

**stylistic device** = tool or technique that offers extra meaning, idea or feeling

**literary device** = disruptive stylistic device

- forces reader to reconsider, reread and respond emotionally to what read

**figure of speech** = implied literary device

- forces reader to realize implied, alternate (figurative) meanings in writing

**use to**

- personalize, deepen and broaden meaning

- emphasize ideas writer wants reader to notice

---

List of Devices and Figures

Pheme = word or phrase

Statement = stich or clause

Passage = distinct section of a composition

Composition = poem or prose

Intertextual features = series, sequence or other relation

Lexis = word meaning

Semantics = sentence meaning

Pragmatics = contextual meaning

**0000s: idea and meaning**

Theme, Motif, Type, Idea, Meaning, Rhetoric, Elocution, Style, Voice, Stylistic Device, Diction, Syntax, Belles Lettres, Logopoeia, Melopoeia, Phanopoeia, Defamiliarization, Literary (Rhetorical) Device, Scheme, Figure of Speech (Trove), Figurative, Literal, Denotation, Connotation, Synonym, Antonym

**0100s: transfer and twists**

Simile, Metaphor, Catachresis, Dead Metaphor, Extended Metaphor, Conceit, Allegory, Parable, Intertextuality, Synesthesia, Ambiguity, Contingency, Idiom, Innuendo, Irony, Verbal Irony, Socratic Irony, Dramatic Irony, Tragic Irony, Situational Irony, Sarcasm, Paradox, Oxymoron, Antiphrasis, Antistrophe, Interlacement, Pun, Polysemic Pun, Metaphoric Pun, Paronomasia, Malapropism, Antanaclasis, Syllepsis, Zeugma, Spoonerism, Noema, Ambigua, Confabulation, Quibble, Aphorism, Sententia, Truism, Verisimilitude, Maxim, Adage, Brachylogia, Horismus, Brevitas, Praegnans Constructio, Portmanteau, Ecphonesis

**0200s: replacement and representation**

Sign, Symbolism, Emblem, Metonymy (Denominatio), Epitome, Metalepsis, Allusion, Synesis, Aphorismus, Synecdoche, Merism, Kenning, Holonym, Meronym, Hyponym, Hypernym, Apposition, Circumlocution, Euphemism, Dysphemism, Periphrasis (Antonomasia), Non Sequitur, Distribution, Allois

**0300s: description and treatment**

Epithet, Imagery, Remembered Imagery, Imaginary Imagery, Portrayal, Icon, Magic Realism, Including, Personification, Pathetic Fallacy, Fictio, Prosopoeia, Anthropomorphism, Zoomorphism, Apostrophe, Invocation, Theanthropism, Animism

**0400s: attention and deception**

Hyperbole (Overstatement), Emphasis, Creative License, Auxesis, Expletive, Amplification, Adynaton, Parade of Horribles, Aposiopesis, Ellipsis, Apophasis, Paralipsis (Praeteritio), Proslepsis, Understatement, Meiosis, Litotes, Antanagoge, Fallacy, Logical Fallacy, Petitio Principii, Hysteron Proteron, Ignoratio Elenchi, Post Hoc Ergo Propter Hoc, Sophistication, Paralogism, Hypobole, False Belief

**0500s -**

**0600s -**

**0700s -**

**0800s -**

0900s -

1000s -

1100s -

1200s -

1300s -

1400s -

---

**0000s (Idea and Meaning)**

**0001: : Theme:** The controlling idea (0004) of a composition.

**0002: : Motif:** A recurring idea, image or event within a composition or across several compositions.

**0003: : Type:** A recurring ordered set or grouping of associated motifs within a composition or across several compositions.

**0004: : Idea:** Mental, intellectual or emotional representation of some concrete or abstract thing.

**0005: : Meaning:** The idea or content (0004) of a word which is carried by and within the word.

**0006: : Rhetoric:** The articulation and communication of meaning (0005).

**0007: : Elocution:** Eloquent or stylistic rhetoric (0006).

**0008: : Style:** How an author expresses and structures a composition, or the artistic decisions involved in such expression and structure.

**0009: : Voice:** How a reader experiences, expresses and structures a composition (the composition's character or personality), based on the content of the composition, the style (0008) of the author, the background of the reader, and the cultural context of all three. (cf 0903)

**0010: : Stylistic Device:** Any of a variety of tools or techniques that give an auxiliary meaning, idea or feeling to the literal or written (0022).

**0011: : Diction:** The author's choice of words based on their connotation (0024) and denotation (0023).

**0012: : Syntax:** The author's choice of sentence structures based on their stylistic (0008) and rhetorical (0006) effects.

**0013: : Belles Lettres:** Written, quality compositions that are pleasing to the senses.

**0014: : Logopoeia:** The resonating intellectual or emotional associations stimulated by the melopoeia (0015) and phanopoeia (0016) effects of an author's diction (0011).

**0015: : Melopoeia:** The correlation of cadence (0729) and emotion.

**0016: : Phanopoeia:** The cursive evocation of imagery (0302).

**0017: : Defamiliarization:** Technique of forcing the reader to recognize common things in an unfamiliar or strange way, in order to enhance perception of the familiar.

**0018: : Literary (Rhetorical) Device:** A tool or technique that calls attention to itself, via its unusual nature, and triggers a specific effect or distinct interpretive consideration, usually emotional.

**0019: : Scheme:** Deviation from the ordinary or expected pattern of words for rhetorical (0006) or stylistic (0008) effect.

- 0020: : Figure of Speech (Trope):** A statement used in any way, other than to evoke its literal meaning (0022), to make ideas concrete, fresh, vivid, sensual, aesthetic, forceful or amusing.
- 0021: : Figurative:** Described or represented outside of an idea's original, usual, literal or exact sense (0022) to evoke emotion and create an alternate sense of the idea.
- 0022: : Literal:** An idea's original, usual, literal or exact meaning or sense (0005).
- 0023: : Denotation:** The literal, dictionary meaning (0005) of a word.
- 0024: : Connotation:** An implied meaning (0005) of a word.
- 0025: : Synonym:** A word having the same or nearly the same meaning (0005) as another.
- 0026: : Antonym:** A word having the opposite or nearly the opposite meaning (0005) as another.
- 

### **0100s (Transfer and Twists)**

- 0101: f Simile:** A direct comparison, using "like", "not like", "the same as", "similar to", "as", "not as", "as if", "resembles", "seems to be", "more than", "less than" or "so does", between two things that are usually alike only in one aspect.
- 0102: f Metaphor:** An indirect comparison between two things expressed by transferring a characteristic or quality of one thing to the other.
- 0103: f Catachresis:** A mixed metaphor (0102) in which one metaphor is confused with another for effect, or in which the inexact use of a similar word in place of the proper one creates an unlikely metaphor.
- 0104: f Dead Metaphor:** A metaphor (0102) which has lost its meaning due to overuse.
- 0105: f Extended Metaphor:** An indirect comparison between one thing and an entire passage or composition by transferring a characteristic or quality of the thing to the passage or composition.
- 0106: f Conceit:** An extended metaphor (0105) designed to push the limits of the imagination in order to portray something indescribable.
- 0107: f Allegory:** An extended metaphor (0105) designed to reveal the significance or meaning of another passage of comparable significance or meaning.
- 0108: f Parable:** An extended metaphor (0105) that illustrates or teaches a moral lesson.
- 0109: : Intertextuality:** The way in which the text of one composition may relate to the text of another.
- 0110: f Synesthesia:** A cross-sensory metaphor (0102) or symbolism (0202) in which a statement that normally represents or describes one sense represents, describes or is associated with a seemingly mismatched other sense.
- 0111: f Ambiguity:** A statement with two or more possible meanings (0005).
- 0112: f Contingency:** Contextual circumstances that do not allow an issue to be settled with complete certainty.
- 0113: f Idiom:** An expression whose meaning (0005) is different from the meanings of its individual words.
- 0114: f Innuendo:** A statement, thing or situation that makes sense despite whether a meaning (0005) it hides is detected.
- 0115: f Irony:** A deliberate contrast between indirect and direct meaning (0005) in a statement, thing or situation to draw attention to the opposite.
- 0116: f Verbal Irony:** A direct statement with a double meaning (0005) under the surface.
- 0117: f Socratic Irony:** Downplaying one's authority to bring an opponent into an argument and then, if all goes well, to reveal the greater ignorance of the opponent.
- 0118: f Dramatic Irony:** The reader knows something that a character does not know.
- 0119: f Tragic Irony:** A form of dramatic irony (0118) in which a future victim uses statements that

mean one thing to him or her but another thing to the informed reader.

**0120: f: Situational Irony:** An unexpected, opposite or untrue outcome.

**0121: f: Sarcasm:** Bitter irony (0115).

**0122: f: Paradox:** A statement, thing or situation that seems contradictory on the surface, but agrees, contains an element of truth or a double meaning beneath the surface.

**0123: d: Oxymoron:** A condensed paradox (0122) that uses two or more items or terms together that normally contradict each other.

**0124: f: Antiphrasis:** Use of a word or words in a way contradictory to their usual meaning (0005).

**0125: f: Antistrophe:** The interchange of two mutually dependent terms or things.

**0126: f: Interlacement:** Combining anastrophe (0125) and anaphora (0516) for rhetorical style (0008) and emphasis (0402).

**0127: f: Pun:** Deliberate confusion of similar words.

**0128: f: Polysemiac Pun:** Confusing different shades of meaning (0005) of one word.

**0129: f: Metaphoric Pun:** Confusing a literal meaning (0005) with its metaphor (0102).

**0130: f: Paronomasia:** A form of pun (0127) in which homonyms (0836) are treated as if they were synonyms (0026), often for humorous effect.

**0131: f: Malapropism:** A form of paronomasia (0130) using words with similar, but inexact sounds.

**0132: f: Antanaclassis:** A form of pun (0127) in which a word is repeated in two or more different senses.

**0133: f: Syllepsis:** A form of pun (0127) in which a single word appears to be in the same relationship to two others, but must be understood in a different sense with each. A word used both literally and metaphorically (0102).

**0134: f: Zeugma:** A form of syllepsis (0133) in which the modifying word is usually incompatible with and fails to give meaning (0005) to one of the two words it modifies.

**0135: f: Spoonerism:** A form of pun (0127) in which corresponding consonants, vowels, or morphemes are switched.

**0136: d: Noema:** Deliberately subtle or obscure.

**0137: d: Ambigua:** An ambiguous statement used in making puns (0127).

**0138: d: Confabulation:** Confusion of imagination with memory, or the confusion of true memories with false memories.

**0139: d: Quibble:** The fulfillment of the exact verbal conditions of an agreement in order to avoid the intended meaning (0005).

**0140: d: Aphorism:** A tersely phrased adage (0145) or statement of a truth or opinion.

**0141: d: Sententia:** Applying a general truth to a situation by quoting a maxim (0144) or other wise saying as a conclusion or summary of that situation.

**0142: d: Truism:** A self-evident statement.

**0143: d: Verisimilitude:** Something that has the appearance, or quality of seeming, to be true or real.

**0144: d: Maxim:** An expression of a general truth or principle, especially an aphoristic (0140) or sententious (0141) one.

**0145: d: Adage:** A statement expressing a common experience or observation.

**0146: d: Brachylogia:** Brevity of diction (0011).

**0147: d: Horismus:** A brief and often antithetical (0528) definition.

**0148: d: Brevitas:** Concise expression.

**0149: d: Praegnans Constructio:** Condensing two statements into one.

**0150: d: Portmanteau:** Combination of two or more words to create a new word.

**0151: d: Ecphonesis:** A sentence consisting of a single word or short phrase ending with an exclamation point.

---

**0200s (Replacement and Representation)**

- 0201:** f: **Sign:** Something that has meaning (0005) through its connection to something else.
- 0202:** f: **Symbolism:** Use of an item, person, idea or emotion to visually or metaphorically (0102) represent something different from itself and more than what it actually is.
- 0203:** f: **Emblem:** A tangible object used to represent a moral or spiritual quality.
- 0204:** f: **Metonymy (Denominatio):** Use of an item associated with something or someone to represent it or him.
- 0205:** f: **Epitome:** Form of metonymy (0204) where one thing or person directly typifies another.
- 0206:** f: **Metalepsis:** Form of metonymy (0204) that indirectly associates one thing or person with another, usually through an intermediate association.
- 0207:** f: **Allusion:** Form of metonymy (0204) that indirectly references external, independent cultural information.
- 0208:** f: **Synesis:** Agreeing in gender, number, tense and sense to an implied word, not to the stated word that represents the implied word.
- 0209:** f: **Aphorismus:** A statement that implies a distinction between a particular subject and the general notion or ideal of the subject.
- 0210:** f: **Synecdoche:** Use of a part to represent a whole.
- 0211:** f: **Merism:** Use of several parts to represent a whole, or several synonyms (0025) to represent one thing.
- 0212:** f: **Kenning:** Form of often allusional (0207) synecdoche (0210), in which combined terms produce an epithet (0301).
- 0213:** f: **Holonym:** A concept that has another concept as a part.
- 0214:** f: **Meronym:** A concept that is a part of another concept.
- 0215:** f: **Hyponym:** A word whose meaning denotes a subordinate concept.
- 0216:** f: **Hypernym:** A word whose meaning denotes a superordinate concept.
- 0217:** d: **Apposition:** Use of a statement that defines another statement immediately following the one that is defined.
- 0218:** d: **Circumlocution:** Replacing a statement with another (or others) to indirectly express or "talk around" the meaning (0005) of the statement, to avoid a controversial or trademark term for the sake of politeness, to insert a controversial or trademark term for comic effect, or to be ironic.
- 0219:** d: **Euphemism:** Replacing a statement with another (or others) that is less offensive or more agreeable.
- 0220:** d: **Dysphemism:** A term with negative connotations (0024) for something that in reality is fairly innocuous or inoffensive.
- 0221:** d: **Periphrasis (Antonomasia):** Roundabout wording that replaces a proper name with a descriptive phrase or vice versa.
- 0222:** d: **Non Sequitur:** Use of a statement that is unrelated to the preceding context.
- 0223:** d: **Distribution:** Dividing a whole subject into its various parts.
- 0224:** d: **Alloisism:** The breaking down of a subject into its alternatives.

---

**0300s (Description and Treatment)**

- 0301:** d: **Epithet:** A word or short witty statement that describes its object with unusual exactness.
- 0302:** d(f): **Imagery:** Use of selected details, sometimes in terms of other descriptive words, things or situations, to precisely and sensually describe a word, thing or situation, to create an auditory,

visual, olfactory, gustatory, tactile, kinesthetic or organic experience and a vivid picture in the reader's mind, and to suggest additional meanings and feelings.

**0303: d(f): Remembered Imagery:** A form of imagery (0302), mostly based on what an individual has already experienced, that gives the reader a clear image of those "experienced" things.

**0304: d(f): Imaginary Imagery:** A form of imagery (0302) that seems to have a corresponding equivalent in the real world; a strange combination of remembered images, or of remembered images mixed with confabulation (0138).

**0305: f: Portrayal:** Describing a thing clearly enough for recognition.

**0306: f: Icon:** A resemblance created using imagery (0302).

**0307: f: Magic Realism:** Realistic description of events, but in a magical haze of strange local customs and beliefs.

**0308: d: Including:** Describing a different world.

**0309: d: Personification:** Attributing human qualities, forms, characteristics or traits to concrete or abstract non-human items.

**0310: d: Pathetic Fallacy:** Attributing either untrue qualities or human moods, emotions, feelings, thoughts, sensations and actions to concrete or abstract non-human items, as if they possessed human awareness, or untrue states.

**0311: d: Fictio:** Attributing rational traits to non-rational creatures.

**0312: d: Prosopopeia:** The personification (0309) of inanimate objects or abstractions; or representing an absent or imaginary person as speaking, or speaking as another person or writer.

**0313: d: Anthropomorphism:** Treating a non-human item, living thing, abstract quality, idea, human behaviour or force of nature as if it were human.

**0314: d: Zoomorphism:** Treating a human as if he or she were an animal, or attributing animal qualities or characteristics to humans.

**0315: d: Apostrophe:** Addressing a non-human item as if it were human or an absent person as if he or she were present.

**0316: d: Invocation:** An apostrophe (0315) to a god or muse.

**0317: d: Theanthropism:** Embodying deity in a human form; both divine and human.

**0318: d: Animism:** Ascribing a soul to animate and inanimate things.

---

#### **0400s (Attention and Deception)**

**0401: d: Hyperbole (Overstatement):** Exaggeration for effect and emphasis (0402).

**0402: d: Emphasis:** Special forcefulness of expression that stresses or gives importance to something singled out.

**0403: d: Creative License:** Exaggeration or alteration of objective facts or reality, for the purpose of enhancing meaning (0005).

**0404: d: Auxesis:** Form of hyperbole (0401) in which a word that sounds more important replaces a word that is more descriptive.

**0405: d: Expletive:** A statement used to lend emphasis (0402) to contiguous content.

**0406: d: Amplification:** Form of hyperbole (0401) and emphasis (0402) by restating with additional details, increasing rhetorical (0006) effect and importance, and making the most of a thought or circumstance.

**0407: d: Adynaton:** Form of hyperbole (0401) taken to such extreme lengths as to suggest a complete impossibility.

**0408: d: Parade of Horribles:** Form of hyperbole (0401) and logical fallacy (0419) that exaggerates the unlikely negative results of an action for emotional impact.

- 0409:** d: **Aposiopesis:** Pausing for effect.
- 0410:** d: **Ellipsis:** Omission for emphasis (0402) or effect, or omission of words needed to complete a sentence, without a loss of sense.
- 0411:** d: **Apophysis:** Invoking an idea by denying its invocation or saying you will not mention it.
- 0412:** d: **Paralipsis (Praeteritio):** Drawing attention to something by pretending to pass over it, admitting loss of words over it, or refusing to continue discussing it.
- 0413:** d: **Proslepsis:** An extreme form of paralipsis (0412) in which the writer provides great detail while feigning to pass over a subject.
- 0414:** d: **Understatement:** Downplaying for effect.
- 0415:** d: **Meiosis:** Use of an understatement (0414) usually to impress and diminish the importance of something.
- 0416:** d: **Litotes:** Form of ironic (0115) meiosis (0415) affirming and emphasizing (0402) the magnitude of a statement by substituting an opposite and denying it; often sarcastic (0121).
- 0417:** d: **Antanagoge:** Reducing the impact, significance or criticism of a fault by juxtaposing a benefit, or commendation of a benefit.
- 0418:** d: **Fallacy:** A deceptive, misleading, erroneous, or false conception, notion, belief, argument, statement, etc., based on a false or invalid inference.
- 0419:** d: **Logical Fallacy:** A fallacy (0418) in logical argumentation.
- 0420:** d: **Petio Principii:** The logical fallacy (0419) of assuming the conclusion in the premises; begging the question.
- 0421:** d: **Hysteron Proteron:** The logical fallacy (0419) of using as a true premise a proposition that is yet to be proved.
- 0422:** d: **Ignoratio Elenchi:** The logical fallacy (0419) of supposing that an argument proving an irrelevant point has proved the point at issue.
- 0423:** d: **Post Hoc (Ergo Propter Hoc):** The logical fallacy (0419) of believing that temporal succession implies a causal relation.
- 0424:** d: **Sophistication (Sophism, Sophistry):** A deliberately invalid and deceptive argument displaying ingenuity in reasoning.
- 0425:** d: **Paralogism:** An unintentionally invalid argument displaying confusion or omission in reasoning.
- 0426:** d: **Hypobole:** Making then refuting statements against an argument or for the opposite side.
- 0427:** d: **False Belief:** A misconception resulting from incorrect reasoning.

- 
- 0501: d: Colon: A clause which is grammatically, but not logically, complete.
- 0502: d: Paraprosdokian: Unexpected ending or truncation of a statement.
- 0503: d: Frame Composition: A skeletal composition that introduces, organizes and retires a shorter composition, or a composition set within and essentially interrupting a larger composition.
- 0504: d: Framing Device: Use of a single action, scene, event, setting or any element of significance to frame or lead into and exit from a composition.
- 0505: d: Exposition: Interruption of a composition in order to explain something or provide important background information.
- 0506: d: Parenthesis: Insertion of a statement in a place where it interrupts the natural flow of thought.
- 0507: d: Tmesis: Using statements to separate a simple, affixed or compound word or an expression into parts or syllables to create a visual image of the separated item's meaning.
- 0508: d: Dystmesis: A form of tmesis in which the statement is separated at an inappropriate or unlikely position, often to create a visual image of an uncommon interpretation of the statement's

meaning.

0509: d: Diacope: Repeating a statement after an intervening statement.

0510: d: Repetition: Repeating statements for emphasis.

0511: d: Epizeuxis: Emphasizing an idea using one word repetition.

0512: d: Scesis Onomaton: Emphasis of an idea by expressing it in a string of generally synonymous statements.

0513: d: Hermeneia: Repeating statements in order to interpret what has already been said.

0514: d: Polypoton: Repeating a root, or statements derived from the same root, in different cases or inflections.

0515: d: Epanalepsis: Repeating a statement at the beginning and end of a clause or stich.

0516: d: (Ep)anaphora (Epiphora): Repeating a pHEME or statement at the beginnings of successive clauses or stiches.

0517: d: Epistrophe: Repeating a statement at the ends of successive clauses or stiches.

0518: d: Anadiplosis: Repeating a statement at the end of one clause or stich at the beginning of another.

0519: d: Conduplicatio: Repeating a key statement of one clause or stich at the beginning of another.

0520: d: Symploce: Repeating the same statement at both the beginning and end of several successive clauses or stiches.

0521: d: Anacoluthon: A change in the syntax of a sentence, usually leaving an initial thought hanging for the reader to complete; the interaction of this implied completion and the actual final thought.

0522: d: Juxtaposition: The position of two or more themes, situations, characters, statements, or pHEMES together for the purpose of comparison, contrast, or rhetoric.

0523: d: Parallelism: Successive juxtaposition of statements that are similar in structure and thought.

0524: d: Isocolon (Parisosis): Use of parallel structures of the same length in successive clauses or stiches.

0525: d: Tricolon: Use of three parallel structures of the same length in successive clauses or stiches.

0526: d: Tricolon Crescens: Use of three parallel structures, each increasing in length, in successive clauses or stiches.

0527: d: Tricolon Diminuens: Use of three parallel structures, each decreasing in length, in successive clauses or stiches.

0528: d: Antithesis: A form of parallelism in which contrasting ideas are balanced in parallel words, phrases, or grammatical structures.

0529: d: Hyperbaton: Unusual or inverted word order in which words that naturally belong together are separated from each other for emphasis or effect.

0530: d: Climax: The arrangement of statements in order of increasing importance.

0531: d: Auxesis: The arrangement of statements in a certain order to obtain a climactic effect.

0532: d: Anticlimax: The arrangement of statements in order of decreasing importance.

0533: d: Anastrophe: Inversion of the usual word order.

0534: d: Antimetabole: Repeating statements in reverse order in successive clauses or stiches.

0535: d: Hysteron Proteron: Reversing the anticipated order of events or references to the events in order to call attention to the more important idea by placing it first.

0536: d: Prolepsis (Anticipation): Connecting two or more events separated by time for explanatory purpose, in such a way as to give the impression that they occurred at the same time, or the use of a word sooner than it would logically appear.

0537: d: Chiasmus: Reversing grammatical structures in successive clauses or stiches.

0538: d: Antimetabole: Form of chiasmus that intensifies the final formulation, presents alternatives, or shows contrast.

0539: d: Palindrome: PHEME or stich that reads the same forward or backward.

- 0540: d: Synchysis: Seeming confusion in word order, or interlocking or alternating word order in successive clauses or stiches.
- 0541: d: Hypallage: Changing the order of statements so that they are oddly associated with others.
- 0542: f: Enallage: Substituting one grammatical form for another, possibly incorrect, one to emphasize double meaning.
- 0543: f: Anthimeria: Substituting one part of speech for another, most often turning a noun into a verb.
- 0544: f: Antiptosis: The substitution of one case for another.
- 0545: d: Adjunction: Positioning a verb at the beginning or the end of a sentence instead of in the middle.
- 0546: d: Transferred Epithet: Placing an adjective with what appears to be the incorrect noun.
- 0547: d: Period: A sentence kept grammatically incomplete until its end in order to arouse interest and curiosity and to hold an idea in suspense, accomplished by the use of parallel or dependent phrases or clauses preceding the independent clause.
- 0601: f: Accent: The degree of vocal emphasis applied to a syllable, usually dichotomously described as accented or stressed (a rise in voice), or slack or unstressed (a fall in voice).
- 0602: f: Scud: An unaccented syllable.
- 0603: f: Ictus: An accented syllable; beat or stress.
- 0604: f: Distributed Stress (Hovering Accent): Uncertainty occurring regarding which of two consecutive syllables is stressed.
- 0605: f: Quantity: The length of time taken to pronounce a syllable, usually dichotomously described as long, heavy or bimoraic, or short, light or monomoraic.
- 0606: : Mora: A unit of syllable weight or length; long syllables contain rimes with naturally long vowels, diphthongs or vowels followed by two or more consonants, while short syllables contain rimes with naturally short vowels followed by no or only one consonant or digraph.
- 0607: f: Anceps (Free, Irrational): Syllable which can be either short or long.
- 0608: d: Biceps: Two short syllables, equivalent in length to a long syllable, placed where a long syllable fits a pattern.
- 0609: d: Resolution: The replacement of a long syllable with a biceps or two short syllables.
- 0610: : Rime: The portion of a syllable from the first vowel or liquid consonant to the end of the syllable.
- 0611: d: Rhythm: The pattern, beat or flow of stressed or long and unstressed or short syllables in a clause or stich.
- 0612: d: Running Rhythm: The effect of meters featuring regular patterns of stressed and unstressed syllables.
- 0613: d: Foot (Metron): A rhythmic unit of stressed or long and unstressed or short syllables that repeats, or forms a sequence with other feet, in a clause or stich.
- 0614: d: Cola: A foot containing five or more syllables; in this classification, a foot containing four or fewer syllables is called a foot.
- 0615: d: Spondee: A steadily accented or heavy foot, containing one (') or two (") stressed or long syllables.
- 0616: d: Molossus: A steadily accented or heavy foot, containing three (""') stressed or long syllables.
- 0617: d: Dispondee: A steadily accented or heavy foot, containing four (""") stressed or long syllables.
- 0618: d: Pyrrh(us) (Dibrach(ee)): A steadily slack or light foot, containing one (-) or two (--)  
unstressed or short syllables.
- 0619: d: Tribrah(ee): A steadily slack or light foot, containing three (---) unstressed or short syllables.
- 0620: d: Tetrabrach(ee) (Proceleus Maticus): A steadily slack or light foot, containing four (----)  
unstressed or short syllables.

- 0621: d: Trochee (Chore(e/us)): A falling foot that contains two syllables, the first of which is stressed or long ('-).
- 0622: d: Iamb(us): A rising foot that contains two syllables, the second of which is stressed or long (-').
- 0623: d: Dactyl(us): A falling foot that contains three syllables, the first of which is stressed or long ('--).
- 0624: d: Amphibrach(ee): An arching foot that contains three syllables, the second of which is stressed or long (-'-).
- 0625: d: Anap(a)est (Antidactyl(us)): A rising foot that contains three syllables, the third of which is stressed or long (--').
- 0626: d: Bacchius: A rising foot that contains three syllables, the second and third of which are stressed or long (-'').
- 0627: d: Amphimacer (Cretic): A hanging foot that contains three syllables, the first and third of which are stressed or long ('-'').
- 0628: d: Antibacchius: A falling foot that contains three syllables, the first and second of which are stressed or long ('''-).
- 0629: d: Primus (First) Paeon: A falling foot that contains four syllables, the first of which is stressed or long ('---).
- 0630: d: Secundus (Second) Paeon: An arching foot that contains four syllables, the second of which is stressed or long ('-''-).
- 0631: d: Tertius (Third) Paeon: An arching foot that contains four syllables, the third of which is stressed or long (--'').
- 0632: d: Quartus (Fourth) Paeon: A rising foot that contains four syllables, the fourth of which is stressed or long (---').
- 0633: d: Major Ionic (Double Trochee): A falling foot that contains four syllables, the first and second of which are stressed or long ('''-).
- 0634: d: Antispast: An arching foot that contains four syllables, the second and third of which are stressed or long (-''').
- 0635: d: Minor Ionic (Double Iamb): A rising foot that contains four syllables, the third and fourth of which are stressed or long (--''').
- 0636: d: Ditrochee: A hanging and arching foot that contains four syllables, the first and third of which are stressed or long ('-'-').
- 0637: d: Choriamb(us): A hanging foot that contains four syllables, the first and fourth of which are stressed or long ('-''-).
- 0638: d: Diamb(us): A arching and hanging foot that contains four syllables, the second and fourth of which are stressed or long (-''-').
- 0639: d: First Epitrite: A rising foot that contains four syllables, the first of which is unstressed or short (-''').
- 0640: d: Second Epitrite: A hanging foot that contains four syllables, the second of which is unstressed or short ('-''').
- 0641: d: Third Epitrite: A hanging foot that contains four syllables, the third of which is unstressed or short ('''-).
- 0642: d: Fourth Epitrite: A falling foot that contains four syllables, the fourth of which is unstressed or short ('''-).
- 0643: d: Inversion (Ambigram): A variation of rhythm where a foot is reversed with respect to the general meter of a composition.
- 0644: d: Headlessness: A variation of rhythm where the first foot is missing its first syllable.
- 0645: d: Taillessness: A variation of rhythm where the last foot is missing its last syllable.

- 0701: d: Meter: The number of feet in a clause or stich.
- 0702: d: Syllabic Meter: The number of syllables in a clause or stich.
- 0703: d: Accentual Meter: The number of stressed accents, ignoring unstressed slacks, in a clause or stich.
- 0704: d: Accentual-syllabic Meter: The number of stressed-and-unstressed-syllable feet, or stressed accents and syllables, in a clause or stich.
- 0705: d: Accentual-alliterative Meter: The number of alliterations and stressed accents, often corresponding and ignoring unstressed slacks, in a clause or stich.
- 0706: d: Quantitative Meter: The number of long-and-short-syllable feet in a clause or stich.
- 0707: d: Free Meter: The lack of a single pattern of stresses, syllables or line lengths, used with other devices and figures to create a wide range of effects.
- 0708: d: Irregular (Mixed) Meter: Meter that exhibits irregularities for effect.
- 0709: d: Logaoedic: A form of mixed meter composed of falling dactyls and trochees or rising anapests and iambs.
- 0710: d: End-stop: A correspondence between the break in a rhythm or gramatical unit, such as a clause, and the end of a stich.
- 0711: d: Enjambment (Run-on): A discordance between the break in a rhythm or grammatical unit and the end of a stich, involving the flow of meaning (a sentence) across stiches and/or the changing of meaning within a stich.
- 0712: d: C(a)esura: A strong break or pause in a stich caused by the end of a clause or sentence in its middle, or a strong break or pause in a foot caused by the end of a word in the middle of the foot.
- 0713: d: Distich: A section of a stich separated from other sections by a caesura.
- 0714: d: Hemistich: A half-stich, followed and preceded by a caesura, that makes up a single overall prosodic or stich unit.
- 0715: d: Aposiopesis: An abrupt stop in the middle of a clause or stich; used to convey unwillingness or inability to complete a thought or statement and to force the reader to supply the unsaid words.
- 0716: d: Acatalexis: A complete metrical clause or stich.
- 0717: d: Catalexis: An incomplete metrical clause or stich.
- 0718: d: Cheville: Stopgap word used to furnish the required number of syllables in a metrical line.
- 0719: d: Hypercatalexis (Hypermeter, Extrameter): An extra syllable after the last, normal foot of the meter.
- 0720: d: Feminine Ending: An extra unstressed syllable at the end of a clause or stich.
- 0721: d: Masculine Ending: An extra stressed syllable at the end of a clause or stich.
- 0722: d: Anacrusis: (An) extra unstressed syllable(s) at the start of a clause or stich.
- 0723: d: Elision: The silencing or suppression of a letter or syllable.
- 0724: d: Synalepha: The suppression, often using a grammatical apostrophe, of one of two adjacent vowels or vowel sounds.
- 0725: d: Apocope: The suppression, often using a grammatical apostrophe, of the last letter, syllable or sound of a word.
- 0726: d: Syncope: The suppression, often using a grammatical apostrophe, of a middle letter, syllable or sound of a word.
- 0727: d: Aphaeresis: The suppression, often using a grammatical apostrophe, of the first letter, syllable or sound of a word.
- 0728: : Scansion: How the reader reads, or his or her ability to identify and use meter and rhythm to interpret and communicate meaning and feeling.
- 0729: : Cadence: Natural rhythm of speech - as opposed to the rhythm of meter.
- 0730: d: Blank Verse: Unrhymed poetry whose stiches share the same meter.
- 0731: d: Lyrics: The words chosen to frame rhythm and meter.

- 0801: d: Paromoiosis: Similarity of sound between the initial, middle or final words of two parallel structures.
- 0802: d: Homoioteleuton: Form of paromoiosis in which adjacent or parallel words have similarly sounding endings.
- 0803: d: Rhyme: Repetition of sounds in the final syllables of two or more words.
- 0804: d: End Rhyme: Rhyme of two or more words at the end of two or more stiches.
- 0805: d: Internal Rhyme: Rhyme of two or more words within one stich.
- 0806: d: Cross Rhyme: Rhyme of a word at the end of a stich with a word in the middle of the next or previous stich.
- 0807: d: Identical Rhyme: Repetition of a word to create a rhyme, meaningful if the repetition serves a purpose.
- 0808: d: Near (Oblique) Rhyme: Partial or imperfect rhyme, using words with similar, but inexact sounds.
- 0809: d: Half Rhyme: Rhyme of initial accented syllables but not final unaccented syllables.
- 0810: d: Spelling Rhyme: Use of words that are spelled similarly, but do not rhyme.
- 0811: d: Masculine Rhyme: Rhyme that corresponds to the final, stressed syllable of an end-stressed foot.
- 0812: d: Feminine Rhyme: Rhyme that corresponds to a stressed syllable of an end-unstressed foot.
- 0813: d: Unaccented Rhyme: Form of feminine rhyme which would rhyme in the final unstressed syllable, if the stressed syllable does not rhyme.
- 0814: d: Parachesis: Repetition of the same sound in several closely successive words.
- 0815: d: Alliteration (Initial Rhyme): Parachesis of an initial sound within closely successive words.
- 0816: d: Internal (Hidden) Alliteration: Parachesis of a middle sound within closely successive words.
- 0817: d: Tautogram: Alliteration in which every word in a complete series begins with the same sound.
- 0818: d: Assonance: Repetition of a vowel sound within a series of words.
- 0819: d: Consonance: Repetition of a consonant sound within a series of words.
- 0820: d: Paroemion: Consonance in which every word in a complete series begins with the same consonant sound.
- 0821: d: Sibilance: A form of consonance, involving the consonant sound "s".
- 0822: d: Double Consonance (Pararhyme): A form of consonance, often having the effect of a near rhyme, in which words in a series share all their consonant sounds.
- 0823: f: Synizesis: The pronunciation of two juxtaposed vowels or diphthongs as a single sound.
- 0824: f: Diaeresis: The pronunciation of two juxtaposed vowels as separate sounds.
- 0825: f: Elide: A single consonant formed across words when the preceding word ends with a vowel, s or m and the following word begins with a vowel or h.
- 0826: d: Adnominatio: Repeating a word with a change in sound.
- 0827: d: Metathesis: Altering the order of phonemes in a word, most commonly the reversal of the order of two adjacent phonemes.
- 0828: d: Onomatopoeia: A word that suggests and imitates the sound, object or action to which it refers.
- 0829: d: Oral Onomatopoeia: A word that sounds like the sound to which it refers.
- 0830: d: Metonymous Onomatopoeia: A word that suggests the thing to which it refers.
- 0831: d: Cacophony: The juxtaposition of words producing a harsh sound.
- 0832: d: Cataphony:
- 0832 d: Euphony: The juxtaposition of words producing a pleasant sound.
- 0833: d: Dissonance: The deliberate use of inharmonious syllables/words/phrases in order to create a harsh-toned effect.
- 0834: f: Barbarismus: Mispronunciation or unnatural word-usage.

0835: : Soft consonants (s, m, n, l, r) sound gentle to the ear and hard consonants (b, p, d, t, k) sound harsh.

0836: d: Homonym: A word pronounced the same as another but differing in meaning (0005), whether spelled the same way or not.

0901: d: Hook: Engaging the reader's attention so that he or she will read on.

0902: d: Atmosphere: The emotional setting or background feeling of a composition.

0903: d: Voice: The character or personality of a composition, developed by combining various structural aspects of an author's writing style and a reader's conception; what the reader hears, senses, experiences, perceives, conceives and interprets while reading. (cf 0009)

0904: d: Polyphonic: Having multiple voices.

0905: d: Tone: The author's expressed attitude toward the subject of the composition, communicated through his or her diction, and the emotional dynamic, or attitude, of the poem's or story's voice, or the apparent emotional state, or attitude, of the speaker or narrator, as conveyed through the language of the piece.

0906: d: Travesty: A composition, with a mock serious and heavy handed tone, that treats a serious subject frivolously, ridiculing the dignified.

0907: d: Pronuntiatio: The delivery of content in a manner befitting the subject matter and style, while maintaining control of voice and structure.

0908: : Mood: How the reader feels when reading the composition; invoked by atmosphere and tone.

0909: d: Author Surrogate (Persona): A character who acts as the author's spokesman.

0910: d: Speaker: The surrogate teller of a poem.

0911: d: Narrator: The surrogate teller of a story.

0912: d: Unreliable Narrator: An insincere or biased narrator who misleads the reader by the way he expresses him or herself, and by hiding or minimizing some events, characters or motivations.

0913: d: Presence: Choosing to emphasize certain facts and ideas instead of others, leading the audience along that path.

0914: d: Ethopoeia: The act of putting oneself into the character of another to convey that person's feelings and thoughts more vividly.

0915: d: Foil: A character who is meant to represent characteristics, values, ideas, etc. which are directly and diametrically opposed to those of another character.

0916: d: Counterpoint: Interdependent interaction between two or more otherwise independent voices that differ in contour and rhythm.

0917: d: Melodic Inversion: The (upside down) tonal opposition of an original or main voice by one or more imitative voices.

0918: d: Retrograde: The (backward) metric opposition of an original or main voice by one or more imitative voices.

0919: d: Retrograde Inversion: The (backward) metric and (upside down) tonal opposition of an original or main voice by one or more imitative voices.

0920: d: Soraismus: The ignorant or affected mingling of languages.

0921: d: Utterance: Statement that could contain meaning about one's own person.

0922: d: Stream of Consciousness: An attempt to express all thoughts and feelings.

0923: d: Nostalgia: Expression of a single emotion.

0924: d: Pathos: A word, thing or situation that evokes an emotion, particularly a feeling of pity or compassion.

0925: d: Oictos: To show pity or compassion.

0926: d: Commiseration: Evoking pity in the reader.

0927: d: Catharsis: Evoking pity and fear in the reader.

0928: d: Bdelygma: Expression of hatred or contempt.

0929: d: Suspense: Lack of (fore)knowledge or state of uncertainty, anxiety, fear and tension about what will happen or what is unknown.

0930: d: Relief: Limit to, or release of, the tension caused by suspense.

0931: d: Comic Relief: Release, through humor, of the tension caused by suspense.

1001: d: Peripeteia: Reversal of circumstances, or turning point.

1002: d: Nemesis: Just reward or punishment which fits an action or behavior.

1003: d: Invective: Writing that abuses, denounces, or attacks.

1004: d: Satire: Criticising by ridiculing, making fun of, laughing at, mocking or taunting.

1005: d: Lampoon: A crude, coarse, often bitter satire ridiculing the personal appearance or character of a person.

1006: d: Bathos: An emotional appeal that inadvertently evokes laughter or ridicule.

1007: f: Asteismus: Mocking answer that plays on a word.

1008: f: Insultatio: Abusing a person to his/her face by using irony and derisive language.

1009: d: Parody: Ridicule by imitation.

1010: f: Tapinosis (Meiosis): Language or an epithet that is debasing.

1011: f: Kolakeia: Flattery; telling people what they want to hear while disregarding their best interests.

1012: f: Poetic Justice: Device in which virtue is ultimately rewarded or vice punished, often by an ironic twist of fate intimately related to a character's own conduct.

1013: d: Sprezzatura: The ability to appear able to attain success or deceive with seemingly little effort.

1101: d: Realism: Representation of life as it is.

1102: d: Plausibility: Rhetoric that is believable right away due to its association with something that the reader already knows or has experienced.

1103: d: Foreshadow: Apparent or subtle presentation of a clue in the composition about what might happen later on.

1104: d: Prolepsis (Anticipation): Connecting two or more events separated by time for explanatory purpose, in such a way as to give the impression that they occurred at the same time, or the use of a word sooner than it would logically appear.

1105: d: Chekhov's Gun: Insertion of an object of apparent irrelevance early on in a narrative, the purpose of which is only revealed later on in the story.

1106: d: Type: A shadow whose substance (antitype) is in the future. Both the type and antitype are real persons, things, offices, or events.

1107: d: Leitmotif: A form of symbolism in which a recurring, and sometimes referenced, rhythm, emotion, event, idea, object or character in a composition announces or occurs with other recurring components, giving them mobile local atmospheres, and binding the composition together into a coherent deeper whole.

1108: d: Flashback: Description of things that existed or events that happened in the past, usually through a character's memories, that relate to things or events in the present.

1109: d: Archaism: Use of an obscure, archaic statement.

1110: d: Neologism: Use of a recently created or only shortly used statement.

1111: d: Eponym: Introduction of a new word into the language from the names of people with whom the things or practices they stand for were associated.

1201: d: Breaking the Fourth Wall (Direct Address): Addressing the reader directly, extending the world of the composition to provide the illusion that he or she is included in it.

- 1202: d: Anacoenosis: Posing a question to the reader, often with the implication that the reader shares a common interest with the author.
- 1203: d: Aporia: Deliberating with oneself, often with the use of rhetorical questions.
- 1204: d: Rhetorical Question (Erotema): Asking a question without expectation of answer in order to assert something.
- 1205: d: Hypophora: Answering one's own rhetorical question at length.
- 1206: d: Procatlepsis (Prolepsis): Proactive answering and refuting of anticipated objections.
- 1207: d: Diallage: Establishing a single point with the use of several arguments.
- 1208: d: Metabasis: A brief transitional statement of what has been said and what will follow.
- 1209: d: Bomphiologia: Excessive bragging.
- 1210: d: Correctio (Metanoia): Explicit self-correction, or qualification of a statement by recalling it in a better, milder, or stronger way.
- 1211: d: Epanorthosis: Immediate and emphatic self correction, often following a slip of the tongue.
- 
- 1301: d: Tautology: Redundancy.
- 1302: d: Homiologia: A tedious style or redundancy of style.
- 1303: d: Pleonasm: Use of superfluous or redundant words or word-parts to express the sense intended, to reinforce a point, to check redundancy or for effect.
- 1304: d: Polysyndeton: Repeating conjunctions when the use of commas would be more normal.
- 1305: d: Asyndeton: The deliberate omission of conjunctions that would normally be used.
- 1306: d: Hendiadys: The substitution of conjunction for subordination in expressing a compound notion, or the use of two nouns linked by a conjunction to express one idea.
- 1307: d: Hendiatris: Use of three nouns to express one idea.
- 1308: d: Synonymia: Use of two or more synonyms in the same clause or stich.
- 1309: d: Taxis: The distribution of a proper adjunct to every subject.
- 1310: d: Hypozeuxis: A sentence in which every clause has its own subject and verb.
- 
- 1401: : Verse: A metrically coherent division of a composition, such as a stich, stanza or entire poem or passage. Due to its vagueness, this term should be avoided.
- 1402: : Stich: A single, complete, coherent, often repeated, metrical unit, consisting of a complete pattern of feet and often corresponding to a line.
- 1403: : Line: An end-stopped unit of a poem or a row of words, often corresponding to a stich, but not necessarily to a pericope.
- 1404: : Stanza (Strophe, Stave): A set of stiches that form one coherent, often repeated metrical pattern, often corresponding to a block.
- 1405: : Block: A set of stiches that form one coherent, often repeated rhyme scheme, often corresponding to a stanza.
- 1406: : Pericope: A set of stiches that form one coherent thought, likely corresponding to a sentence or a paragraph, but not to a passage.
- 1407: : Passage: A set of stiches, or a section of a composition, often separated from other passages by a blank line, seeming to correspond to a paragraph or a piece, but not necessarily corresponding to a pericope. Due to its vagueness, this term should be avoided.

For more literary devices and figures of speech or for more elaborate definitions, with examples, of the devices and figures listed here, refer to the following URLs.

<http://humanities.byu.edu/rhetoric/>

[http://www.tnellen.com/cybereng/lit\\_terms/](http://www.tnellen.com/cybereng/lit_terms/)

*Select Stylistic Devices, Literary Devices and Figures of Speech*

*Urban 16*

<http://www.virtualsalt.com/rhetoric.htm>

<http://www.virtualsalt.com/litterms.htm>

[http://web.cn.edu/kwheeler/lit\\_terms.html](http://web.cn.edu/kwheeler/lit_terms.html)

<http://web.cocc.edu/lisal/literaryterms/index.html>

[http://en.wikipedia.org/wiki/Category:Literary\\_terms](http://en.wikipedia.org/wiki/Category:Literary_terms)

[http://www.ualberta.ca/~dmiall/reading/BEYOND\\_t.htm](http://www.ualberta.ca/~dmiall/reading/BEYOND_t.htm)

<http://www.polyamory.org/~howard/Poetry/feet.html>

<http://www.uleth.ca/edu/currlab/handouts/literarydevices.html>