Literary Terms & Devices in English for Language Arts

English / Khmer

The Literary Terms are only for instruction. Not for ELL Accommodation.
ដំបូងកើត

ការពារការងារអាបេរេស័រសហគមន៍ជាអំពីអេស្រមស់សត្រីនៃ្របៀបការយល់ចំណីព្យាក្សប់ការ:បង្ហាញ
ពាក់កណ្តាលជាមួយនឹងការដក់សេចក្តីខ្ពស់នៃ្របៀបស្តូបីការពារក្នុងការរក្សាស្រមស់សាមញ្ចឹងការឆ្លើយឲ្យការសេចក្តីខ្ពស់នៃ្របៀបស្តូបីការបង្ហាញសេចក្តីខ្ពស់ថែរការ
ការបញ្ជូនអេស្រមស់សាមញ្ចឹងក្នុងការដក់សេចក្តីខ្ពស់នៃ្របៀបស្តូបីការជាមួយនឹងការរក្សាស្រមស់សាមញ្ចឹង។

យើងខ្ញុំសងឃឹមថាអ្នក្រគូនឹងបានទទួល្របេយាជន៍ពីឯកសារេនះក្នុងេពលែដលបេ្រងៀនសិសសក្តីពីនិយមន័យសមរមយចំេពាះពាកយនិងបេច្ចកេទសមួយចំនួនែដលេ្របើក្នុងអកសរសិលប៍ែដលអ្នកនិពន្ធេ្របើេដើមបីែកលំអសំេណររបស់ពួកេគ។ បានទទួលសិសសក្តីចំណីព្យាក្សប់ការពេញដង្ហែរបស់អ្នកអានក្នុងស្រមស់សត្រីក្នុងឆ្នាំប៉ុណ្ណោះ។
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Acronym</strong></td>
<td>ការបង្កើតសារឈ្មោះបេស្អាត ប្រឈមឈ្មោះឈ្មោះតូចពីរប្រភេទ ដើម្បីបង្កើតសារឈ្មោះថ្មី ក៏ដូចជាវិធីបើកឃ្លា ឬសារឈ្មោះដែលឈ្មោះពីរស្មើៗ ដើម្បីបង្កើតសារឈ្មោះថ្មី ។</td>
</tr>
<tr>
<td>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.</td>
<td>ការបង្កើតសារឈ្មោះបេស្អាត ប្រឈមឈ្មោះឈ្មោះតូចពីរប្រភេទ ដើម្បីបង្កើតសារឈ្មោះថ្មី ។ ការបង្កើតឈ្មោះថ្មី ដើម្បីបង្កើតសារឈ្មោះថ្មី ។ ការបង្កើតសារឈ្មោះថ្មី ំ៉ុដើមមកអនុវត្តន៍ប្រឈមឈ្មោះឈ្មោះតូចពីរប្រភេទ ដើម្បីបង្កើតសារឈ្មោះថ្មី ។ ការបង្កើតសារឈ្មោះថ្មី ដើម្បីបង្កើតសារឈ្មោះថ្មី ។</td>
</tr>
<tr>
<td><strong>Example:</strong> ISBN – International Standard Book Number</td>
<td>ការបង្កើតសារឈ្មោះថ្មី ដើម្បីបង្កើតសារឈ្មោះថ្មី ។</td>
</tr>
</tbody>
</table>

| **Allegory** | សចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ 
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. | សចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ 
Allegory គឺជាសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ |
| Example: 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: *Aesop’s Fables* and *Animal Farm*. | សចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ 
|

| **Alliteration** | រឿយៗគឺេគបែន្ថមឲយមានអត្ថរសែបបេភ្លើតេភ្លើនៅក្នុងកំណាពយ ។ 
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. | រឿយៗគឺេគបែន្ថមឲយមានអត្ថរសែបបេភ្លើតេភ្លើនៅក្នុងកំណាពយ ។ 
Alliteration គឺជាហាន់សំណល់ក្នុងកំណាពយ ។ 
Alliteration គឺជាហាន់សំណល់ក្នុងកំណាពយ ។ 
Alliteration គឺជាហាន់សំណល់ក្នុងកំណាពយ ។ 
Alliteration គឺជាហាន់សំណល់ក្នុងកំណាពយ ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ ការសចក្ដីអធិបបោយេដើមែដលមានន័យទូលំទូលាយជាងរបស់ែដលមានសារឈ្មោះថ្មី ។ 
|
| Example: The *Wicked Witch of the West* went her own way. (The “W” sound is highlighted and repeated throughout the sentence.) | រឿយៗគឺេគបែន្ថមឲយមានអត្ថរសែបបេភ្លើតេភ្លើនៅក្នុងកំណាពយ ។ |

---

NYS Statewide Language RBERN
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
</table>
| **Allusion**  
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.  
**Example:** "I do not approve of this *quixotic* idea." Quixotic means unrealistic and impractical derived from Cervantes's *Don Quixote*; a story of a foolish knight and his misadventures. | **Allusion**  
សំណួរសម្រេងពីអកសរសិលប៍ដាយរបើអ្នកនិពន្ធ្រតូវបេញ្ចញជីវត្សរាល់ប្រយោជិតរបស់អ្នកនិពន្ធធរបើមិនមានសំណួរសម្រេងបេញ្ចញដើម្បីស្វែងយល់អត្ថន័យរបស់អ្នកនិពន្ធ។  
**Example:** "I do not approve of this *quixotic* idea." Quixotic means unrealistic and impractical derived from Cervantes's *Don Quixote*; a story of a foolish knight and his misadventures. |
| **Amplification**  
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.  
**Example:** 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. | **Amplification**  
កាបរិយាយេសចក្តី  
Amplification ដាក់ពាកយចួលេ្រជៀតែ្រជក អ្នកនិពន្ធ្រតូវបេញ្ចញបេយាគ របស់អ្នកនិពន្ធនិងបេយាគគឺអាចបេញ្ចញអត្ថន័យគឺដើម្បីចូលេ្រជកនិងបេង្កើនការយល់ដឹង ។  
**Example:** 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. |
| **Anagram**  
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.  
**Example:** 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. | **Anagram**  
វចនវិបលា  
Anagrams ដាក់ពាកយចួលេ្រជៀតែ្រជក សម្រាប់អ្នកនិពន្ធ្រតូវបេញ្ចញពាកយចួលេ្រជៀតែ្រជក  
**Example:** 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. |
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
</table>
| **Analogy**<br>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. | **មូលដ្ឋានសិទ្ធិ**<br>មូលដ្ឋានសិទ្ធិគឺជាវិធីមួយដ៏អាចរៀបចំបានក្នុងការបង្កនូវទំនាក់ទំនងពីភាព្រសេដៀងគាន់រវាងទស្សនៈឬគំនិតពីរ។ វិធីសាស្ត្រ analogy វាជួយឲយេយើងអាចបងាញបាននូវគំនិតថ្មីេដាយការប្លង់ៃនគំនិតចាស់យកមកែមូលដ្ឋានស្រមាប់ការយល់។ ជាមួយនឹងការភា្ប់គាន់រវាងទស្សនៈទាំងពីរនាំឲយេយើងអាចបេង្កើតការយល់អំពីទស្សនៈថ្មីតាមវិធីងាយៗេហើយខ្លី។

**Example:** In the same way as one cannot have a rainbow without rain, one cannot achieve success and riches without hard work. | | |
| **Anastrophe**<br>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. | **ការ្រតួទូលំដាប់លំេដាយស៊្រស្ត**<br>ការ្រតួទូលំដាប់លំេដាយស៊្រស្តគឺជាវិធីមួយក្នុងអកសរស៊្រស្តែដលលំដាប់លំេដាយរបស់នាមនិងគុណនាមេនៅក្នុង្របេយាគែតមួយ៖ប្តូរកែន្លងគំនិត្រតូវសរេសរបនា្រតូវផា្ស់ពីមុខនាម។ គុណនាម្រតូវសរេសរបនា្រតូវសរេសរបនាឲយពីនាមវិញ។ ការប្តូរលំដាប់លំេដាយពាកយេនះវាបេង្កើតឲយមានឥទ្ធិពលើយុត្តិេទៅនឹងសំណាក់ការេរៀបរាប់។

**Example:** He spoke of times past and future, and dreamt of things to be. | | |
| **Anecdote**<br>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. | **្របេយាគខ្លីៗែដលមិនែមនជាការ្របឌិត**<br>្របេយាគខ្លីៗែដលមិនែមនជាការនិយាយេរៀបរាប់ខ្លីៗេដាយផា្រឿងឬយេមេនេនៅក្នុង្របេយាគែតមួយ។ ជាធម្មតថ្មីេនៅក្នុងជីវិតរបស់អ្នកនិយាយេនិយាយេកែន្លងពីមុខនាមសាច់េរឿង។ ្រគូែតងនិយាយេរឿងពិតខ្លីៗអំពីជនលបីលបោញឲយសិសសរបស់ខ្លួនសាíប់។ សាច់េរឿងខ្លីៗែនៅមិនចាំបាច់ែតជាការេធ្វើឲយមានបរិយាកាសរីករាយេឡើយ។

**Example:** 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.” | |
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
</table>
| **Antagonist**  
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.  

**Example:** 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. *Doctor Faustus* by Christopher Marlowe and *Hamlet* by William Shakespeare. |
| **Antagonist**  
ប្លែមប្រឆាំង  
ប្លែមប្រឆាំងគឺជាមួយមូលនិធីមូលនិធីដែលមានទំេនារ្របឆាំងជាមួយមូលនិធី (មូលនិធី) ប្លែមប្រឆាំងជាមួយមូលនិធីដែលមានទំនាក់ទំនងផ្សេងៗ ។  

**Example:**  

**Anthropomorphism**  
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.  

**Example:** 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. |
| **Anthropomorphism**  
ភាពដូចមនុសស  
ភាពដូចមនុសសគឺជាពាកយ៍ដូចមនុសសម្ដេចដូចមនុសស។  

**Example:**  

**Antithesis**  
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.  

**Example:** 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.
**Aphorism**

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.

**Example:** Upon seeing the shoddy work done by the employee, the boss told him to “either shape up or ship out”.

**Archetype**

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.

**Example:** Shakespeare’s *Romeo and Juliet* are an archetype of star-crossed lovers; a couple joined by love, separated by cruel circumstance, and doomed by fate.

**Assonance**

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.

**Example:** “A long song.” The “o” sound is repeated in the last two words of the sentence.
**Asyndeton**

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.

**Example**
Read, Write, Learn.
Watch, Absorb, Understand.
Reduce, Reuse, Recycle.

**Authorial Intrusion**

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.

**Example:** 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 *Oliver Twist* by Charles Dickens.

**Bildungsroman**

*Bildungsroman* 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.

**Example:** Scarlet O’Hara in *Gone With the Wind* by Margaret Mitchell experiences immense personal growth as she learns the value of friends and hard work under duress, without compromising her own dreams.
<table>
<thead>
<tr>
<th>Literary Term</th>
<th>English</th>
<th>Khmer</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cacophony</td>
<td>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.</td>
<td>ការប្រអាយលំអៀងមិនសុីគាចក្រោយបានក្នុងអកសរសាត់ដែលមានសេម្លងមិនសុីនិងមិនចូលគាច។ ពាកយទាំងនេះមានសេម្លងមិនសុីនិងមិនចូលគាចដូចជាការបង្កឲយបរិយាកាសរំខាននិងការមិនអាចទទួលយកបាន។</td>
</tr>
</tbody>
</table>

**Example:** His fingers rapped and pounded the door, and his foot thumped against the yellowing wood.

| Caesura            | 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. | ការបំណងក្នុងការអានធម្មតាជាទ្រមង់ៃនការែដាយមួយ ដែលមានភាពប្រែបន្តិចជាបនាស់ដ្ឋាន ដើម្បីបង្កើតការែដាយប្រែបន្តិចមួយ ដែលមានភាពមួយប្រែបន្តិចជាអនាគត។ |

**Example:** Against the envy of less happier lands, this blessed plot, this earth, this realm, this England. *Richard II*, Shakespeare

| Characterization   | 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. | ការ្របាប់ចរិកលក្ខណៈរបស់តួអង្គ នោះអ្នកនិពន្ធបងាៈញអំពី ចរិកលក្ខណៈរបស់តួអង្គ នោះអ្នកនិពន្ធអាចេរៀបរាប់េដាយផាងលួយ ឬេដាយ្របំណងំនោះ ឬអាច្របាប់តាមសកម្មភាពគំនិតនិងការនិយាយស្តីរបស់តួអង្គ។ |

**Example:** "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 *To Kill a Mockingbird* 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.

| Chiasmus           | Chiasmus a figure of speech containing two phrases that are parallel but inverted to each other. | ការប្រអាយលំដាប់លំអៀងែដែលមានភាពប្រអាយលំដាប់លំអៀងមិនសេដី។  Chiasmus គឺជាការនិយាយែដលមានអំពីរឃាចំេណីប៉េរសបគាច មានភាពប្រអាយលំដាប់លំអៀងមិនសេដី។ |

**Example:** You can take the patriot out of the country but you cannot take the country out of the patriot.
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Circumlocution</strong>&lt;br&gt;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.</td>
<td><strong>ការពងា÷ង</strong>&lt;br&gt;ការពងា÷ងគឺជារេបៀបៃនការសរេសរែដលអ្នកនិពន្ធការពិតឬទសសនៈក្នុងេគាលបំណងបងាøញែដលនិយាយហួសការពិតនិងជា្របេយាលមិនអាចបងាøញតាមការសរេសរ្របេយាលខ្លីនិងងាយ្រសួលមួយ។</td>
</tr>
<tr>
<td><strong>LITERARY TERMS &amp; DEVICES IN ENGLISH FOR LANGUAGE ARTS</strong></td>
<td></td>
</tr>
<tr>
<td>----------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>ENGLISH</strong></td>
<td><strong>KHMER</strong></td>
</tr>
</tbody>
</table>
| **Connotation**  
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.  
**Example:** “And once again, the autumn leaves were falling.” This phrase uses “autumn” to signify that something is coming to an end. | **Connotation**  
ការកាមកាតូសៅរបស់ពាកយ  
Connotations ធ្វើឲយពាកយេពចន៍របស់មនុសស  
មានពាកយមួយចំនួនធំ  
វាបង្កឲយមាននូវេវទនារម្មណ៍  
ឬអារម្មណ៍េនៅក្នុងខ្លួនរបស់អ្នកអាន ។  
**Example:** “And once again, the autumn leaves were falling.” This phrase uses “autumn” to signify that something is coming to an end. |
| **Consonance**  
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.  
**Example:** He struck a streak of stunted luck. | **Consonance**  
សូរផសំ  
Consonance គឺសំេដៅការេ្របើសូរែដលបានតេ្រមៀបគា្េនៅក្នុង្របេយាគឬឃាចេ។  
ភាពសារេឡើងវិញនូវសូរជាធម្មតាការេ្របើសូរសារេឡើងវិញបេង្កើតេឡើងេដាយសូរ្រសៈ ។  
(ពាកយចួនែដលមាន្រសៈែតមួយ) ខ្លែដលជាការេ្របើសូរសារេឡើងវិញបេង្កើតេឡើងេដាយសូរ្រសៈ ។  
**Example:** He struck a streak of stunted luck. |
| **Denotation**  
Denotation refers to the use of the dictionary definition or literal meaning of a word.  
**Example:** “They built a house.”  
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. | **Denotation**  
ន័យ្រតង់  
Denotation ដូចឲយពាកយេដាយមានអត្ថន័យទៅតាមវចនានុ្រកម ឬទៅតាមន័យ្រតង់របស់វា ។  
**Example:** “They built a house.”  
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. |
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
</table>
| **Deus ex Machina**  
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. | **Deus ex Machina**  
ដំេណើរេរឿងែដលមិនល្អសម្រាប់ការបងាøញក្នុងសាច់េរឿងនិងការទិេតៀនេនៅក្នុងអកសរសា្រស្តមិន្រតូវយកមកបងាøញក្នុងសាច់េរឿងនិងេដាះ្រសាយទំនាស់។  
បេច្ចកេទស Deus ex Machina  
គឺមិន្រតូវបានេគែណនាំឲយេ្របើេឡើយ  
ដំេណើរេរឿងែដលមិនល្អៀសកែងថា Deus ex Machina  
ខីយយីកេស្វមើសៃនការេ្របើពាកយេពចន៍។  
Diction  
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. | **Diction**  
ការេរីសេរៀបេរៀងពាកយ  
Diction គឺជារេបៀបសរេសរឬការេ្របើពាកយេពចន៍ផសងមួយេទៀតចំេពាះការសរេសររបស់អ្នកនិពន្ធ។  
Diction គឺមិនែមនស្រមាប់ែតជេ្រមើសៃនការេ្របើពាកយេពចន៍របស់អ្នកនិពន្ធទៅមើសៃនការេ្របើពាកយេពចន៍។  
Diction ជាទូេទៅ្រតូវបានេគវាយតៃម្លេដាយេយាងេទៅតាមបទដាëនជាទូេទៅ  
ៃនការសរេសរនិងការនិយាយែដលសមរមយ  
វាក៏្រតូវបានេគចាត់ទុកថាវាជាចំណុចគួរកត់សំគាល់ចំេពាះគុ  
ណភាពៃនការសរេសរ។  
វាក៏្រតូវបានេគចាត់ទុកផងែដរថាជាការេ្រជើសេរីសពាកយឬឃាöណាមួយស្រមាប់ែតជេ្រមើសៃនការេ្របើពាកយេពចន៍របស់អ្នកនិពន្ធ។  
Diction មានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពចន៍ដូចជាពាកយថាមួយ  
ដែលមានទំនិញបីឲយេទៅមកទៅនូវការេ្របើពាកយេពច

**Example:** In *Lord of the Flies* 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.

**Example:** 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.
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
</table>
| **Doppelganger**  
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. | **Doppelganger ដែលមានបានឡើងត្រូវការប្រឈមប្រាក់ផ្សេងទៀតជាអ្នកមុខភ្លឺដូចគ្នា ដែលមានការនាំ៣៉ែេនឹងមនុសសរូបរាងមុខមាត់ដូចគ្នា។ Doppelgangersក្រោមឃ្លាយយោងតាមរូបរាងមាត់ដូចគ្នា និងមិនមានគុណភាពប្រសិទ្ធភាពជាមួយផ្សេងទៀត។**  
**Example:** 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 Hamlet that revolves around the theme of revenge.  
**Ekphrastic**  
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.  
**Ekphrastic**  
**Example:** A photograph of an empty landscape could transmit images of desolation, abandonment and great loss.  
**Epilogue**  
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.  
**Epilogue**  
**Example:** In a remarkable moment at the end of The Tempest, 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.
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Epithet</strong>&lt;br&gt;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.</td>
<td><strong>Epithet</strong> បង្កើតវាកស្មាន់&lt;br&gt;របស់កម្មវិធី បង្កើតវាកស្មាន់់ ប្រើប្រាស់ដើម្បីបែន្ថមឲយេឃើញពិេសសជាលក្ខណៈៃនេឈា់។ ពាកយនិងឃា្របើេក្នុងការេរៀបរាប់ទាំងអស់េនះគឺេគអាចយកវាេទៅេ្របើេដើមបីបេង្កើនចំណាប់អារម្មណ៍ៃនមនុសសពិតនិងមនុសសែដលេគ្របឌិតេទវភាពទីកែន្លងនិងរបស់។</td>
</tr>
</tbody>
</table>

**Example:** “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. 

| **Essay**<br>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.” | **Essay** ការែតងេសចក្តី<br>អ្នកសរេសរែតងេសចក្តីដ៏លបីលបោញជាជនជាតិអង់េគ្លសAldous Huxley បានឲយនិយមន័យចំេពាះពាកយessaysថា“ជាបេច្ចកេទសអកសរសា្រស្តស្រមាប់និយាយពីអ្វីះេស្ទើរ្រគប់យា៉ងដំណើរការក្នុងស្តុកស្តែតិចតួចសម្រាប់របស់វា។ |

**Example:** “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 buba, 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.”

*The Sacred Grove of Oshogbo* by Jeffrey Tayler. 

| **Euphemism**<br>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. | **Euphemism** ការេ្របៀបេធៀបតិចតួច<br>ពាកយeuphemismគឺេគេ្របើស្រមាប់ការេ្របៀបេធៀបតិចតួចឬការេ្របៀបេធៀបក្នុងលក្ខណៈ្រសាលៗដែលសន្ទនាការយូប់ព្រោះការេ្របៀបេធៀបក្នុងអាចជំនួសឲយការេ្របៀបេធៀបេទៅតាមសាîនភាពេដើមរបស់វា។ សិលប៍វិធីេនះជួនកាល្រតូវេគៃច្នេ្របើេដើមបីបង្កឲយមានការពណ៌នាេលើសការពិតឬការសរេសរែបបចំអក។ |

**Example:** When a person dies, people will say “he/she passed away”.

NYS Statewide Language RBERN
### Fable
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.

**Example:** A passage from *The Fox and the Crow* from Aesop’s Fables:

"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....""

### Faulty Parallelism
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.

**Example:** Parallelism: She likes to talk but not to listen. Faulty Parallelism: She likes talking but not to listen.
### Flashback

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.

**Example:** In *Wuthering Heights* 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.

### Foil

A foil is another character in a story who contrasts with the main character, usually to highlight one of their attributes.

**Example:** In the popular book series, *Harry Potter*, 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.

### Foreshadowing

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.

**Example:** “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.
<table>
<thead>
<tr>
<th>Genre</th>
<th>Genre</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>ប្រទេសប្រជាជនីដែលការ់</td>
</tr>
</tbody>
</table>

**Example:** Genre includes works such as comedy, folktales, romance, horror, tragedy, adventure, suspense, science fiction, novels, historical novel, short story, and more.

<table>
<thead>
<tr>
<th>Hubris</th>
<th>Hubris</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>ការេជឿជាក់េលើខ្លួនឯង្រជុល</td>
</tr>
</tbody>
</table>

**Example:** In *Macbeth* 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.

<table>
<thead>
<tr>
<th>Hyperbaton</th>
<th>Hyperbaton</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>ការប្តូរលំដាប់លំេដាយពាកយ</td>
</tr>
</tbody>
</table>

**Example:** "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".
## Hyperbole

*ENGLISH*

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.

*Example:* "I'm so sleepy I might fall asleep standing here."

---

## Imagery

*ENGLISH*

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.

*Example:* 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.

---

## Internal Rhyme

*ENGLISH*

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.

*Example:* The line from the famed poem *Ancient Mariner,* "We were the first that ever burst."
<table>
<thead>
<tr>
<th><strong>Inversion</strong></th>
<th><strong>Inversion</strong></th>
<th><strong>Example:</strong> In <em>Paradise Lost</em>, Milton wrote: &quot;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...&quot;</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>Inversion ឈើសេដថេន់េ្របើពាកយ ទីកែន្លង ការប្តូរទីតាំងពាកយ ក្នុងេគាលបំណង បេង្កើតការសង្កត់េសចក្តី ដាយសាវាអាចជួយក្នុងការេរៀបចំកំណាពយក្នុងរូបរាងែដលេធ្វើឲយអ្នកអានចាប់អារម្មណ៍គឺមិន្រតឹមែតចាប់អារម្មណ៍អំពីខ្លឹមសារែតក៏ចាប់អារម្មណ៍ចំេពាះរូបរាង សម្ព័ន្ធពិេសស។</td>
<td></td>
</tr>
</tbody>
</table>
| **Irony** | **Irony** | **Example:** Sentence: “Oh! What fine luck I have!” 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.

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.

Irony គឺសំដៅលើការែកៃច្នក្នុងការេ្របើពាកយែដលការេធ្វើែបបេនះនាំឲយអត្ថន័យរបស់្របេយាគឬពាកយខុសពីភាពេដើម (ខុសពីន័យ្រតង់)។ ជាញឹកញាប់ irony គឺ្រតូវបានេគេ្របើស្រមាប់បǽèក់ពីន័យផ្ទុយតាមន័យេដើមរបស់្របេយាគឬពាកយ។ អត្ថន័យសុីជេ្រមៅជា្រសទាប់សំខាន់ពិត្របាកដគឺមិន្រតូវបានបងាøញេដាយពាកយខ្លួនវាេឡើយគឺវាបងាøញអត្ថន័យេទៅតាមេហតុការណ៍និងបរិបទែដលេយើងយកវាេទៅេ្របើ។ |
| **Juxtaposition** | **Juxtaposition** | **Example:** In *Paradise Lost*, 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.

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.

Juxtaposition គឺេនៅេពលែដលអ្នកនិពន្ធយកមនុសសទសសនៈទីកែន្លងគំនិតឬៃផ្ទេរឿងមកដាក់ឲយ្រសបគាñ។ េគាលបំណង juxtaposing គឺការយករបស់ពីរែដលពាក់ព័ន្ធគាñេដាយផាïល់ឬេដាយ្របេយាលឲយមកេនៅជិតគាñេដើមបីបងាøញអំពីភាពផ្ទុយគាñ។ បេច្ចកេទសអកសរសិលប៍មួយេនៅេពលែដលជាធម្មតាេគេ្របើវាស្រមាប់ទាញឲយេឃើញចបោស់នូវចរិកលក្ខណៈបេង្កើតការថប់បារម្ភឬជួយបេញ្ចញេវាហាសា្រស្ត។ |

**Example:** In *Paradise Lost*, Milton 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.
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
</table>
| **Litotes**  
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. | **Litotes ៖**  
ការនិយាយមិនអស់េសចក្តីេដាយយក្របេយាគវិជ្ជមានមកនិយាយមិនអស់េសចក្តីៃន្របេយាគវិជ្ជមាន ។ ដូច្នេះ Litotes ជាទំហំពីប្រធានបទធន៍ដើមឈើនការុះនៃវិជ្ជមានអនុសាសន៍ មើលបានពីការេរៀបរាប់ែបបអវិជ្ជមាន ។ ណាមួយបាន្រតូវបាន្របើពាកយខុសេដាយយកពាកយែដលមានសូរ្រសេដៀងមកជំនួស ។ ដូច្នេះនៅក្នុងការេដើមបីឲយអ្នកនិយាយកំពុងមានភាពរំេភើប វេង្វងមិនដឹងខ្លួនឬភាន់ភាំង ហើយជាលទ្ធផលនាំឲយមិនអាចនិយាយបាន្រតឹម្រតូវ ។ គន្លឹះក្នុងការេដើមបី ដំណោះឲយចង់េសើច។  
Example: Common examples: “I'm not feeling bad,” or “he's definitely not a rocket scientist.”  
The actual meanings are: “I am feeling well,” and “he is not smart.” |

| **Malapropism**  
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. | **Malapropism ៖**  
ការមជ្ជីយបានលេូកពាកយខុសេដាយយកពាកយែដលមានសូរ្រសេដៀងប្រឡាល់ពាកយខុសេដាយปួរ។ ដូច្នេះ Malapropism ប្រផួលបានពាកយខុសឲឆ្លង ដូច្នេះមានសាំងនូ្លោះមកជំនួស ដូច្នេះនៅក្នុងការេដើមបីឲយអ្នកនិយាយកំពុងមានភាពរំេភើប វេង្វងមិនដឹងខ្លួនឬភាន់ភាំង ហើយជាលទ្ធផលនាំឲយមិនអាចនិយាយបាន្រតឹម្រតូវ ។ គន្លឹះក្នុងការេដើមបី ដំណោះឲយចង់េសើច។  
Example: In the play Much Ado About Nothing, playwright William Shakespeare’s character Dogberry says, “Our watch, sir, have indeed comprehended two auspicious persons.” Instead, what the character means to say is “Our watch, sir, have indeed apprehended two suspicious persons.” |
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Metaphor</strong>&lt;br&gt;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).&lt;br&gt;&lt;br&gt;Example: “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.</td>
<td><strong>Metaphor</strong>&lt;br&gt;តាមរូបភាពមួយ&lt;br&gt;Metaphor គឺសំេដៅលើអត្ថន័យឬអត្តសារស្ថិតឱ្យយកចំណាត់ថ្នាក់អ្វីមួយ&lt;br&gt;ដើម្បីត្រាស់ប្រាស់ការផ្លាស់ប្តូរអត្ថន័យ។&lt;br&gt;Example: “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.</td>
</tr>
<tr>
<td><strong>Metonymy</strong>&lt;br&gt;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.&lt;br&gt;&lt;br&gt;Example: When we use the name &quot;Washington, D.C.&quot; 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 &quot;Washington D.C.&quot; is a metonymy for the government of the United States.</td>
<td><strong>Metonymy</strong>&lt;br&gt;ការជំនួសៗ&lt;br&gt;Metonymy គឺសំេដៅលើទមាញមិនេ្របើពាកយធម្មតាស្រមាប់េហៅេឈាៗន្បែតជាជំនួសមកវិញ&lt;br&gt;គឺប្រឈាយសំេដៅេនាះេដាយការេ្របើពាកយេផសង&lt;br&gt;យា៉ងជាមួយវា&lt;br&gt;Example: When we use the name &quot;Washington, D.C.&quot; 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 &quot;Washington D.C.&quot; is a metonymy for the government of the United States.</td>
</tr>
<tr>
<td><strong>ENGLISH</strong></td>
<td><strong>KHMER</strong></td>
</tr>
<tr>
<td>----------------</td>
<td>-----------</td>
</tr>
</tbody>
</table>
| **Mood**  
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.  
*Example:* In *Love Story* 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. | **ឃ្លារជាត្រ**  
*ឃ្លារជាត្រ* នឹងសំដួលការងាររបស់អ្នកនិពន្ធនាំឱ្យសរសិលប៍ដ៏សំណុំ ឬជាការស្ថិតិការេរឿងជាក់លាក់ ឬជាការស្ថិតិការេរឿងធំដ៏ស្រស់។ ជាទូទៅ ឃ្លារជាត្រំេពៅលើការែស្តងេចញនូវរឿងនិងអារម្មណ៍របស់អ្នកនិពន្ធចំេពាះអ្វីែដលខ្លួនេរៀបរាប់ ឬសារេឡើងវិញនូវចរិកលក្ខណៈ ឬបរិយាកាសជាក់លាក់។ សណា្ឋនចុងេ្រកាយៃនេ្ំរួមឱ្យបានគឺជាអ្វីែដលរំឭចនប់េតឿនការេឆ្លើយតបយា៉ងសមរមយពីអ្នកអាន។  
*Example:* 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. |
| **Motif**  
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.  
*Example:* 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. | **េសចក្តីសំខាន់**  
*េសចក្តីសំខាន់* គឺជាធាតុ ជា្របធានបទ ជាគំនិត ឬជាទសសនៈណាមួយែដលជានិច្ចកាល ្រតូវបានបងាøញេនៅទូទាំងសាច់េរឿង។ ការេ្របើ motif គឺសំដួលការែស្តងេចញនូវសារេឡើងវិញនូវៃផ្ទេរឿងជាក់លាក់។ Motif គឺជាអ្វីែដលងាយកត់សំគាល់ េហើយវាេដើរតួនាទីយា៉ងសំខាន់ក្នុងការកំណត់បាននូវលក្ខណៈៃនេរឿង សាîនភាពៃនេហតុការណ៍ និងជា្រគឹះៃនសាច់េរឿង ។  
*Example:* 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. |
### Narrative

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.

**Example:** *Animal Farm* 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.

### Negative Capability

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 specialty to a concept.

**Example:** The best reference of the use of negative capability in literature would be of Keats’ own works, especially poems such as *Ode on a Grecian Urn* and *Ode to a Nightingale.*
### English

<table>
<thead>
<tr>
<th><strong>Nemesis</strong></th>
<th><strong>Nemesis</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>តម្រូវបានធ្វើដោយ nemes ឬ យុត្តធម៌កវី ការេ្របើ nemes គឺសំេដៅេលើសាîនភាពមួយៃនយុត្តធម៌កវី បំផុតហើយតួអង្គអវិជ្ជមាន្រតូវទទួលេទាស។ អាមេនះមានតួអង្គខុសៗគាñែតចំេពាះការដាក់េទាសទណì្របកបេដាយយុត្តធម៌បំផុត។ 例: In the popular book series <em>Harry Potter</em>, the protagonist Harry Potter is the nemesis of the evil Lord Voldemort.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Novel</strong></th>
<th><strong>Novel</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>ពាកយថា novel គឺសំេដៅេលើអកសរសិលប៍ជាេ្រចើន្របេភទដោយមានលក្ខណៈរួមដូចគាñែតចំេពាះការសរេសរបនាöយជាពាកយរាយែបប្របឌិត។ ជាការពណ៌នាែបបបនាöយ novel មានភាពខុសពីេរឿងខ្លី Novels ការរឿងខ្លី (novelette) ឬ និទាន់ (novella) ។ ភាពពិេសសរបស់វាគឺមានតួអង្គខុសៗគាñែតចំេពាះរឿងខ្លី តួអង្គស្មុគសាõញេ្រចើន និងមូលេហតុេ្រចើនជាងេរឿងខ្លី និងមានលក្ខណៈផ្ចង់េ្រចើនជាង។ 例: <em>To Kill a Mockingbird</em> by Harper Lee</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Onomatopoeia</strong></th>
<th><strong>Onomatopoeia</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>សំេដៅេលើពាកយនានាែដលសូររបស់វាមានភាព្រសេដៀងេទៅនឹងសូរអ្វីែដលបǽèក់េឈាõះរបស់ខ្លួន។ មួយវិញេទៀតវាសំេដៅេលើសូរពាកយែដលសូររបស់វា មានភាព្រសេដៀងេទៅនឹងសូរពិតនូវអ្វីែដលខ្លួនជាអ្នកតំណាង។ 例: 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.</td>
</tr>
<tr>
<td>ENGLISH</td>
<td>KHMER</td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>-----------------------------------------------------------------------</td>
</tr>
<tr>
<td><strong>Oxymoron</strong>&lt;br&gt;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.</td>
<td><strong>ការនិយាយផ្ទុយ</strong>&lt;br&gt;ការនិយាយផ្ទុយជាពាកយអកសរសិលប៍ែដលអនុǽ Jensen អ្នកនិពន្ធយកមកមានលក្ខណៈែដលបេង្កើតបានជាអត្ថន័យែដលមានលក្ខណៈចំេពាះការពិត និងែស្វងរក្រសទាប់េផសងៗៃននិឃណ្កសា្រស្តក្នុងេពលកំពុងែតសរេសរ។</td>
</tr>
<tr>
<td><strong>Example:</strong> 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.</td>
<td><strong>例:</strong> បងប្រះយើងែដលកាន់ែតសុីជេ្រមៅចំេពាះការពិត និងែស្វងរក្រសទាប់េផសងៗៃននិឃណ្កសា្រស្តក្នុងេពលកំពុងែតសរេសរ។</td>
</tr>
<tr>
<td><strong>Paradox</strong>&lt;br&gt;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.</td>
<td><strong>ការេ្របើទសសនៈែដល្របឆាំងគាេួលភាពពិតក្នុងក្រមិតមួយចំនួន។ លក្ខណៈពិេសសៃន paradox គឺស្ថិតឲយការពិតែដលថាែតបានេគយលើកមកបងាøញេឡើយេបើេយើងអានែតបន្តួចបន្តួច ែតេនៅេពលេយើងេមើលេឃើញពន្លឺវាផ្តល់ឲយេយើងនូវការយល់មួយែដលគួរឲយភាéក់េផ្អើល។</strong></td>
</tr>
<tr>
<td><strong>Example:</strong> Wise fool; bitter sweet; a rich man is no richer than a poor man.</td>
<td><strong>例:</strong> ងារឹយនែតបានេគយលើកមកបងាøញេឡើយេបើេយើងអានែតបន្តួចបន្តួច ែតេនៅេពលេយើងេមើលេឃើញពន្លឺវាផ្តល់ឲយេយើងនូវការយល់មួយែដលគួរឲយភាéក់េផ្អើល។</td>
</tr>
<tr>
<td><strong>Pathetic Fallacy</strong>&lt;br&gt;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.</td>
<td>**សំេដៅេពលេយើងែដល្របឆាំងគាេួលភាពពិតក្នុងក្រមិតមួយចំនួន។ លក្ខណៈពិេសសៃន Pathetic fallacy គឺជាបេច្ចកេទសអកសរសិលប៍ែដលអ្នកនិពន្ធេរៀបរាប់អារម្មណ៍របស់តួអង្គមនុសសមួយឬេ្រចើននាក់ែតេនៅក្នុងតួអង្គមិនែមនជាមនុសសឬអព្ភូតេហតុ។ វាជា្របេភទៃនការេធ្វើបដិរូបកម្ម េហើយ្រតូវបានេគយលើកមកបងាøញេឡើយេបើេយើងអានែតបន្តួចបន្តួច ែតេនៅេពលេយើងេមើលេឃើញពន្លឺវាផ្តល់ឲយេយើងនូវការយល់មួយែដលគួរឲយភាéក់េផ្អើល។</td>
</tr>
<tr>
<td><strong>Example:</strong> The softly whistling teapot informed him it was time for breakfast.</td>
<td><strong>例:</strong> ងារឹយនែតបានេគយលើកមកបងាøញេឡើយេបើេយើងអានែតបន្តួចបន្តួច ែតេនៅេពលេយើងេមើលេឃើញពន្លឺវាផ្តល់ឲយេយើងនូវការយល់មួយែដលគួរឲយភាéក់េផ្អើល។</td>
</tr>
<tr>
<td>ENGLISH</td>
<td>KHMER</td>
</tr>
<tr>
<td>---------</td>
<td>-------</td>
</tr>
<tr>
<td><strong>Periodic Structure</strong>&lt;br&gt;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.</td>
<td><strong>周期性结构</strong>&lt;br&gt;周期性结构指的是句子成分，例如主要从句和/或其谓语，有意被延迟并放在末尾而不是在它们的常规位置的开头。在这种放置中，句子的核心含义直到读者读到末尾时才变得清晰。虽然第一眼确实令人困惑，但这种周期性结构为句子增添了一种戏剧性的魅力，并且在诗歌中被广泛使用。</td>
</tr>
</tbody>
</table>

**Example:** 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."  |

| **Periphrasis**<br>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. | **修辞化**<br>修辞化指的是使用过多的语言和多余的词汇来传达一个意思，这个意思本来可以用更少的词和更直接的方式传达。修辞化可用于装饰句子，创造更大的效果，绕圈子，以及将注意力从信息的核心移开。 |

**Example:** 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”. |

| **Personification**<br>Personification refers to the practice of attaching human traits and characteristics with inanimate objects, phenomena and animals. | **拟人化**<br>拟人化指的是将人类特质和特征附着到无生命的物体、现象和动物身上。 |

**Example:** “The raging winds;” “the wise owl,” “the warm and comforting fire” |
**Plot**
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.

**Example:** Many romantic movies follow a similar and simple plot: Boy meets girl, boy loses girl, boy wins girl back in the end.

---

**Point of View**
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.

**Example:** In the popular *Lord of the Rings* by J.R.R. Tolkien 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, *Princess Diaries*, by Meg Cabot, the story is told in the first person, by the protagonist herself.
## Polysyndeton

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.

**Example:** Saying "here and there and everywhere" instead of simply adding "here, there and everywhere."

## Prologue

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.

**Example:** "The origin of this story is..."  
"It all began one day when..."

## Puns

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.

**Example:** She had a photographic memory but never developed it.
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
</table>
| **Rhyme Scheme**  
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.  

**Example:**  
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) |

| **Rhyme Scheme**  
Rhyme scheme  
គឺជាវិធីៃនការេ្របើពាកយចួនែដលដាក់េនៅខាងចុងៃនបនាïត់  
បន់ពាកយរាយ  
ឬពាកយកាពយ ។  
Rhyme scheme  
គឺសំេដៅេលើលំដាប់លំេដាយ ។  
បើយើងនិយាយពីពាកយចុងចួនេផសងេទៀត  
គឺវាមានលំនាំចុងចួនជាលក្ខណៈ"ក-ខ-ក-ខ"  
គឺជាពាកយចុងចួនស្រមាប់បនាïត់ទី 1 និងទី 3  
និង "ខ" គឺជាពាកយចុងចួនពីបនាïត់ទីមួយ  
ដែលក្នុងបនាïត់ទី 2 និងទី 4 ។ |

| **Rhythm and Rhyme**  
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.  

**Example**  
"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."

| **Rhythm and Rhyme**  
Rhythm and rhyme  
គឺសំេដៅេលើគំរូៃនពាកយចុងចួន  
ដែលបេង្កើតេឡើងនៅក្នុងសំេណរពាកយរាយ  
និងពាកយកាពយ  
ការបេង្កើតសូរត្រន្តី  
គំរូរបស់វា  
ែត្រូវបានេយេបានលទ្ធផលល្អចំេពាះខ្លឹមសារ ។  

| **Satire**  
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.  

**Example:**  
In *The Importance of Being Earnest* 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.
<table>
<thead>
<tr>
<th><strong>Setting</strong></th>
<th><strong>Setting</strong> ការេរៀបចំឆាក</th>
</tr>
</thead>
<tbody>
<tr>
<td>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.</td>
<td>Setting គឺ្រតូវេគេ្របើេដើមបីកំណត់រកនិងេរៀបចំេពលេវលា ទីកែន្លង និងបរិយាកាសៃន្រពឹត្តិការណ៍ក្នុងសាច់េរឿង។ ជាមូលដាëន្រគឹះ វាជួយេយើងក្នុងការេរៀបចំទីកែន្លង និងេពលេវលា ្រពមទាំងបរិយាកាសែដលសាច់េរឿងេកើតេឡើង។</td>
</tr>
</tbody>
</table>

**Example:** In the first installment of the *Harry Potter* 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.

<table>
<thead>
<tr>
<th><strong>Simile</strong></th>
<th><strong>Simile</strong> ៖ ពាកយេ្របៀបេធៀប</th>
</tr>
</thead>
<tbody>
<tr>
<td>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”.</td>
<td>Similes គឺសំេដៅេលើការបងាøញភាព្រសបគាñ ឬការេ្របៀបេធៀបរវាងរបស់មនុសសភាវរស់ទីកែន្លង និងទសសនៈពីរែដលមិនទាក់ទងគាñនិងមិន្រសេដៀងគាñ។ េដាយការេ្របើ similes គឺនាំឲយេយើងអាចភាèប់ន័យនិងការយល់េទៅនឹង្របេយាគដូចពីរែដលស្រស់។ អ្នកអានអាចយល់បានកាន់ែត្របេសើរនូវមេនាសេញ្ចតនារបស់អ្នកនិពន្ធែដលចង់បងាøញ។ Similes គឺបានគូសចំណាំេដាយការ្របពាកយ “as, such as, or like”។</td>
</tr>
</tbody>
</table>

**Example:** “In the eastern sky there was a yellow patch like a rug laid for the feet of the coming sun . . .” *The Red Badge of Courage* by Stephen Crane
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Sonnet</strong></td>
<td><strong>កវីនិពន្ធមាន១៤បាទ</strong></td>
</tr>
<tr>
<td>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 &quot;volta&quot; 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.</td>
<td>ក្នុងកំណាពយ sonnet មាន 14 បនាïត់ បង្កើតដោយមានប្រយោគមាន១០ពយោង្គ។ វាមានភាពចុងចួនតាមលំដាប់លំេដាយ (rhyme scheme) និង &quot;volta&quot; បង្កើតដោយមានថ្មីករជាក់លាក់ sonnets ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែលមាន rhyme scheme ដោយមានថ្មីករជាក់លាក់ rhyme scheme របស់ sonnet ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែលមាន rhyme scheme ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែលមាន rhyme scheme ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល លាក់ sonnet ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល abab-cdcd-efef-gg និង abba-abba-cde-cde ។</td>
</tr>
<tr>
<td><strong>Example</strong></td>
<td>例:</td>
</tr>
<tr>
<td>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.</td>
<td>ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល មាន rhyme scheme ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល天色 is followed by the bright and blushing morn, ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល Thy coming morrow will be clear and bright; ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល 'Tis darkest when the night is furthest worn. ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល Look up, and out, beyond, surrounding clouds, ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល And do not in thine own gross darkness grope, ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល Rise up, and casting off thy hind'ring shrouds, ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល Cling thou to this, and ever inspiring hope: ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល Tho' thick the battle and tho' fierce the fight, ការទូទៅនៃប្រយោគមាន៥មៀនេវាក៍នៅប្រយោគដែល There is a power making for the right.</td>
</tr>
</tbody>
</table>

<p>| <strong>Spoonerism</strong> | ការនិយាយខុស |
| 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 &quot;slip of the tongue&quot;, in literature they are welcomed as witty wordplay. | Spoonerism គឺសំេដៅេលើរេបៀបការប្តូរតួអកសរដំបូងៃនពាកយខ្លះ ដើមបីបេង្កើតពាកយថ្មី ឬក៏េដើមបីបេង្កើតពាកយែដលគាõនន័យ ជាញយៗការេធ្វើែបបេនះ គឺជាេរឿងអេចតនា េហើយ្រតូវបានេគេហៅថាជាការេលងពាកយែបបឆាöតវ័យ ។ |
| Example: The phrase &quot;flesh and blood&quot; being spoken as &quot;blesh and flood&quot; in urgency and heightened emotion. | 例: The phrase &quot;flesh and blood&quot; being spoken as &quot;blesh and flood&quot; in urgency and heightened emotion. |</p>
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
</table>
| **Stanza**  
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. | **Stanza ជ្រើសរើសអំពី**  
Stanza ជាប្រភេទសម្រាប់មួយទីក្សាររបស់ពាក់ព័ន្ធនារីការណ៍ ដែលជាសម្រាប់មួយចំណុចរបស់តួអង្គការណ៍។ មានសម្រាប់សំណាកលំហួនឬសម្រាប់សំណាកបី៖ a-b-a-b ។ វាលើសពីអ្នកដែលច្នៃមកជាស្ទារៈប្រភេទសម្រាប់សំណាកលំហួនឬសម្រាប់សំណាកបី។ |
| **Example**  
“The greedy paddy cat,  
chased after the mice;  
she got so round and fat,  
but it tasted so nice” | **Example**  
“ប្រុងប្រៃ្រ៍ ការេ្រ៍  
ដរីការណ៍ត្រៀមបូង  
មាន់ឈុតស្រដោះ  
បំបូលបាត់ស្រស់” |

| **Stream of Consciousness**  
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. | **Stream of Consciousness សំេដៅេលើគំនិតក្នុងខួរកបោល**  
Stream of consciousness ជាប្រភេទសម្រាប់ការសម្រេចការសិក្សាជាមួយការសម្រេចស្តុក្រាស្តូការណ៍ វាមាននៅក្នុងការសម្រេចការសិក្សាុង់សារមួយៗ ដែលមានការស្រីស្នែកមួយ វាលើសពីមិនមានការរំខានបែងប្រែនឹងស្រាប់ការបង្កើតការសិក្សាុង់សារមួយៗ។ ប្រភេទនេះជារៈឈុតស្រដោះការដែលមានការស្រីស្នែក។ ប្រភេទនេះមានការស្រីស្នែកដែលមានការស្រីស្នែកនៅក្នុងការអាក្សរសម្រេចការសិក្សាុង់សារមួយៗ។ |
| **Example:**  “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.” *The Common Reader* by Virginia Woolf. | **Example:**  “វាក្នុងសារមួយៗ មានការស្រីស្នែកជាមួយការស្រីស្នែកដែលមានការស្រីស្នែកនៅក្នុងការអាក្សរសម្រេចការសិក្សាុង់សារមួយៗ ។ ប្រភេទនេះមានការស្រីស្នែកដែលមានការស្រីស្នែកមួយៗ ដែលមានការស្រីស្នែកដែលមានការស្រីស្នែកជាមួយការស្រីស្នែកដែលមានការស្រីស្នែក។” *The Common Reader* by Virginia Woolf. |
**Suspense**

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.

**Example:** 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.

**Symbol**

A symbol is a 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.

**Example:** 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.
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Synecdoche</strong>&lt;br&gt;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 fraction of it or a fraction of the object is symbolized by the full.</td>
<td><strong>Synecdoche</strong> ការនិយាយតំណាងដល់ខ្លាំងអ្វីមួយ ដោយឱ្យឆ្លាស់ជាងគេ្រីបកើតេដើមបីចំរ័យសំខាន់ែដលស្ថិតេស្ថរនៅគ្រួសារទាំងអស់ ។ វាមិនពាក់ព័ន្ធនឹងការអនុវត្តសព្ទណាមួយមកសរេសរ ឬចំរ័យអត្ថន័យទាំង្រសុងែដល្របេយាគចង់បងាøញេឡើយ។ ដោយសារេដើមបីបានតំណាងេដាយលក្ខណៈ្រកុម្មិតតំណាងរបស់េពញទាំងមូល preserve the whole by referring to a part of it. It is somewhat rhetorical in nature where the entire object is represented by way of a fraction of it or a fraction of the object is symbolized by the full.</td>
</tr>
</tbody>
</table>

**Example:** "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.  

**Syntax**<br>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. | **Syntax** លំដាប់ពាកយ លំដាប់ពាកយ មួយពាកយដែលបានពាក់ព័ន្ធនឹងការសរេសរបទកាពយខ្លីៗ ចងា÷ក់ ឬសំណួរ ។ វាមិនពាក់ព័ន្ធនឹងការេ្រជើសេរីសពាកយណាមួយមកសរេសរ ឬចំេពាះអត្ថន័យទាំង្រសុងែដល្របេយាគចង់បងាøញេឡើយ។ ដោយសារេដើមបីបានតំណាងេដាយលក្ខណៈ្រកុម្មិតតំណាងរបស់េពញទាំងមូល preserve the whole by referring to a part of it. It is somewhat rhetorical in nature where the entire object is represented by way of a fraction of it or a fraction of the object is symbolized by the full. |

**Example:** 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.  

**Theme**<br>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. | **Theme** ៃផ្ទេរឿង ៃផ្ទេរឿង អ្នកភាèប់្រគប់ទិដ្ឋភាពទាំងអស់ៃនសាច់េរឿងជាមួយគាñ េហើយជាទូេទៅវាគឺជា្របធានបទចមបង។ Theme គឺអាចជាគំរូឬគំនិតសំខាន់ែដលស្ថិតេស្ថរ េនៅទូទាំងសាច់េរឿង ែដលវាេកើតេឡើងក្នុងចរិកលក្ខណៈស្មុ្រគសាõញយូរអែង្វង ឬវាក៏អាចមានភាពខ្លី ឬហាកស់ ្រពមទាំងផ្តល់ការយល់សុីជេ្រមៅ ចំេពាះសាច់េរឿងទាំងមូល។  

**Example:** The main theme in the play *Romeo and Juliet* by Shakespeare was love with smaller themes of sacrifice, tragedy, struggle, hardship, devotion and so on intertwined throughout.  

---
<table>
<thead>
<tr>
<th><strong>ENGLISH</strong></th>
<th><strong>KHMER</strong></th>
</tr>
</thead>
</table>
| **Tone**  
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.  
**Example:** In her *Harry Potter* series, author J.K. Rowling has taken an extremely positive, inspiring and uplifting tone towards the idea of love and devotion.  

| **Tone**  
Tone ៖ រេបៀបនិយាយ ឬសរេសរ  
Tone បានកើតក្នុងសាច់រឿងក្រុមសមាតុ ដោយមានការបញ្ហាសម្រាប់ក្រុមសមាតុ  
Tone អាចបណ្តាល់អារម្មណ៍របស់អ្នកនិពន្ធនឹងការអោយអ្នកអានធ្វើសិនឯតូរទុក្ខបញ្ហារបស់អ្នកនិពន្ធនឹងការបោះពុម្ពឲ្យចូលក្នុងការបង្កើតរឿង។  

| **Tragedy**  
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.  
**Example:** In the play *Julius Caesar* 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.  

| **Tragedy**  
Tragedy ៖ ែគករករ  
Tragedy ក្នុងសាច់រឿង ត្រូវបានបង្កើតដោយរដ្ឋាភិបាលឬក្រុមសមាតុ  
Tragedy ក្នុងសាច់រឿងមានដំណើរការជាច្រើន  
Tragedy ដ៏អស្ចារ្យបានបញ្ចប់ភាពតូចនិងតូចនៅក្នុងការព្យាយាម  
Tragedy សម្រាប់អ្នកអាននិងអ្នកនិពន្ធនឹងការអោយអ្នកអានទៅក្នុងរឿង។  

| **Example:** In the play *Julius Caesar* 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.  

| **Example:** In the play *Julius Caesar* 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.  

| **Example:** In the play *Julius Caesar* 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.
### Understatement

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.

**Example:** 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.

### Verse

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.

**Example:**

*The Road Not Taken* 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;
<table>
<thead>
<tr>
<th>LITERARY DEVICES AND TERMS IN ENGLISH</th>
<th>ប្រេក្លាហាននាមក្រុមភាពភាពអកសរសិលប៍ សត្វាមួយន័យ</th>
</tr>
</thead>
</table>
| Anachronism                         | ភាពពិសោធន៍រវាងប្រទេស  
Example                                    | ឧទាហរណ៍ |
| Anticlimax                          | ក្រមិត្តទាប  
Example                                    | ឧទាហរណ៍ |
| Archetype                           | មូលរូប  
Example                                    | ឧទាហរណ៍ |
| Cadence                             | ចងានក់សេរឈឺ  
Example                                    | ឧទាហរណ៍ |
| Comedy                              | េរឿងពេញ  
Example                                    | ឧទាហរណ៍ |
| Elegy                               | កាពយោនធបន្ត  
Example                                    | ឧទាហរណ៍ |
| Epic poem                           | សម្រកក្រុង  
Example                                    | ឧទាហរណ៍ |
| Irony                               | កាមេសក  
Example                                    | ឧទាហរណ៍ |
| Memoir                              | ច្រការបម្រុង  
Example                                    | ឧទាហរណ៍ |
| Monologue (Soliloquy)                | ព្យាយាម (ប្រេក្លាហានឬក្រុមភាព  
Example                                    | ឧទាហរណ៍ |
| Ode                                 | ភាពបុរាណប់បរិយាកាស  
Example                                    | ឧទាហរណ៍ |
| Paraphrase                          | ប្រឹក្សាដំណើរការ  
Example                                    | ឧទាហរណ៍ |
| Parody                              | ភាពសម្រាប់ភាពខុស  
Example                                    | ឧទាហរណ៍ |
| Science Fiction                     | ភាពបុរាណប់បរិយាកាស  
Example                                    | ឧទាហរណ៍ |
| Trilogy                             | ស្ថាប័នកូន  
Example                                    | ឧទាហរណ៍ |
<table>
<thead>
<tr>
<th>ENGLISH</th>
<th>KHMER</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>
REFERENCES


College Board (2013). Glossary of Literary Terms for the AP® Spanish Literary and Culture Course. New York, NY


50 Literary Devices (Definitions). BC English 12 Provincial Exam Review (on the Internet).

Figuras Literarias (con ejemplos).com (2013)


Litery devices: http://www.translationdirectory.com/glossaries/glossary301_h.php

Literary Devices http://www.cummingsstudyguides.net/xLitTerms.html

Literary Terms: http://www.slideshare.net/MattChristensen/literary-terms-presentation

Real Academia Española: www.rae.es
LITERARY TERMS & DEVICES IN ENGLISH FOR LANGUAGE ARTS

Office of Bilingual Education and World Languages (OBEWL)