

# In Memoriam

Alfred Campbell Ames, *Chicago Tribune*, Chicago, Illinois, 27 August 2007  
 Harry Barba, Harian Creative Books, Ballston Spa, New York, 29 November 2007  
 Ingmar Bergman, Faro, Sweden, 30 July 2007  
 Robert A. Bone, Teachers College, 25 November 2007  
 Terry Butler, University of Alberta, 20 August 2007  
 Michel Fabre, Paris, France, 10 August 2007  
 Burton N. Hatlen, University of Maine, Orono, 21 January 2008  
 William F. Irmscher, University of Washington, 20 December 2007  
 Johanna M. Kondratieff, Tusculum College, 12 February 2008  
 John Lang, York University, 23 July 2007  
 Walter Gordon Marigold, Union College, Kentucky, 25 November 2007  
 Ralph Wilson Rader, University of California, Berkeley, 23 November 2007  
 William Henry Rey, University of Washington, Seattle, 7 May 2007  
 Arthur Saltzman, Missouri Southern State University, 8 January 2008  
 Emily Malino Scheuer, George Washington University, 25 January 2007  
 James Alexander Thorburn, Southeastern Louisiana University, 11 November 2007  
 Edmond L. Volpe, College of Staten Island, City University of New York, 14 December 2007

This listing contains names received by the membership office since the January 2008 issue. A cumulative list for the academic year 2007–08 appears at the MLA Web site ([www.mla.org/in\\_memoriam](http://www.mla.org/in_memoriam)).

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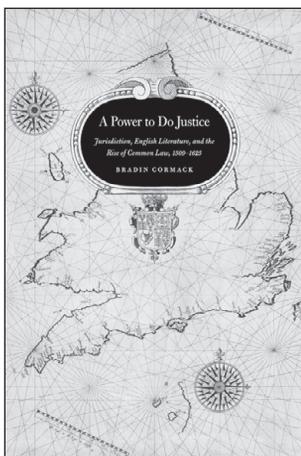


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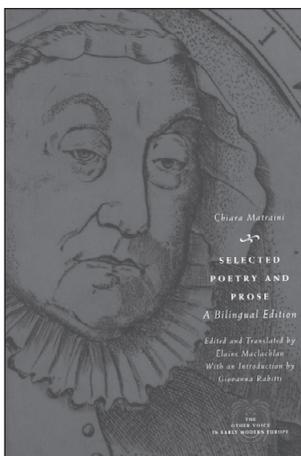
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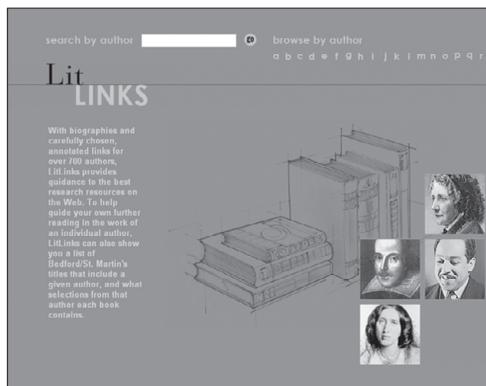
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BEDFORD ST. MARTIN'S		LitGloss
A	<b>Accent</b>	The emphasis, or stress, given a syllable in pronunciation. We say "syllable" not "syllable." "emphasis" "emphasis." Accents can also be used to emphasize a particular word in a sentence: "It she content with the cone of the yellow package?" See also meter.
B	<b>Act</b>	A major division in the action of a play. The ends of acts are typically indicated by lowering the curtain and by the house lights. Playwrights frequently employ acts to accommodate changes in time, setting, characters out of mood. In many full-length plays, acts are further divided into scenes, which often mark a point in the action and the location changes or when a new character enters. See also scene.
C	<b>Allegory</b>	A narrative or description usually restricted to a single meaning because its events, actions, characters, settings, and objects represent specific abstractions or ideas. Although the events in an allegory may be interesting themselves, the emphasis tends to be on what they ultimately mean. Characters may be given names such as the Pride, Youth, and Charity; they have few if any personal qualities beyond their abstract meanings. These persons are not symbols because, for instance, the meaning of a character named Charity is precisely that virtue. See also simile.
D	<b>Alliteration</b>	The repetition of the same consonant sounds in a sequence of words, usually at the beginning of word or stressed syllable: "descending slow drops"; "luscious lemons." Alliteration is based on the sounds of letters rather than the spelling of words; for example, "knight and king" alliterate, but "knight and king" do not. Used sparingly alliteration can intensify ideas by emphasizing key words, but when used too self-consciously, it can be distracting even ridiculous, rather than effective. See also assonance, consonance.
E	<b>Allusion</b>	A brief reference to a person, place, thing, event, or idea in history or literature. Allusions can contain biblical allusions, scenes from Shakespeare's plays, literary figures, wars, Greek love stories, and anything else that might enrich an author's work. Allusions imply reading and cultural experiences shared by the writer and reader; if coming as a surprise to the reader, they may be considered as a literary device. Allusions can be emotional or ritualistic, such as a poem about current local events calling up the memory of American Lincoln.
F	<b>Ambiguity</b>	Allows for two or more simultaneous interpretations of a word, phrase, action or situation, all of which can be supported by the context of a work. Deliberate ambiguity can contribute to the effectiveness and richness of a work, for example, in the open-ended conclusion to Hawthorne's "Young Goodman Brown." However, unintentional ambiguity obscures meaning and can confuse readers.
G	<b>Anagram</b>	A word or phrase made from the letters of another word or phrase, as "heart" is an anagram of "heart." Anagrams have often been considered merely an exercise of one's ingenuity, but sometimes writers use anagrams to conceal proper names or veiled messages, or to suggest important connections between words, as in "Hater" and "Death."
H	<b>Anapestic meter</b>	See foot.
I	<b>Antagonist</b>	The character, force, or collection of forces in fiction or drama that opposes the protagonist and gives rise to the conflict of the story; an opponent of the protagonist, such as Claudius in Shakespeare's play <i>Hamlet</i> . See also character, conflict.
J		
K		
L		
M		

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1. Who is Colonel Sartoris?

a) The mayor who remitted Emily's taxes  
 b) Emily's strict father  
 c) The man whom Emily loved  
 d) The narrator

1 out of 1  
Correct.

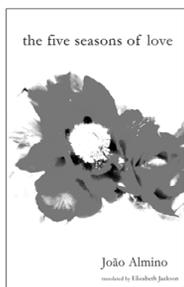
2. While a young woman, Emily shocks the town by falling in love with

a) a black man.  
 b) her cousin.  
 c) a neighbor.  
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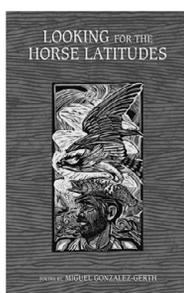
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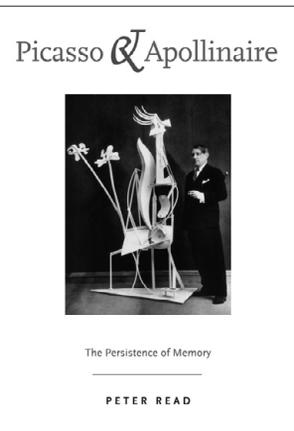
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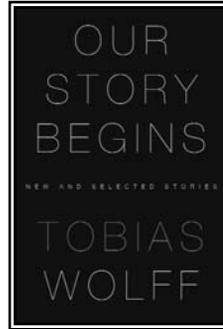
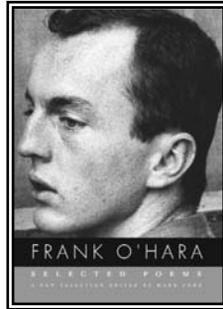
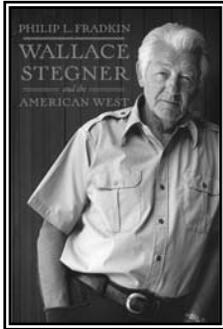
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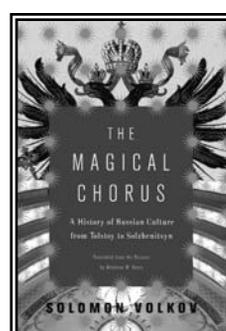
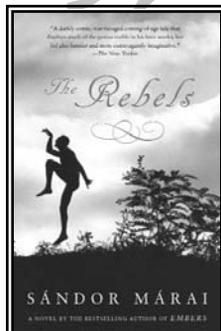
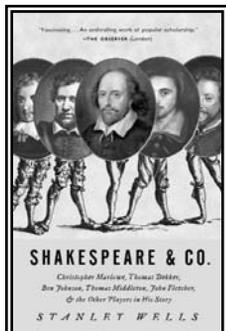
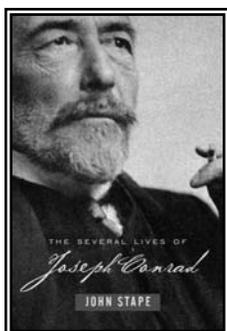
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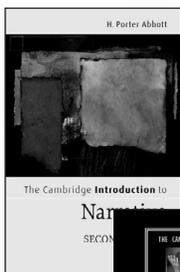
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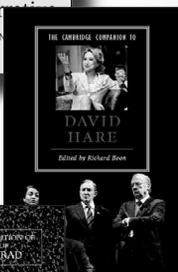
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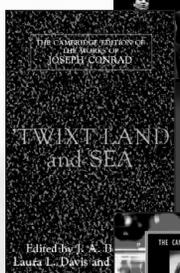
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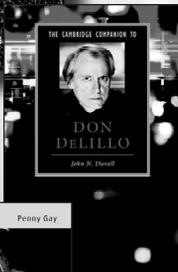
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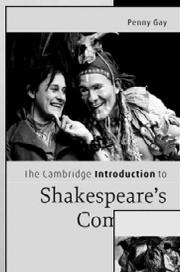
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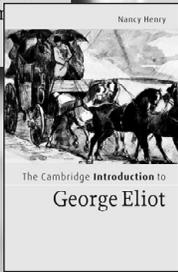
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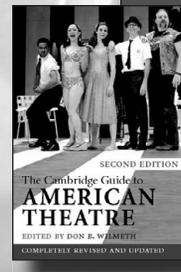
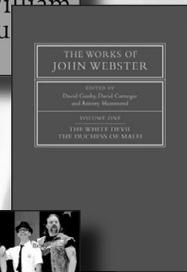
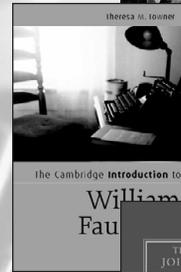
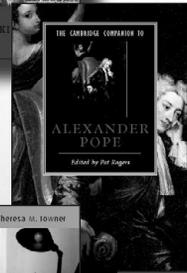
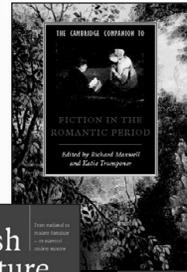
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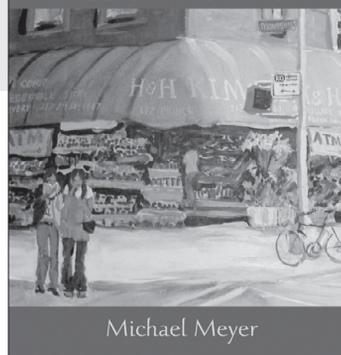
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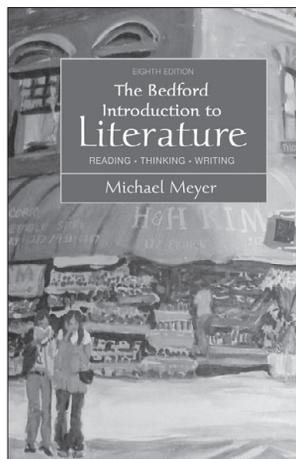


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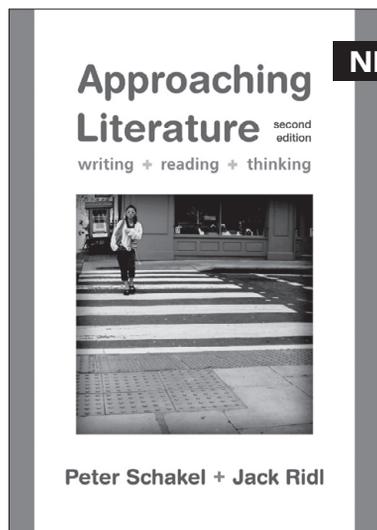
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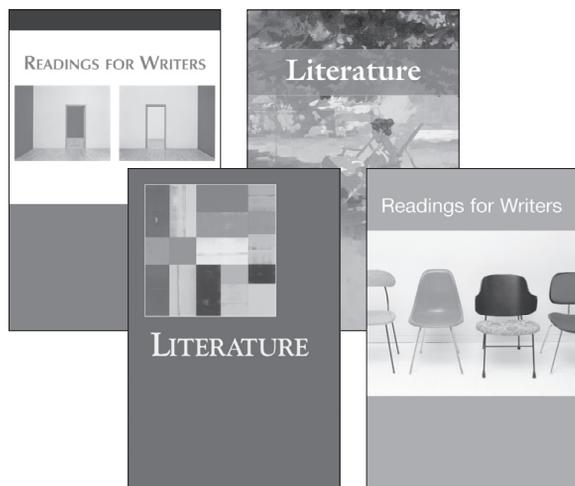
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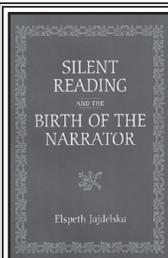
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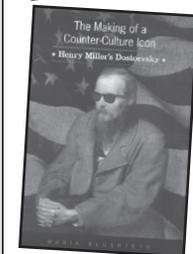


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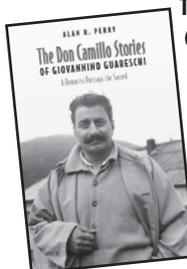
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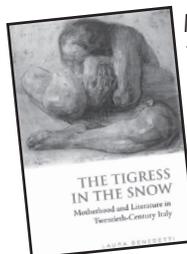


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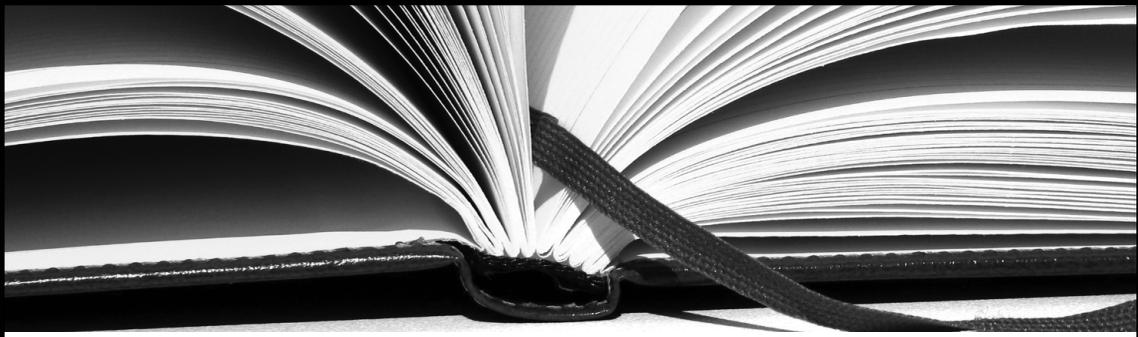
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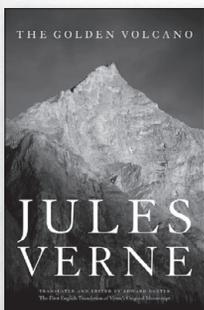
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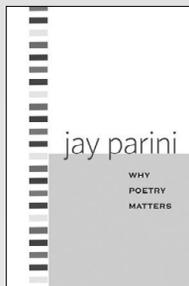
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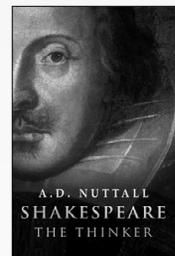
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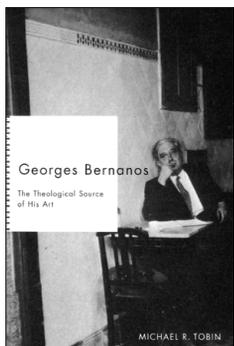
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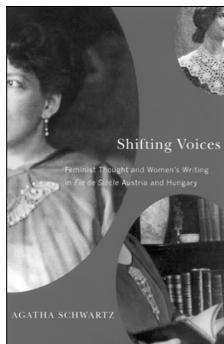


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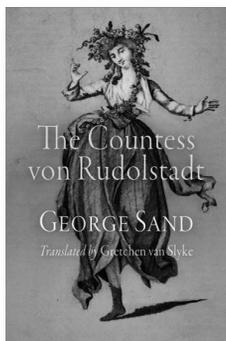
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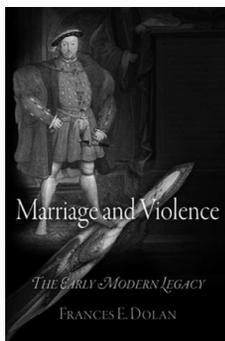
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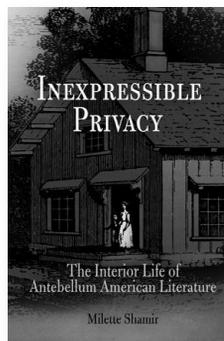
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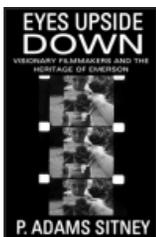


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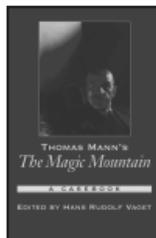
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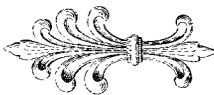
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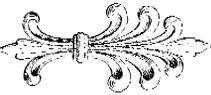


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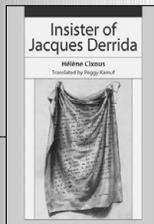
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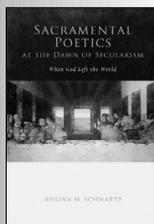
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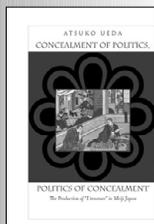
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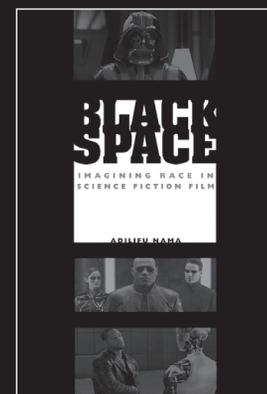
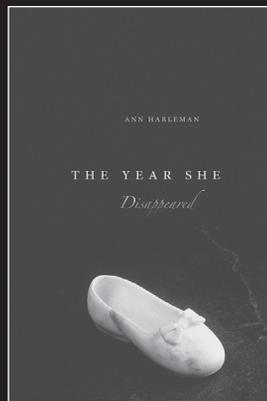
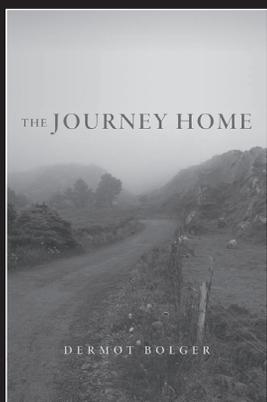
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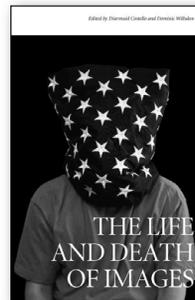
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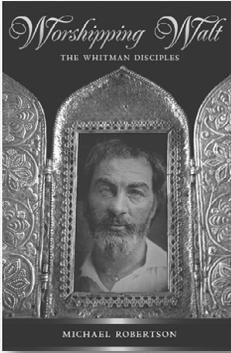
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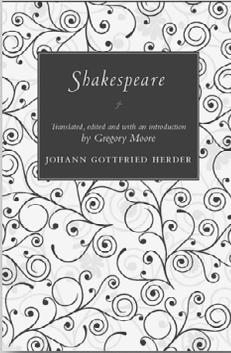


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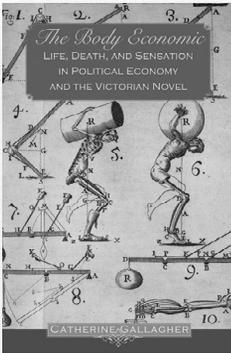


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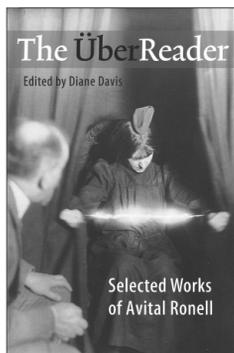
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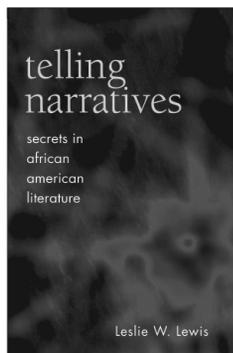
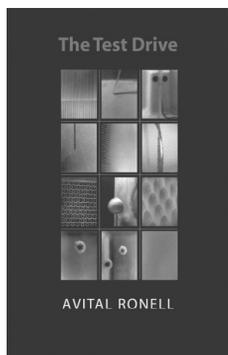
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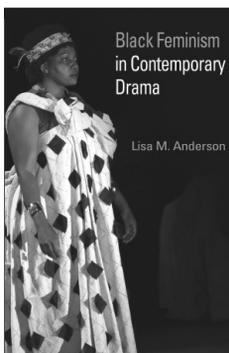
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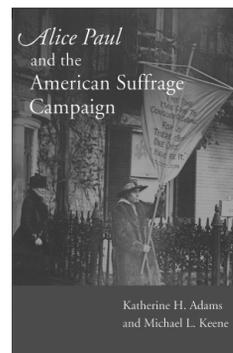
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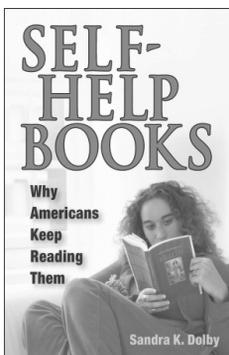
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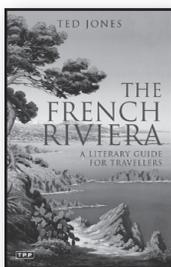
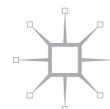


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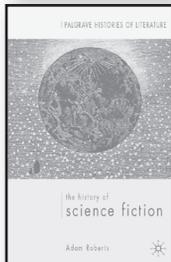
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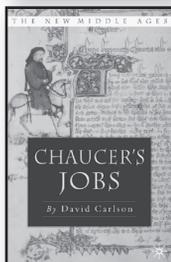
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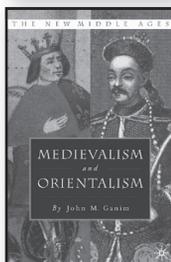
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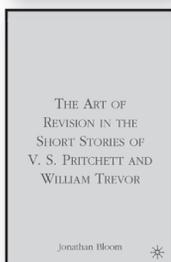
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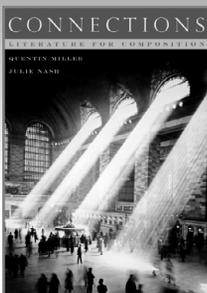
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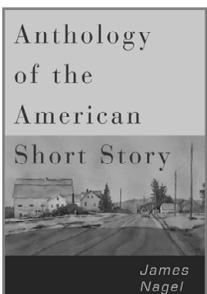
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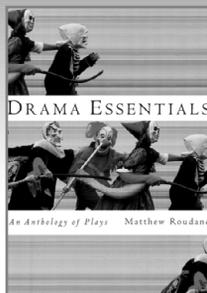
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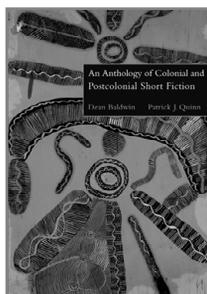
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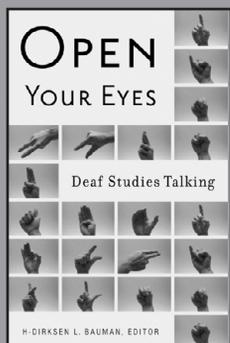
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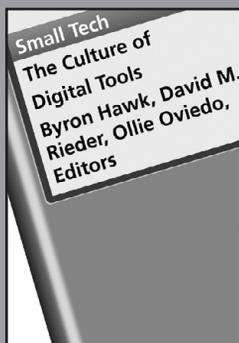


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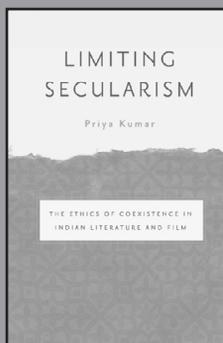


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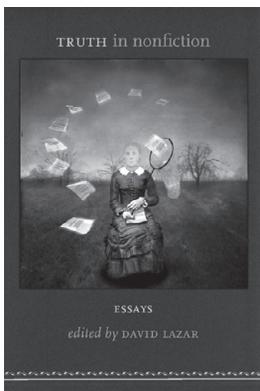
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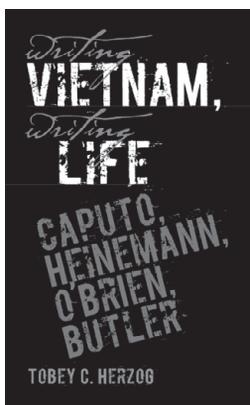
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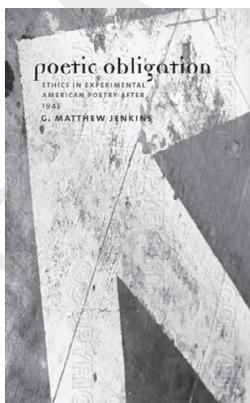
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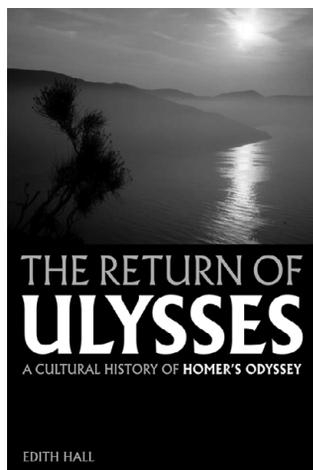


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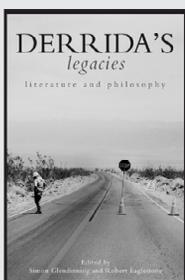
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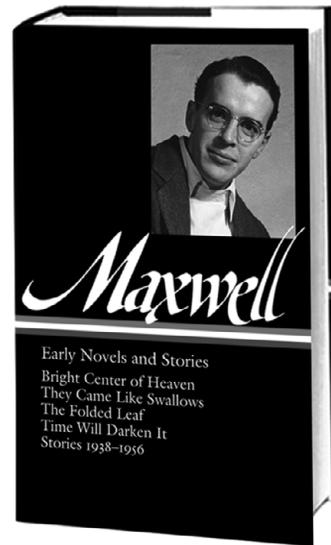
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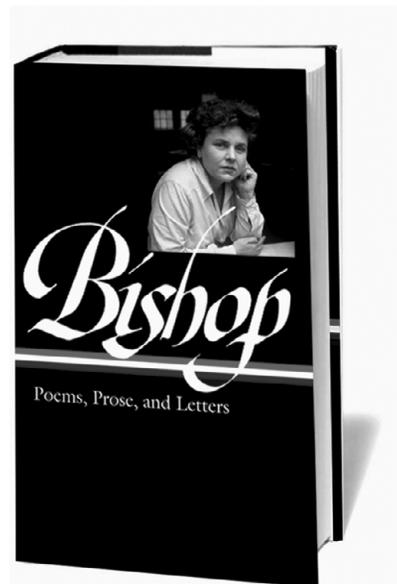
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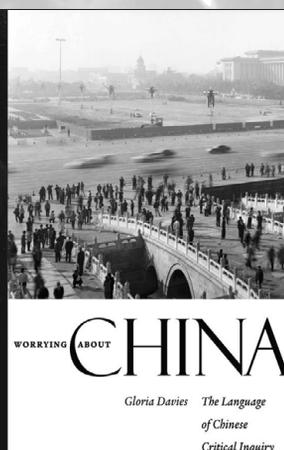
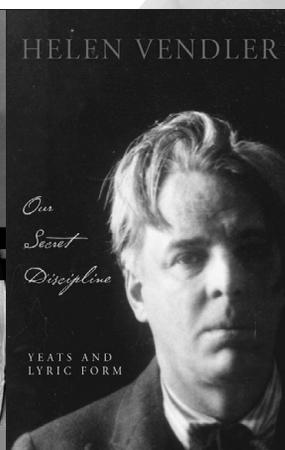
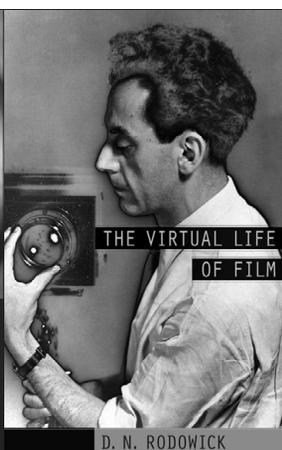
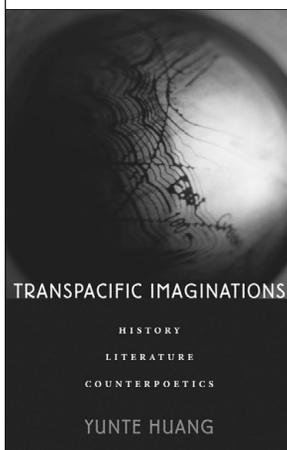
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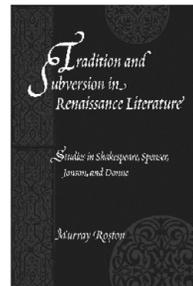
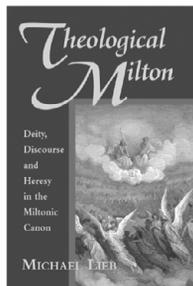
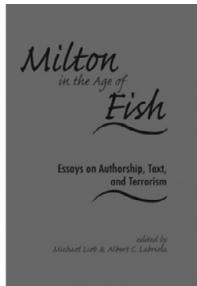
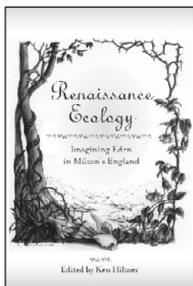
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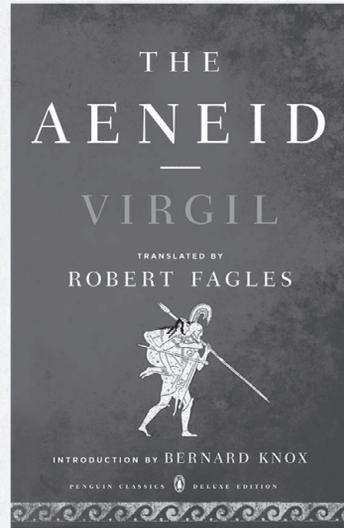
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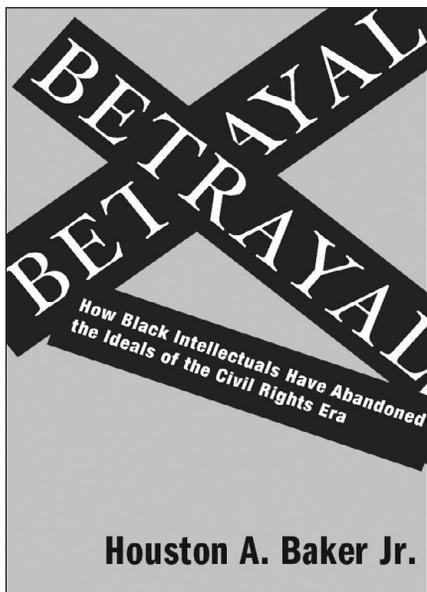
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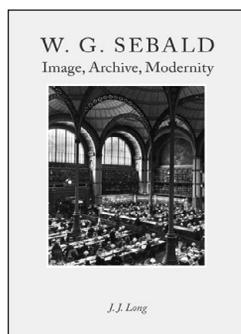
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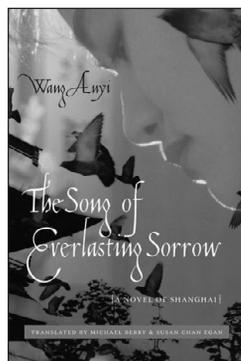
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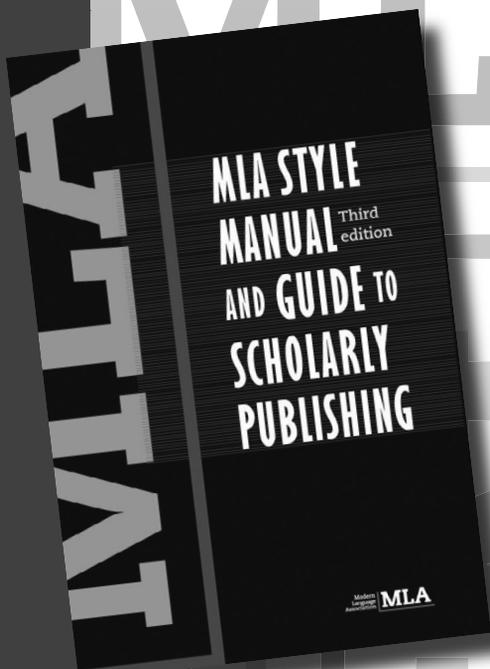
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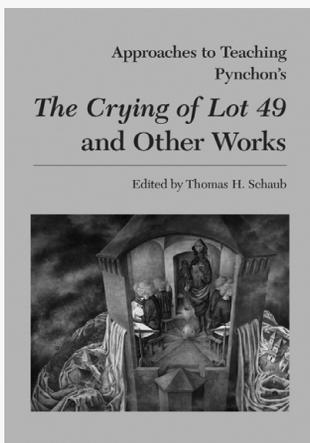
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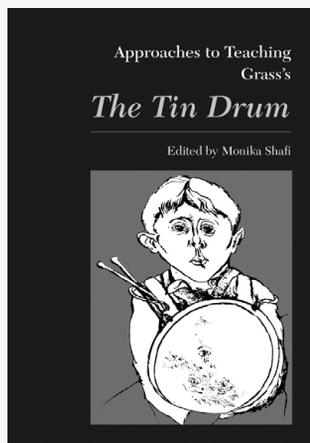
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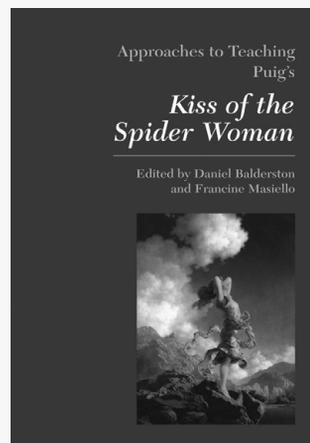


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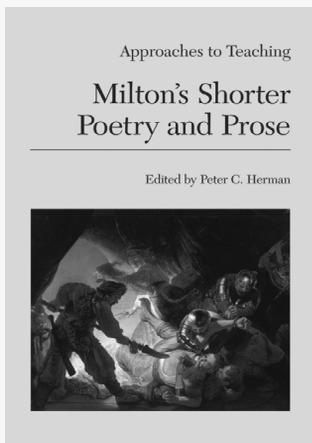
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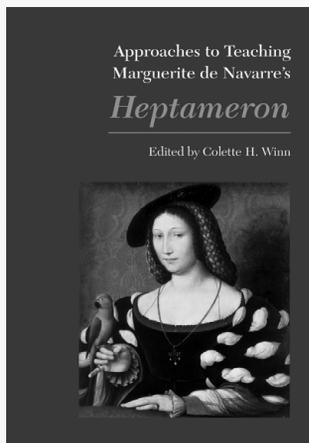
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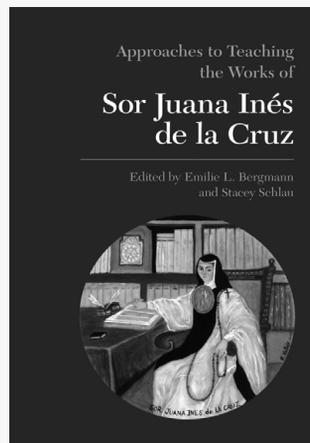
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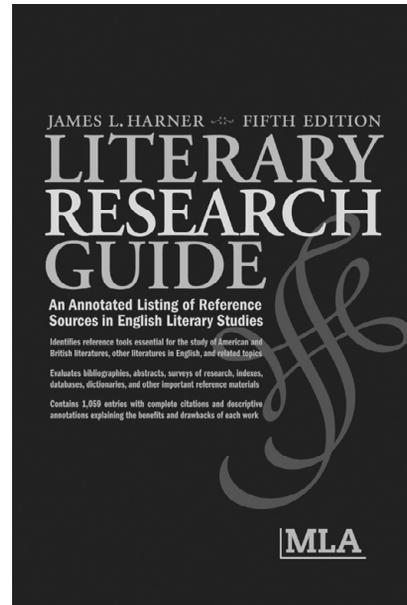
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