**Literary Terms English 12 first peoples**

**General/story/novel terms**

1. ***Allegory***:  a story in which people, things or happenings have a symbolic meaning. Example: The Wizard of Oz - The lion represents cowardice. The scarecrow stands for the agrarian past and the tin man the technological future.

2. ***Antagonist***- forces acting against the main character (anyone or anything that causes a problem for the protagonist)

3. ***Anti-Climax***: Anti-[climax](http://literarydevices.net/climax/) is a rhetorical device which can be defined as a disappointing situation or a sudden [transition](http://literarydevices.net/transition/) in [discourse](http://literarydevices.net/discourse/) from an important idea to a ludicrous or trivial one. It is when at a specific point, expectations are raised, everything is built-up and then suddenly something boring or disappointing happens; this is an anti-[climax](http://literarydevices.net/climax/). Ie. Tension builds in a horror movie as a young girl approaches a closed door. There is a scratching sound coming from behind the door. When she opens it, a cat comes out

4. ***Antithesis***: literal meaning opposite, is a rhetorical device in which two opposite ideas are put together in a sentence to achieve a contrasting effect. Ie. For example: “[Setting](http://literarydevices.net/setting/) foot on the moon may be a small step for a man but a giant step for mankind.” The use of contrasting ideas, “a small step” and “a giant step”, in the sentence above emphasizes the significance of one of the biggest landmarks of human history.

5. ***Argumentative Essay***: The argumentative essay is a genre of writing that requires the student to investigate a topic; collect, generate, and evaluate evidence; and establish a position on the topic in a concise manner.

6. ***Anecdote***: a short verbal accounting of a funny, amusing, interesting event or incident. The story is usually a reminiscence from the teller's life but at best is a related story of fact, instead of a contrived work of fiction. Example: Amusing anecdotes many times find their way into wedding receptions, family reunions and any other gathering of people who know each other well. Teachers and educators often tell anecdotes about famous people.

7. ***Anecdotal evidence***: In science, definitions of anecdotal evidence include: "information that is not based on facts or careful study" "reports or observations of usually unscientific observers" "casual observations or indications rather than rigorous or scientific analysis"

8. ***Audience***- The people for whom a piece of literature is written

9. ***Autobiography***: an account of a person's life written by that person.

10. ***Bias***- A preference or an inclination, especially one that inhibits impartial judgment.

11. ***Biography***: an account of someone's life written by someone else.

12. ***Caricature***: a picture, description, or imitation of a person or thing in which certain striking characteristics are exaggerated in order to create a comic or grotesque effect. Example: her nose was needle sharp, with nostrils as small and black as a mouse’s eyes

13. ***Case study***: a particular instance of something used or analyzed in order to illustrate a thesis or principle.

14. ***Cause and effect***: noting a relationship between actions or events such that one or more are the result of the other or others

15. ***Character***-an imaginary person represented in a work of fiction

16. ***Chronological order***- A chronological pattern of organization arranges information according to a progression of time, either forward or backward.

17. ***Climactic order***: In [composition](http://grammar.about.com/od/c/g/compositionterm.htm) and [speech](http://grammar.about.com/od/rs/g/Speech-Rhetoric.htm), the [arrangement](http://grammar.about.com/od/ab/g/arrangementterm.htm) of details or ideas in order of increasing importance or force: the principle of saving the best for last.

18. ***Climax***- the point of highest action in the story according to the plot

19. ***Comic relief***: comic episodes in a dramatic or literary work that offset more serious sections.

20. ***Comparison and contrast***- A compare and contrast pattern arranges information according to how two or more things are similar to or different from one another (or both)

21. ***Complication***: An intensification of the [conflict](http://highered.mheducation.com/sites/0072405228/student_view0/drama_glossary.html#conflict) in a story or play. Complication builds up, accumulates, and develops the primary or central conflict in a literary work

22. ***Conflict***- the central problem or issue to be resolved in a plot, involving the main character struggling against another character(s) or obstacle. Internal conflict is about a struggle within a character (ie. Decisions/conscience). External conflict is about struggles with people or things other than the character themselves. Types of conflict-Man vs man- conflicts between people (external); man vs nature- conflict between character and the elements, animals or society (external); man vs himself- internal conflict (ie making a decision or moral dilemma) (internal)

23. ***Connotation***: overtones or suggestions of additional meaning that a word gains from the contexts in which readers have previously encountered it. The term connotation is understood in contrast to denotation, which is the dictionary definition of a word.

24. ***Crisis***: The turning point of uncertainty and tension resulting from earlier conflict in a plot. At the moment of crisis in a story, it is unclear if the protagonist will succeed or fail in his struggle. The crisis usually leads to or overlaps with the climax of a story, though some critics use the two terms synonymously

25. ***Cyclical structure***: A type of artistic structure in which a sense of completeness or closure does not originate in coming to a "conclusion" that breaks with the earlier story; instead, the sense of closure originates in the way the end of a piece returns to subject-matter, wording, or phrasing found at the beginning of the narrative, play, or poem

26. ***Denotation***: The dictionary definition of a word.

27. ***Descriptive Essay***: The descriptive essay is a genre of essay that asks the student to describe something—object, person, place, experience, emotion, situation, etc. This genre encourages the student's ability to create a written account of a particular experience.

28. ***Dialect***: a particular form of a language that is peculiar to a specific region or social group.

29. ***Dialogue***- a conversation between people

30. ***Diary***: a book in which one keeps a daily record of events and experiences.

31. ***Didactic***: intended to teach, particularly in having moral instruction as an ulterior motive

32. ***Dilemma***: a situation in which a difficult choice has to be made between two or more alternatives, especially equally undesirable ones.

33. ***Direct presentation***- The author tells you what to think about a character. Ie. She was mean.

34. ***Dynamic/Developing character***- a character that changes in personality or outlook in the story (learns from what`s happened)

35. ***Editoria***l: a newspaper article written by or on behalf of an editor that gives an opinion on a topical issue.

36. ***Elegy***: a poem of serious reflection, typically a lament for the dead.

37. ***Emotional appeal***: a logical fallacy, whereby a debater attempts to win an argument by trying to get an emotional reaction from the opponent and audience.

38. ***Epilogue***: a section or speech at the end of a book or play that serves as a comment on or a conclusion to what has happened.

39. ***Epiphany***: an experience of sudden and striking realization.

40. ***Expert testimony***: Testimony about a scientific, technical, or professional issue given by a person

qualified to testify because of familiarity with the subject or special training in the field.

41. ***Exposition***- the beginning of the story (introduces background information and characters)

42. ***Expository/exposition***- the revelation (usually early) in a story or play of necessary background information.

43. ***Expository essay***: The expository essay is a genre of essay that requires the student to investigate an idea, evaluate evidence, expound on the idea, and set forth an argument concerning that idea in a clear and concise manner

44. ***Fable***: a short story, typically with animals as characters, conveying a moral.

45. ***Falling action***- action that occurs after the climax, before the resolution/conclusion

46. ***Fantasy***: Any literature that is removed from reality--especially poems, books, or short narratives set in nonexistent worlds, such as an elvish kingdom, on the moon, in Pellucidar (the hollow center of the earth), or in alternative versions of the historical world--such as a version of London where vampires or sorcerers have seized control of parliament.

47. ***Farce***: a comic dramatic work using buffoonery and horseplay and typically including crude characterization and ludicrously improbable situations.

48. ***Figurative language***- language that describes a thing by comparing it to some-thing else. The most common figures of speech are metaphor, simile, personification, metonymy and synecdoche. The opposite of figurative is literal.

49. ***First person point of view***- Author uses “I”

50. ***Flashback***- A scene from the past that interrupts the action to explain motivation or reaction of a character to the immediate scene.

51. ***Flat character***- a character we can sum up in one or two sentences (don`t know much about them)

52. ***Foreshadowing***-: a hint that is fully understood only in retrospect after the reader discovers more information later in the plot.

53. ***Formal essay***: A formal essay is a piece of writing that informs or persuades its audience. There are other kinds of essays. For example, the narrative essay relays a story with a moral or lesson. The personal essay illustrates the writer's opinion on a topic.

54. ***Formal language***: In academic writing we use formal language, avoiding the use of slang and colloquial language.

55. ***Genre***- a form or category of literature, such as epic, tragedy, comedy and satire

56. ***Graphic text***: The representation of data in a way that includes images in addition to or instead of text.

57. ***Hero***: a person, typically a man, who is admired or idealized for courage, outstanding achievements, or noble qualities.

58. ***Historical reference***: A human related investigative action, and /or action(s) of, pertaining to, treating, or characteristic of searching for /or researching conditions/ circumstances into past or current data or knowledge of a subject.

59. ***Idiom***: a group of words established by usage as having a meaning not deducible from those of the individual words (e.g., *rain cats and dogs*, *see the light* )

60. ***Indeterminate ending***: unknown ending

61. ***Indirect presentation***- The author lets you figure out what to think about a character by the context of what is being said. Ie. The lady was always yelling and throwing things at people. (inference- she was mean)

62. ***Informal essay***: informal essays don't really have any definite structure. There's no restriction on length (though they tend to be shorter), there's no set way for authors to arrange their thoughts, and many of these essays might not even contain a clear thesis, or statement of the author's main idea or purpose for writing.

63. ***Informal language***: contains slang and colloquialisms, more like every day talking

64. ***Irony***- a twist of fate- a state of affairs or an event that seems deliberately contrary to what one expects and is often amusing as a result. A difficult term to define, irony can refer to a manner of expression or a quality in the thing perceived. In both cases, irony involves the perception of discrepancy, usually between apparent and real significance. It is an indirect way of communicating an attitude. Example: A man who is a traffic cop gets his license suspended for unpaid parking tickets.

65. ***Jargon***-Technical language-the specialized vocabulary of any field

66. ***Juxtaposition***: the fact of two things being seen or placed close together with contrasting effect. Ie. Beauty and ugliness

67. ***Limited omniscient point of view***- get the story from one characters perspective only- the narrative that sees into one (major or minor) character point of view

68. ***Melodrama***: a sensational dramatic piece with exaggerated characters and exciting events intended to appeal to the emotions.

69. ***Mood/atmosphere***- the feeling a story creates for you-the emotional component

70. ***Motif***: a distinctive feature or dominant idea in an artistic or literary composition.

71. ***Mystery***: something that is difficult or impossible to understand or explain.

72. ***Narrative***- a story; an account of a sequence of events, whether fictional or non-fictional. To be distinguished from writing that is strictly descriptive, expository (like an essay), or dramatic (i.e., like a play). A narrative may include some description and analysis, but it must tell a story. It has a narrator who addresses someone (usually us, the readers).

73. ***Objective point of view***- narrative that only describes facts and does not enter characters’ thoughts (tries to remain unbiased- ie news report)

74. ***Omniscient point of view***- get the story from various characters perspectives and viewpoints- the narrative sees into different characters (ie. God like- can see everything)

75. ***Paradox***: a statement or proposition that, despite sound (or apparently sound) reasoning from acceptable premises, leads to a conclusion that seems senseless, logically unacceptable, or self-contradictory. Examples- I'm a compulsive liar- am I lying when I say that? Or "I can resist anything but temptation."

76. ***Parellelism***: [Parallelism](http://www.yourdictionary.com/parallelism) refers to using elements in sentences that are grammatically similar or identical in structure, sound, meaning, or meter. This technique adds symmetry, effectiveness and balance to the written piece. Ie. You need to work quickly and decisively. Or She is sneaky and manipulative.

77. ***Parody***: an imitation of the style of a particular writer, artist, or genre with deliberate exaggeration for comic effect.

78. ***Pathos***: a quality that evokes pity or sadness.

79. ***Personal essay***: A personal essay is a short work of autobiographical nonfiction characterized by a sense of intimacy and a conversational manner.

80. ***Persuasion***: to prevail on (a person) to do something, as by advising or urging with arguments, reasons, examples and explanations

81. ***Persuasive essay***: A persuasive essay is simply a writer's attempt to convince readers of the validity of a particular opinion on a controversial issue.

82. ***Persuasive technique***: techniques which present reasons and examples in such a way as to influence action or thought.

83. ***Plot***- What the story is about

84. ***Point of view***- the perspective from which a story is narrated. The author can choose among various possibilities. Second-person (you) narrative is possible, but two classes are common, first person (I), and third person (he/she/they)

85. ***Preface***: an introduction to a book, typically stating its subject, scope, or aims.

86. ***Pro and Con argument***: An argument that presents position for and against a topic

87. ***Prologue***: a separate introductory section of a literary or musical work.

88. ***Propaganda***: In general, a message designed to persuade its intended audience to think and behave in a certain manner. Thus advertising is commercial propaganda. Specifically, institutionalized and systematic spreading of information and/or disinformation, usually to promote a narrow political or religious viewpoint. Example: Building false images - Presidents try to appear to be “common folks” but they really aren’t. Examples are Bill Clinton eating at McDonald’s or Ronald Reagan chopping wood.

89. ***Proverb***: A brief, memorable saying that expresses a truth or belief, such as “A friend in need is a friend indeed.”

90. ***Protagonist***- the main character in the story ( who the plot revolves around)

91. ***Question and Answer***: writing as inquiry- attempting to find answers to questions

92. ***Repetition***: Repetition is a literary device that repeats the same words or phrases a few times to make an idea clearer

93. ***Research***: the systematic investigation into and study of materials and sources in order to establish facts and reach new conclusions.

94. ***Resolution/Conclusion/Denouement***:- where the story is wrapped up

95. ***Rhetorical question***: A Rhetorical Question is a figure of speech in the form of a question that is asked in order to make a point, rather than to elicit an answer

96. ***Rising action***- action that occurs before the climax

97. ***Round character***- a character that is well developed and we know enough about to make judgements about what they do and how they act.

98. ***Second person point of view***- Author uses “You”

99. ***Setting***- the time and place in which a story take place

100. ***Shock tactic***: a strategy that uses violent or extreme action or imagery to shock someone into doing something.

101. ***Slang***: Expressions that do not belong to standard written English. For example, “flipping out” is slang for “losing one's mind” or “losing one's temper.”

102. ***Speaker***-the voice used by an author to tell a story or speak a poem

103. ***Static character***- a character that stays the same in personality and outlook throughout the story (doesn`t change)

104. ***Stereotyped/stock character***- a character that we recognize immediately and associate certain traits with (ie. Mad scientist, witch, king, etc)

105. ***Stream of consciousness***: a literary style in which a character's thoughts, feelings, and reactions are depicted in a continuous flow uninterrupted by objective description or conventional dialogue.

106. ***Statistical evidence***: Statistical proof is the rational demonstration of degree of certainty for a proposition, hypothesis or theory that is used to convince others subsequent to a statistical test of the supporting evidence and the types of inferences that can be drawn from the test scores.

107. ***Story***: an account of imaginary or real people and events told for entertainment.

108. ***Story telling***: Storytelling is the conveying of events in words, and images, often by improvisation or embellishment. Stories or narratives have been shared in every culture as a means of entertainment, education, cultural preservation, and instilling moral values

109. ***Style***: a distinctive manner of expression (as in writing or speech)

110. ***Stylistic technique***: In literature and writing, Stylistic Elements are the use of any of a variety of techniques to give an auxiliary meaning, idea, or feeling to the literal or written.

111. ***Subjective***: based on or influenced by personal feelings, tastes, or opinions.

112. ***Surprise ending***: A surprise ending is a plot twist occurring near or at the conclusion of a story: an unexpected conclusion to a work of fiction that causes the audience to reevaluate the narrative or characters.

113. ***Suspense***- what makes a reader wonder what`s going to happen next

114. ***Theme***- the moral or message in a story

115. ***Thesis***: a statement or theory that is put forward as a premise to be maintained or proved.

116. ***Thesis statement***: A thesis statement is usually one sentence that appears at the end of the first paragraph, though it may occur as more than one. The thesis statement is developed, supported, and explained in the course of the paper by means of examples and evidence.

117. ***Third person point of view***- Author uses “He” “She” “They” or a person’s name.

118. ***Tone***- the emotion with which views are expressed. It needs to be distinguished from attitude, which is a judgment of something. Tone is emotional, attitude intellectual. The tone of a love poem might be awestruck, pleading, self-pitying, bitter, or many other things; it may involve more than one emotion

119. ***Voice***: Voice is the author's style, the quality that makes his or her writing unique, and which conveys the author's attitude, personality, and character; or Voice is the characteristic speech and thought patterns of a first-person narrator; a persona. Because voice has so much to do with the reader's experience of a work of literature, it is one of the most important elements of a piece of writing.

120. ***Wit***: mental sharpness and inventiveness; keen intelligence.

**Drama terms**

121. ***Aside***: a dramatic convention: a speech to the audience, understood to be the speaker’s thoughts.

122. ***Comedy***: a literary genre intended primarily to amuse the audience. Like tragedy, the term originally applied only to comedies but is now also used for other genres.

123. ***Foil***- a foil is a character who contrasts with another character (usually the protagonist) in order to highlight particular qualities of the other character. Ie. In Harry Potter, Draco Malfoy could be considered Harry’s foil or opposite.

124. ***Monologue***: a lengthy speech by a single character in a play, either alone or to others (like Helena’s speech at the end of scene 1 of A Midsummer Night’s Dream). Distinguished from a soliloquy because the speaker is not necessarily alone on stage.

125. ***Soliloquy***: (plural soliloquies) a speech in a play made by a character who is alone on stage, understood as the character’s thoughts.

126. ***Tragedy***: a literary genre depicting serious actions that usually have a disastrous outcome for the protagonist. Strictly speaking, the term applies only to drama, but it is now also used for novels. Greek tragedy originated in religious rituals worshiping the god Dionysus.

**Poetic terms**

127. ***Alliteration***: repetition of an initial sound (usually a consonant). E.g.: “beaded bubbles” (Keats).

128. ***Allusion***: an indirect reference to a famous person, place or thing, usually from the Bible, history, other literature, or mythology. The use of allusion assumes a common cultural background with readers, whether the writer says, “Pride was his Achilles heel” or “She was in Heartbreak Hotel.”

129. ***Analogy***: a comparison between two things, typically on the basis of their structure and for the purpose of explanation or clarification. Ie. She was quiet as a mouse

130. ***Assonance***: repetition of a vowel sound. E.g.: “Through the long noon coo” (George Meredith).

131. ***Ballad***: a narrative poem in stanzas.

132. ***Blank verse***: unrhymed iambic pentameter. Repeated patterns of rhythm in poems The most common verse in Shakespeare’s plays.

133. ***Chorus***: A chorus is part of a song or poem that is repeated following each verse.

134. ***Cliché***: a phrase or opinion that is overused and betrays a lack of original thought. Ie."the old cliché “one man's meat is another man's poison.”"

135. ***Colloquial diction***: the casual diction of informal speech and writing. With his line “Get stewed. Books are a load of crap,”

136. ***Euphemism***: The term ‘euphemism’ is used to refer to the literary practice of using a comparatively milder or less abrasive form of a negative description instead of its original, unsympathetic form. This device is used when writing about matters such as sex, violence, death, crimes and things "embarrassing". The purpose of euphemisms is to substitute unpleasant and severe words with more genteel ones in order to mask the harshness.. Example: Using “to put out to pasture” when one implies retiring a person because they are too old to be effective.

137. ***Extended Metaphor***: An extended metaphor, also known as a conceit or sustained metaphor, is when an author exploits a single metaphor or analogy at length through multiple linked vehicles, tenors, and grounds throughout a poem or story. Ie. Comparing love to a rose

138. ***Free verse*** (from the French term vers libre): poetry in an open form, without rhyme and meter.

139. ***Hyperbole or overstatement***: a figure of speech in which exaggeration is used for emphasis or effect. E.g.: “I’m so hungry I could eat a horse.”

140. ***Image***: a sensory experience rendered in language. According to the sense, an image is visual, auditory, tactile (touch), gustatory (taste), or olfactory (smell). E.g.: John Keats describes a beaker of wine “With beaded bubbles winking at the brim, / And purple-stained mouth.”

141. ***Imagery***: The collective function of the images in a work, or an author’s use of images, is imagery.

142. ***Lyric:*** a short poem that is neither narrative nor dramatic. It may express thoughts and feelings, describe something, or reflect upon something. Most poems studied in school are lyrics.

143. ***Metaphor***: a figure of speech in which a thing is described as something else. A direct comparison not using like or as. Ie. She was the night, bringing darkness wherever she went.

144. ***Meter***: Meter is the rhythm established by a poem, and it is usually dependent not only on the number of syllables in a line but also on the way those syllables are accented. This rhythm is often described as a pattern of stressed and unstressed syllables.

145. ***Onomatopoeia***: the use of sound to suggest the qualities of the thing described. Poets use meter, vowel sounds, and consonant sounds to suggest sound, time, movement, effort, texture or tone. Ie. Ribbit, moo, bzzz, baaa, meow etc.

146. ***Oxymoron:*** a rhetorical device in which contradictory terms (usually an adjective and a noun) are combined. E.g.: “Beautiful tyrant! Fiend angelical!” (Juliet describing Romeo).

147. ***Paradox:*** a statement that at first seems self-contradictory but that on reflection makes sense ie. If someone says “I always lie” are they lying or are they telling the truth?

148. ***Personification***: a figure of speech in which something abstract or internal (e.g., time, love) is represented as a person. Ie. whispering breeze or the car grunted and groaned

149. ***Pun***: a play on words. Ie. She had a photographic memory but never developed it.

150. ***Refrain***: a regularly recurring phrase or verse especially at the end of each stanza or division of a poem or song : chorus; also : the musical setting of a refrain.

151. ***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.

152. ***Rhyme***: identical or similar sounds, usually at the end of a line of poetry.

153. ***Rhythm***: Rhythm is a literary device which demonstrates the long and short patterns through stressed and unstressed syllables particularly in verse form. Types of rhythm. English poetry makes use of five important rhythms. These rhythms are of different patterns of stressed (/) and unstressed (x) syllables.

154. ***Sarcasm***: A form of irony in which apparent praise conceals another, scornful meaning. For example, a sarcastic remark directed at a person who consistently arrives fifteen minutes late for appointments might be, “Oh, you've arrived exactly on time!”

155. ***Satire***: a form of literature or art that criticizes something (e.g., an idea or institution) by making it seem ridiculous. Ie. Austin Powers movies are a satire of James Bond movies

156. ***Simile***: indirect comparison using like or as- ie. She laughed like a hyena or he was as fast as lightning

157. ***Sonne***t: a fourteen-line poem, usually in iambic pentameter, in a fixed rhyme scheme. The sonnet originated in Italy. Early sonnets (through Shakespeare’s time) were often about unrequited love.

158. ***Stanza***: a verse in a poem Certain stanza forms are common in English verse: couplets (a two-line pattern of rhyme), triplets (three rhymed lines), quatrains (four-line stanzas, usually rhymed abab), ballad stanzas (four lines rhymed abab, alternating four- and three-foot lines). The term stanza is loosely used for any group of lines set apart in a poem.

159. ***Symbol:*** a thing that suggests more than its literal meaning. Ie. In Robert Frost’s poem “The Road not Taken” the road symbolizes the choice the author has to make.

160. ***Understatement/Litote***: a rhetorical device, usually ironic in tone, in which something is emphasized by being understated. E.g. from a bumper sticker: “One nuclear bomb can ruin your whole day.”

**First Nations literature terms**

161. ***Oral history***: a field of study and a method of gathering, preserving and interpreting the voices and memories of people, communities, and participants in past events

162. ***Oral tradition***: a community's cultural and historical traditions passed down by word of mouth or example from one generation to another without written instruction.

163. ***Myth***: a traditional story, especially one concerning the early history of a people or explaining some natural or social phenomenon, and typically involving supernatural beings or events.

164. ***Legend:*** a non-historical or unverifiable story handed down by tradition from earlier times and popularly accepted as historical. the body of stories of this kind, especially as they relate to a particular people, group, or clan

165. ***Trickster***: a supernatural figure appearing in various guises and typically engaging in mischievous activities, important in the folklore and mythology of many primitive peoples and usually conceived as a culture hero. (Transformer characters in First Nations stories can also be tricksters. The trickster is a special, often very witty and humorous character that demonstrates the opposite characteristics to those that are valued in human beings. Through his actions, he shows people the consequences of acting in an unacceptable manner. In a reverse way, the trickster is a moral, ethical, and philosophical teacher. Stories featuring the trickster often teach a moral lesson. The trickster often also plays a creator role in stories, but he is also a lair, a cheat, lazy, and lustful. The trickster is ageless, genderless (although in English trickster is usually called "he"), and free of any stereotypes. He can take on the form of a human, an animal, or even the shape of an inanimate object such as a rock, stick, or tree. Having supernatural powers, the trickster is not constricted by human limitations, and those same supernatural powers allow him to explain the creation of places, traditional spiritual rituals and meanings, hunting and fishing rituals, symbolic objects, coming-of-age ceremonies, and the recordings of important dates and events to his people. The trickster links human being to the animal world. In First Nations stories, people usually appear in the world after the mythical period where animals were like people. First Nations are able to maintain a respectful and holistic relationship with the natural environment because the animals came first and humans learned from them. In this way, First Nations people see animals as relatives or forefathers who once talked and walked the earth like we do.