refers to the process of using conjunctions or connecting words frequently in a sentence, placed very close to one another, opposed to the usual norm of using them sparsely, only where they are technically needed. The use of polysyndeton is primarily for adding dramatic effect as they have a strong rhetorical presence.</p>	<p><b>連辞畳用 (接続詞畳用)</b></p> <p>連辞畳用 (接続詞畳用) とは、文の中で複数の接続詞や接続語を頻繁に、互いに近接させて用いることを指す (接続詞や接続語は通常、それらが厳密に必要な場合のみ、極めて限定的に用いられる)。連辞畳用を用いる主な目的は、その修辭的なアピールの強さによって劇的効果を高めることにある。</p>
<p><b>Example:</b> Saying "here and there and everywhere" instead of simply adding "here, there and everywhere."</p>	

<p><b>Prologue</b></p> <p>A prologue can be an introduction to a story that usually sets the tone and acts as a bit of a backgrounder or a "sneak peek" into the story. Prologues are typically a narrative spoken by one of the characters and not from the author.</p>	<p><b>プロローグ</b></p> <p>プロローグとはストーリーの導入部分のことで、通常は作品の基調を定め、簡単な背景説明あるいは「プレビュー」的な役割を果たす。プロローグは通常、著者自身ではなく、登場人物の一人によるナレーションとして語られることが多い。</p>
<p><b>Example:</b> "The origin of this story is..." "It all began one day when..."</p>	

<p><b>Puns</b></p> <p>Puns are a literary device wherein a word is used in a manner to suggest two or more possible meanings. This is generally done to the effect of creating humor or irony. Puns can also refer to words that suggest meanings of similar-sounding words. The trick is to make the reader have an "aha!" moment and discover two or more meanings.</p>	<p><b>しゃれ</b></p> <p>しゃれは表現技法のひとつで、1つの単語が2つ以上の意味を持つかのように示唆するよう用いることを指し、通常はユーモアや皮肉の効果を出すことを狙いとする。英語では <b>Pun (s)</b> といい、類音語の持つ意味を示唆する語句を指す場合もある。しゃれを巧く使うコツは、読者が「なるほど!」と感嘆し、2つ以上の意味を発見できるようにすることである。</p>
<p><b>Example:</b> She had a photographic memory but never developed it.</p>	

<p><b>Rhyme Scheme</b></p> <p>The rhyme scheme is the practice of rhyming words placed at the end of the lines in the prose or poetry. Rhyme scheme refers to the order in which particular words rhyme. If the alternate words rhyme, it is an "a-b-a-b" rhyme scheme, which means "a" is the rhyme for the lines 1 and 3 and "b" is the rhyme affected in the lines 2 and 4.</p>	<p><b>押韻構成</b></p> <p>押韻構成 (ライムスキーム) とは、散文や詩の行の最後の部分になされる押韻の構成のことで、特定の語の押韻の順 (パターン) を指す。交互に並ぶ語句が韻を踏む場合は「a-b-a-b」型の押韻構成、つまり、1行目と3行目では「a」が韻となり、2行目と4行目では「b」が影響を受ける韻となる。</p>
<p><b>Example:</b></p> <p>Shall I compare thee to a summer's day? (a) Thou art more lovely and more temperate. (b) Rough winds do shake the darling buds of May, (a) and summer's lease hath all too short a date. (b)</p>	

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ENGLISH	JAPANESE
<p><b>Rhythm and Rhyme</b></p> <p>Rhythm and rhyme refers to a pattern of rhymes that is created by using words that produce the same or similar sounds. Rhythm and rhyme refer to the recurrence of similar sounds in prose and poetry, creating a musical, gentle effect.</p>	<p><b>リズムと韻</b></p> <p>リズムと韻とは、同音語または類音語を使って構成される押韻のパターンを指す。また、散文や詩において、音楽的効果や優しさ (穏やかさ) を出すためになされる類音の反復を指す。</p>
<p><b>Example</b></p> <p>"I'm a little teapot short and stout. This is my handle and this is my spout. When the water's boiling, hear me shout. Just lift me up and pour me out."</p>	

<p><b>Satire</b></p> <p>Satire refers to the practice of making fun of a human weakness or character flaw. The use of satire is often used from a need or decision of correcting or bettering the character that is on the receiving end of the satire. In general, even though satire might be humorous, its purpose is not to entertain and amuse but actually to derive a reaction of contempt from the reader.</p>	<p><b>風刺</b></p> <p>風刺とは、ある人物の弱点や人格的欠陥を嘲弄することを指す。多くの場合、風刺は風刺の対象となる人物を是正または改善する必要性、あるいはそうした判断に基づいて用いられる。風刺にはユーモアが込められる場合もあるが、一般的な目的は読者を楽しませることではなく、読者から (風刺の対象に対する) 軽蔑的な態度を引き出すことにある。</p>
<p><b>Example:</b> In <i>The Importance of Being Earnest</i> by Oscar Wilde, the word "earnest" is satirized throughout the story. In Victorian times, to be "earnest" was to be intelligent; however, two of the women in the story desire a man named Earnest just because they like the name.</p>	

<p><b>Setting</b></p> <p>Setting is used to identify and establish the time, place and mood of the events of the story. It basically helps in establishing where and when and under what circumstances the story is taking place.</p>	<p><b>設定</b></p> <p>設定 (セッティング) は、ストーリーにおける出来事的时间、場所、およびムード (法) を特定するために用いられる。基本的には、ストーリーが展開する場所と時間、そして状況を確立するのに役立つ。</p>
<p><b>Example:</b> In the first installment of the <i>Harry Potter</i> series, a large part of the book takes place at the protagonist, Harry's, aunt's and uncle's place, living in the "muggle" (non-magical) world with the "muggle" folks, and Harry is unaware of his magical capabilities and bloodline. This setting establishes the background that Harry has a non-magical childhood with other "muggle" people and has no clue about his special powers or his parents and is raised much like, actually worse than, regular children, till his 11th birthday.</p>	

<p><b>Simile</b></p> <p>Similes refer to the practice of drawing parallels or comparisons between two unrelated and dissimilar things, people, beings, places and concepts. By using similes, a greater degree of meaning and understanding is attached to an otherwise simple sentence. The reader is able to better understand the sentiment the author wishes to convey. Similes are marked by the use of the words "as, such as or like".</p>	<p><b>直喩</b></p> <p>直喩とは、関連性や類似性のない2つの事物・人物・存在・場所・概念などを並べたり、比較したりすることを指す。直喩を用いることにより、本来シンプルな文に深い意味を持たせたり、文に対する理解を高めたりすることができる。また、読者は著者が伝えようとしている心情をよりよく理解することができる。直喩の特徴は、「のような」、「のごとく」 (英語では as, such as, like) といった語が用いられることである。</p>
<p><b>Example:</b> "In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun . . ." <i>The Red Badge of Courage</i> by Stephen Crane</p>	

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ENGLISH	JAPANESE
<p><b>Sonnet</b></p> <p>In poetry, a sonnet has 14 lines and is written in iambic pentameter. Each line has 10 syllables. It has a specific rhyme scheme and a “volta” or a specific turn. Generally, sonnets are divided into different groups based on the rhyme scheme they follow. The rhymes of a sonnet are arranged according to a certain rhyme scheme. The rhyme scheme in English is usually abab-cdcd-efef-gg and in Italian and Spanish abba-abba-cde-cde.</p>	<p>ソネット</p> <p>ソネットとは 14 行からなる弱強五歩格の詩のことで、各行には 10 の音節がある。また、特定の押韻構成を持ち、「ボルタ (ターン)」あるいは特定の転換点を含む。一般的に、ソネットは押韻構成によっていくつかのグループに分類され、ソネットの押韻は特定の押韻構成に従って配置される。通常、英語での押韻構成は abab-cdcd-efef-gg であり、スペイン語では abba-abba-cde-cde である。</p>
<p><b>Example</b></p> <p>My heart be brave, and do not falter so,          Nor utter more that deep, despairing wail.          Thy way is very dark and drear I know,          But do not let thy strength and courage fail;          For certain as the raven-winged night          Is followed by the bright and blushing morn,          Thy coming morrow will be clear and bright;          'Tis darkest when the night is furthest worn.          Look up, and out, beyond, surrounding clouds,          And do not in thine own gross darkness grope,          Rise up, and casting off thy hind'ring shrouds,          Cling thou to this, and ever inspiring hope:          Tho' thick the battle and tho' fierce the fight,          There is a power making for the right.</p> <p>James Weldon Johnson</p>	

<p><b>Spoonerism</b></p> <p>Spoonerism refers to the practice of interchanging the first letters of some words in order to create new words or even to create nonsensical words in order to create a humorous setting. While they are often unintentional and known as a “slip of the tongue”, in literature they are welcomed as witty wordplay.</p>	<p>スプーナー誤法 (頭音転換)</p> <p>スプーナー誤法とは、新語または無意味な言葉を編み出してユーモラスな状況を作り出すために、複数の単語の頭字を置き換えることを指す。多くの場合は意図的ではなく、単なる「言い間違い」とされるが、文学においては「機知に富んだ言葉遊び」として歓迎される。</p>
<p><b>Example:</b> The phrase “<u>f</u>lesh and <u>b</u>lood” being spoken as “<u>b</u>lesh and <u>f</u>lood” in urgency and heightened emotion.</p>	

<p><b>Stanza</b></p> <p>Stanza refers to a single, related chunk of lines in poetry. It basically refers to one unit or group of lines, which forms one particular faction in poetry. The most basic kind of stanza is usually four lines per group, with the simplest rhyme scheme “a-b-a-b” being followed.</p>	<p>スタンザ</p> <p>スタンザとは、詩の中の関連する数行で構成される、1 つの塊を指す。基本的には、数行からなる 1 単位またはひとかたまりのことであり、詩の中で 1 つの特別なまとまりを形成する。最も基本的なスタンザの 1 単位は通常 4 行から成り、押韻構成は最もシンプルな「a-b-a-b」である。</p>
<p><b>Example</b></p> <p>“The greedy paddy cat,          chased after the mice;          she got so round and fat,          but it tasted so nice”</p>	

LITERARY TERMS & DEVICES IN ENGLISH FOR LANGUAGE ARTS

ENGLISH	JAPANESE
<p><b>Stream of Consciousness</b></p> <p>Stream of consciousness refers to an uninterrupted and unhindered collection and occurrence of thoughts and ideas in the conscious mind. In literature, the phrase refers to the flow of these thoughts; with reference to a particular character's thinking process. This literary device is usually used in order to provide a narrative in the form of the character's thoughts instead of using dialogue or description.</p>	<p><b>意識の流れ</b></p> <p>意識の流れとは、意識の中で、一連の思いや考えが絶え間なく無制限に集積され、繰り広げられる状態を指す。文学における「意識の流れ」はそうした思考の流れを指し、特定の登場人物の思考プロセスに関連している。この表現技法は通常、物語を対話や説明ではなく、登場人物の思考という形で語るために用いられる。</p>
<p><b>Example:</b> "Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end." <i>The Common Reader</i> by Virginia Woolf.</p>	

<p><b>Suspense</b></p> <p>Suspense is the intense feeling that an audience goes through while waiting for the outcome of certain events. It basically leaves the reader holding their breath and wanting more. The amount of intensity in a suspenseful moment is why it is hard to put a book down. Without suspense, a reader would lose interest quickly in any story because there is nothing that is making the reader ask, "What's going to happen next?" In writing, there has to be a series of events that leads to a climax that captivates the audience and makes them tense and anxious to know what is going to happen next.</p>	<p><b>サスペンス</b></p> <p>サスペンスとは、読者が特定の出来事の結果を待つ間に覚える張り詰めた感情を指す。サスペンスは読者をはらはらさせ、早く先を読みたいという気にさせる。サスペンスあふれる瞬間の感情の高ぶりこそ、本を読み出したらやめられない理由である。サスペンスのないストーリーには、読者の「次に何が起こるのだろうか？」という好奇心をかき立てる要素がないため、すぐに飽きられてしまう。小説には、読者を惹きつけ、緊張させ、早く続きを読みたいと思わせるような、クライマックスにつながる一連の出来事を含めることが欠かせない。</p>
<p><b>Example:</b> You can probably recall the feeling you had at the pit of your stomach when, after about 25 minutes and lots of commercials, you were hoping to find out what happened to your favorite character. However, you didn't get to find out. Instead they would make the "Tune In Next Week" announcement and you already knew that you would be there. Suspense is a powerful literary tool because, if done correctly, you know your audience will be back for more and more.</p>	

<p><b>Symbol</b></p> <p>A symbol is literary device that contains several layers of meaning, often concealed at first sight. It is representative of several other aspects, concepts or traits than those that are visible in the literal translation alone. Symbol is using an object or action that means something more than its literal meaning.</p>	<p><b>象徴</b></p> <p>象徴 (シンボル) はひとつの表現技法で、一見しただけでは分かりにくい重層的な意味を含む。象徴は、それを文字通りに解釈しただけでは見えないその他の印象、概念、特徴などを表す。象徴には、文字通りの意味以外に別の意味を持つような事物、行動などが用いられる。</p>
<p><b>Example:</b> The phrase "a new dawn" does not talk only about the actual beginning of a new day but also signifies a new start, a fresh chance to begin and the end of a previous tiring time.</p>	

<p><b>Synecdoche</b></p> <p>A synecdoche is a literary device that uses a part of something to refer to the whole. It is somewhat rhetorical in nature where the entire object is represented by way of a faction of it or a faction of the object is symbolized by the full.</p>	<p><b>提喩</b></p> <p>提喩 (シネクドキ) は表現技法のひとつで、ある事物の全体を、その一部分を用いて表すことを指す。事物の全体をその一部分によって表したり、事物の一部分をその全体によって象徴したりするという点では、いくぶん修辭的な技法であるともいえる。</p>
<p><b>Example:</b> "Weary feet in the walk of life," does not refer to the feet actually being tired or painful; it is symbolic of a long, hard struggle through the journey of life and feeling low, tired, and unoptimistic. Additionally, "the walk of life" does not represent an actual path or distance covered, but instead refers to the entire sequence of a life event that has made the person tired.</p>	



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ENGLISH	JAPANESE
<p><b>Syntax</b></p> <p>Syntax refers to the actual way in which words and sentences are placed together in the writing. Usually in the English language the syntax should follow a pattern of subject-verb-object agreement but sometimes authors play around with this to achieve a lyrical, rhythmic, rhetoric or questioning effect. It is not related to the act of choosing specific words or even the meaning of each word or the overall meanings conveyed by the sentences.</p>	<p><b>構文</b></p> <p>構文 (シンタックス) とは、文章の構造、あるいは文章における実際の (形式的な面から見た) 文や語句の組み立てを指す。英語における構文は、主語-述語-目的語という取り決めに従うのが常だが、叙情、リズム、修辞、疑問などの効果を出すためにはこのルールが曲げられることもある。構文は、特定の語句を選択することや、それぞれの語句の意味、または文の全般的な意味とは関係しない。</p>
<p><b>Example:</b> The sentence "The man drives the car" would follow normal syntax in the English language. By changing the syntax to "The car drives the man", the sentence becomes awkward and lacks sense.</p>	

<p><b>Theme</b></p> <p>The theme of any literary work is the base topic or focus that acts as a foundation for the entire literary piece. The theme links all aspects of the literary work with one another and is basically the main subject. The theme can be an enduring pattern or motif throughout the literary work, occurring in a complex, long winding manner or it can be short and succinct and provide a certain insight into the story.</p>	<p><b>テーマ</b></p> <p>どの文芸作品においても、テーマは作品全体の土台をなす根本的なトピックまたは焦点となる。テーマは文学作品のすべての側面を相互に結び付ける「主題」である。テーマは紆余曲折を伴いながら作品全体に貫かれるパターンまたはモチーフであったり、ストーリーへの端的かつ簡潔な洞察を提供するものであったりする。</p>
<p><b>Example:</b> The main theme in the play <i>Romeo and Juliet</i> by Shakespeare was love with smaller themes of sacrifice, tragedy, struggle, hardship, devotion and so on intertwined throughout.</p>	

<p><b>Tone</b></p> <p>The tone of a literary work is the perspective or attitude that the author adopts with regard to a specific character, place or development. Tone can portray a variety of emotions ranging from solemn, grave, and critical to witty, wry and humorous. Tone helps the reader ascertain the writer's feelings toward a particular topic and these influences the reader's understanding of the story.</p>	<p><b>トーン</b></p> <p>文芸作品におけるトーンとは、著者が特定の登場人物、場所、展開に関連して採用する観点あるいは態度を指す。さまざまな感情 (厳粛、憂慮、危機感、軽妙、苦笑、滑稽など) は、トーンによって表現することができる。トーンは、特定のトピックに対する作家のさまざまな思いを読者が究明するのに役立ち、ストーリーに対する読者の理解に影響を及ぼす。</p>
<p><b>Example:</b> In her <i>Harry Potter</i> series, author J.K. Rowling has taken an extremely positive, inspiring and uplifting tone towards the idea of love and devotion.</p>	



LITERARY TERMS & DEVICES IN ENGLISH FOR LANGUAGE ARTS

ENGLISH	JAPANESE
<p><b>Tragedy</b></p> <p>The concept of tragedy refers to a series of unfortunate events by which one or more of the literary characters undergo several misfortunes, which culminate into a disaster of “epic proportions.” Tragedy is generally developed in five stages: 1. happy times, 2. the introduction of a problem, 3. the problem worsens to a crisis or dilemma, 4. the characters are unable to prevent the problem from taking over, 5. the problem results in some catastrophic, grave ending, which is the tragedy culminated.</p>	<p><b>悲劇</b></p> <p>悲劇という概念は、文学作品中の登場人物がさまざまな不運や逆境に見舞われ、最終的には「壮大なスケール」の惨事に至るといふ、一連の不幸な出来事を指す。一般的に、悲劇の展開は次のような 5つの段階を踏む：1. 幸福な日々、2. 問題の始まり、3. 問題が深刻化し、危機やジレンマが発生する、4. 登場人物は問題に圧倒され、打ちひしがれる、5. 問題が破滅的で悲惨な最後 (すなわち悲劇) をもたらす。</p>
<p><b>Example:</b> In the play <i>Julius Caesar</i> by Shakespeare, the lead character is an ambitious, fearless and power-hungry king who ignores all the signs and does not heed the advice of his confidants. He is finally stabbed to death by his best friend and advisor Brutus. This moment has been immortalized by the phrase “Et tu Brutus?”, wherein Caesar realizes that he has finally been defeated through betrayal.</p>	

<p><b>Understatement</b></p> <p>Understatement refers to the practice of drawing attention to a fact that is already obvious and noticeable, while making it seem less than it actually is. Understating a fact can be done by way of sarcasm, irony, or any other form of dry humor. Understating something is akin to exaggerating its obviousness as a means of humor.</p>	<p><b>控えめな表現</b></p> <p>控えめな表現 (アンダーステイトメント) とは、既に明らかで顕著な事実への注目を促しながら、その事実が実際よりも小さく見えるように表すことを指す。事実を控えめに表現する方法には、皮肉、反語、その他の乾いたユーモア (平然と皮肉を込めたジョークなど) がある。何かを控えめに表現するというのは、ユーモアを出す手段としてその自明性を誇張することにも類似している。</p>
<p><b>Example:</b> The phrase, “Oh! I wonder if he could get here any later; I am free all day long”. Said in a sarcastic tone it indicates that the speaker obviously means the opposite of the literal meaning.</p>	

<p><b>Verse</b></p> <p>Verse is used to refer to any single line of a poem. A metrical writing line is known as verse. The word can, however, also refer to a stanza or any other part of the poem.</p>	<p><b>節・連</b></p> <p>節 (連、バース) は詩の 1 行を指す場合に用いられ、韻文の行を節 (連、バース) というが、この用語は詩を構成するその他の要素 (スタンザなど) を指すこともある。</p>
<p><b>Example:</b></p> <p><i>The Road Not Taken</i> by Robert Frost  Two roads diverged in a yellow wood,  and sorry I could not travel both  and be one traveler, long I stood  and looked down one as far as I could  to where it bent in the undergrowth;</p>	

LITERARY TERMS & DEVICES IN ENGLISH FOR LANGUAGE ARTS

その他の文学用語と表現技法

定義とその用例を探しましょう

LITERARY DEVICES AND TERMS IN ENGLISH	文学用語と表現技法 (日本語)
Anachronism Example	時代錯誤 (アナクロニズム) 用例
Anticlimax Example	漸降法 (アンチクライマックス) 用例
Archetype Example	原型 (アーキタイプ) 用例
Cadence Example	韻律 (ケイデンス) 用例
Comedy Example	喜劇 (コメディイ)
Elegy Example	哀歌 (エレジー) 用例
Epic poem Example	叙事詩 用例
Irony Example	反語 (アイロニー) 用例
Memoir Example	回想録 (メモワール) 用例
Monologue (Soliloquy) Example	独白 (モノローグ) 用例
Ode Example	頌歌 (オード) 用例
Paraphrase Example	言い換え (パラフレーズ) 用例
Parody Example	パロディー 用例
Science Fiction Example	サイエンス・フィクション (SF) 用例
Trilogy Example	三部作 (トリロジー) 用例

LITERARY TERMS & DEVICES IN ENGLISH FOR LANGUAGE ARTS

ワークシート

その他の文学用語や表現技法を探してリストに追加し、あなただけの用語集を作成しましょう！

ENGLISH	JAPANESE

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