



Academic Year: 2023/2024

Level: L1

1 / 3



Module: Literature

Teacher: Dr. Mohrem Boubaker

**II. Drama: Reading Task**

\* Read the drama script below, identify the available drama components in it, and write a short analysis of the story.

Drama Title: The Rise of Robin Hood

ACT ONE

Scene Three

LIGHTS UP on Nottingham Market, early the next day. VILLAGERS set up to sell their wares. ROBIN and HAZEL put up a sign that reads, "Archeree Supplize."

HAZEL: You think there are any archers in Nottingham, Brother?

ROBIN: I hope so. Otherwise, we'll soon be begging for supper again.

BEGGAR: (Rushes to ROBIN.) Alms!

ROBIN: Not today. Sorry. (BEGGAR does a raspberry at ROBIN and returns to her spot.)

SAYRA: (Crosses to ROBIN and HAZEL.) What ya got here?

HAZEL: We're selling hunting arrows and bows.

SAYRA: Ooh! How much? (ROBIN and HAZEL look at one another. They've obviously not discussed this. They blurt out at once.)

ROBIN: Five shillings!

HAZEL: (Over.) One shilling! (ROBIN and HAZEL look at one another and blurt out again.)

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ROBIN: Four shillings!

HAZEL: (Over.) Two shillings! (ROBIN and HAZEL look at one another.)

ROBIN/HAZEL: Three shillings!

ROBIN: Each! (SAYRA runs to LITTLE JOHN.)

LINNAEN: Cloth here! Fine cloth!

SAYRA: Father, may I have nine shillings?

LITTLE JOHN: What for?



SAYRA: Some arrows?

## **Literary Texts: First Year**

### **1- Course Description :**

'Literary Texts' module is likely to develop a deep understanding and appreciation of various literary genres, styles, and themes. It may involve analyzing classic and contemporary texts, exploring different literary devices, and developing critical thinking skills. The goal is often to enhance your ability to interpret, evaluate, and articulate ideas about literature.

### **2- Objectives**

At the end of the course, students will be able to:

1. Learn why we study Literature and distinguish its types.
2. Being familiar with literary genres.
3. Learn how to capture the essence of the text.
4. To compare and contrast between various literary texts.

### **3. The procedure of work within the class:**

- Discussion, analysis
- Students' participation on assigned texts and their feedback.

### **4. The syllabus**

#### **The First Semester: (each lecture requires a text as a case study)**

What is Literature?

What is A Literary Genre? Why Do we Study Literature?

Narration, The History of English Novel, The History of the Short Story, Components of Fiction.

Characteristics of Drama, Historical Development of English Drama, Types of Drama, Components of Drama.

## **Reading : First Year**

### **1- What is Literature?**

Even though literature as a concept is associated with 'letters' or written works (letters, poetry, books...), it does not have an exact definition. Throughout history, literature held different meanings depending on the period of discussion. The use of the term literature goes back to the works of the Greek philosopher Plato (c. 427-347 BC) in relation to poetry. It was not until the 14th century (the Middle Ages) when Literature entered the English language and it was used to describe a person's knowledge of letters and languages. During this period, access to literature was limited to people from higher classes—the nobles—while commoners and those of lower classes did not have access to any form of education. Throughout the Middle Ages, literary works told stories of old legends and myths, of heroic quests and imaginative creatures in a poetic form like the Anglo-Saxon poem Beowulf (c. 700-750 AD).

By the late of the 18th century, literature in English developed a new meaning that of professionalism and occupation, in which writers and poets started to be paid for their writings. Since then and well into the 19<sup>th</sup> century, especially during the Romanticism period, English literature was dominated by lyric poems that use nature as a source of inspiration. By the turn of the 20th century, however, literature has started to cover various forms of writings (novels, diaries, autobiographies, ...) as it turned to reflect the real-life events from surrounding communities and the writer's personal experiences. Nowadays, the concept of literature is even broader as films, TV series, and animes are approached as a type of literature. These works discuss various topics from different social, political, and economic perspectives.

#### **1. Alex Thomson's Definition of Literature (2004)**

In his essay 'What is Literature?' (2004), Alex Thomson identifies three main points that help in defining literature. The first point is fiction, which allows the literary text to move between reality and imagination freely, therefore creating entertaining stories. The second aspect is the style as the language used by the writer in a literary text should be creative and has an artistic and aesthetic values (Mays, 2017) that directs the reader's attention to how the story is written (e.g., poetry). Finally, Thomson turns to the importance of how a literary text is approached and read by readers. On this point, Thomson explains that what used to be defined as literature in the past might not be considered as one in the present or future. For example, the work of Edward Gibbon's The History of the Decline and Fall of the Roman Empire (1776-1789)

was read for its historical views when it was published, but nowadays Gibbon's work is read as a literary text because of its writing style.

## **2- What is a literary Genre?**

The word 'genre' originally comes from the Latin word 'genus' which means kind or type. In literature, literary texts are categorized into genres (i.e. groups) that share the same characteristics such as style of writing, content, or purpose. When it comes to literary texts, they can be divided into three main genres: fiction (novel, short story, novella), drama (theatre), and poetry. These genres can first be distinguished by their writing styles, prose or verse.

### **1. Prose**

'Prose' comes from Latin and it means 'straight and forward.' Prose is the most used form of writing, in which it applies the usual grammatical structure and natural flow of speech. This style of writing is commonly used in novels and short stories.

### **2. Verse**

The word 'verse' refers to a single line of poetry or sacred book. Verse is a writing style that poets tend to use in order to shadow their change of thoughts through their play with the language, which adds an aesthetic sense to their works.

## **3- Why do we study Literature?**

### **1. Pleasure**

The imaginary world created by literary texts provides the reader with an escape from reality and creates alternative worlds and possibilities.

### **2. Language**

The creative and artistic use of language in literature enriches the reader's dictionary, improving by that their communication skills and the ability to self-expression.

### **3. Mirror of Society**

Since the modern period, contemporary literature has started to reflect the real world with its real events and problems. Therefore, literature opens the readers' minds to other experiences and teaches them about other communities, cultures, and experiences from different parts of the world.

# Lecture I: Fiction

FACULTY OF LANGUAGES  
AND LITERATURE

DEPARTMENT OF  
ENGLISH LANGUAGE

LEVEL: L1

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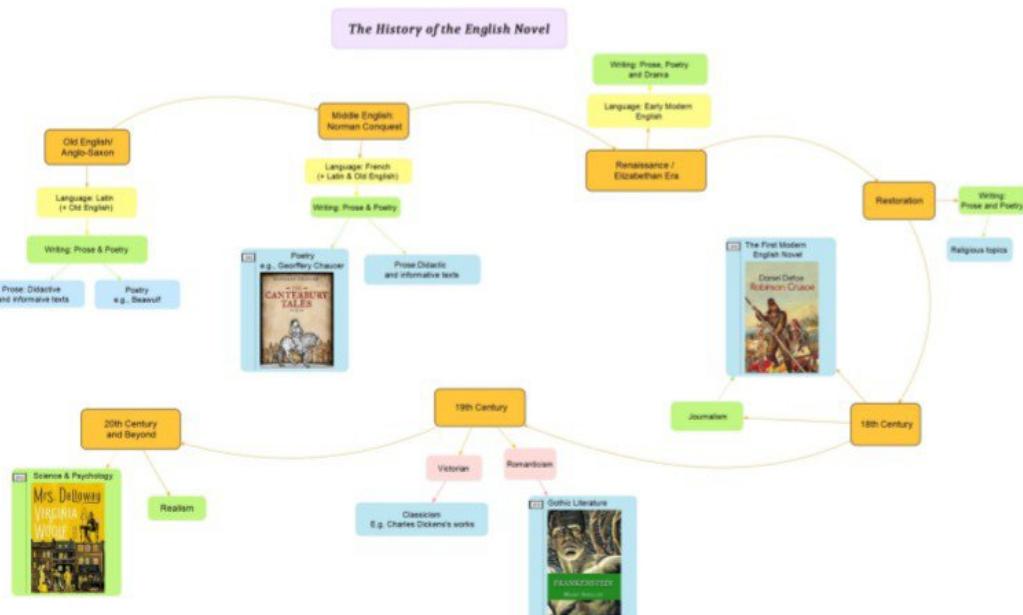
# I      Narration

To put it simply, narrative or narration is telling of a life event or a story with a beginning, middle, and an end. While films and dramas can be considered as a form of narrative, fiction only relies on words to communicate with the reader. In fiction, narrations tell stories of imaginary persons, communities, and events, as it functions - to some extent - as a ***mimetic medium*** that imitates human speech, actions, and thoughts.

# II The History of the English Novel

The novel is a fictional narrative text written in prose. Unlike the other forms of literature, the novel is considered a lengthy story with more than one character and various settings.

Like literature, the novel went through different changes throughout the history. The novel as a genre dates back only to the 18th century. Before this date stories were orally narrated or scripted in a verse form. Critics argue that the novel is originated in the Greek epics that tell stories of heroic quests and imaginative creatures like Homer's *The Iliad*\* and *The Odyssey*\* (c.8th century B.C).



An Overview of the History of the English Novel

## 1. The Old English Era (Anglo-Saxon period)

Literary texts, especially that of prose, were written in **Latin** during the Anglo-Saxon period. However, with the coming of King Alfred (9th century), he encouraged the translation of texts from Latin to Old English—mainly to the vernacular—to improve the state of learning among his people. The literary prose of this period was mostly didactic and informative, such as *The Anglo-Saxon Chronicles*\* that provides historical accounts from King Alfred's reign until three centuries after his death. In the 10th and 11th centuries, prose writing turned to focus more on law and religion.

The Rule of St. Benedict, translated by Aethelwold, bishop of Winchester, is one of the key works that set the foundation to the English law. His pupil, Aelfric, wrote Catholic Homilies<sup>\*</sup> and the Lives of Saints<sup>\*</sup> narrating the church's history and doctrine. Aelfric was also interested in language and Latin grammar which resulted in his homilies that provided translations from Latin grammar into English and a manual on how to teach Latin.

### Note

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Perhaps the only work that is considered as fiction during the Old English period is Beowulf<sup>\*</sup>. Written in verse by an unknown poet around the 8th century, the poetic narration of the adventures of Beowulf is one of the most important poems of Old English and the first European poem written in a vernacular language.

## 2. The Middle Era (1066-1485)

The Middle Ages started with the **Norman Conquest** of the British Isles in 1066. Bringing with them French language, the literary scene in England became dominated by three languages: Latin, French, and English. Despite the continuous translations from Latin to English, French and Latin remained the most used languages, especially that they were used by both the ruling and religious classes. In the Midlands, however, Old English continued to be used in prose writing, mainly in works directed towards women. In the 13th century, works like Ancrene Riwle<sup>\*</sup> (Rule for Anchoresses) that teach women how to dress and behave became popular. Although these texts were religious, they are praised for their rich figurative language and its creative style.

Despite the political unrest of the the 14th century (the Hundred Years' War and the Wars of the Roses), religious conflicts, and the Black Death (1374-1351), literature and linguistics continued to flourish. By mid-14th century, prose started to be used—quite slowly—in fiction. Geoffrey Chaucer's The Canterbury Tales<sup>\*</sup> (c. 1387-1400) is considered a narrative poetry as the text contains stories written in both verse and prose and develops a clear description of characters, a complete plot, and a story based on real events. Besides Chaucer who used English in his writings, John Wycliffe managed to translate the Bible from Latin to English for the first time which opened the way for English to be used in religious prose. With the turn of the 15th century, prose written in English became a respectable medium, especially with the introduction of printing by **William Caxton** in 1476. For instance, the very well-known Thomas Malory's accounts of the rise and fall of King Arthur in The Death of Arthur<sup>\*</sup> (Le Morte D'Arthur) was among the first works to be printed and published by Caxton in 1485.

## 3. The Renaissance Period (1550-1660)

The Renaissance era saw the shift of Europe from Medieval Age to modernity, which brought with it numerous political, religious, and social changes. During the first half of the 16th century, Medieval beliefs demolished in front of new developments in science, religion, and humanism that calls for education.

Even though the Renaissance period covers three eras in England; the Elizabethan Age, the Jacobean (Stuarts) Age, and the Commonwealth Period, literature flourished the most during the Elizabethan Era (1558-1603). During this period, England was compared to the rest of Europe, as a result, the Tudor House that ruled the country from 1485 until 1603 aspired to form a new educated class of officials. To achieve this goal, the schooling system relied on classic literature from Latin and Greek cultures, which explains the used techniques such as sonnets and epic writings in Elizabethan literature. This reliance on other European languages confused the writers of this period on whether to use coined (new created) words or direct translations from Latin in their works. Literary works of this

period were mostly in the form of pamphlets and treatise instead of fiction as in Richard Hakluyt's *Principal Navigations, Voyages, and Discoveries of the English Nation*\* (1589). In fiction, the writings of John Lyly, particularly his *Euphues: The Anatomy of Wit*\* (1578) is filled with rhetorical expressions that makes it closer to the play than prose. Nevertheless, fiction writing during the Elizabethan age was more focused on style and vivid vocabulary instead of narrative economy.

While literature was revived under the Tudor's rule, the social state was filled with tensions. The first signs of religious conflicts started to surface with the continued demands for the reformation of the English church. The rise of **Puritanism** (a religious movement) impacted the early Stuart prose writings. Puritans believed that writing should be used for religious purposes instead of entertainment. The simplicity of the Puritan style was taken by scientists who wanted to write their thoughts without the need to use figurative language. This shift in writing led to the inclusion of philosophical debates in prose writings, as in the *Essays*\* (1597) by **Francis Bacon**, in which he criticises various public and private issues from different points, therefore the emergence of the critical essay writing form.

## 4. The Restoration Period

The term Restoration refers to the period of going back to royal reign in England after it fell under the Commonwealth rule led by Oliver Cromwell between 1649 and 1660. Writings of this period reacted to the fall of Puritanism and its religious beliefs. In *Paradise Lost*\* (1667), for example, **John Milton** uses the images of heaven and hell, God and Satan to describe the failure of the religious revolution in England. In contrast to Milton's verse writing, **John Bunyan** chose prose to write a religious allegory in *The Pilgrims Progress*\* (1678). In his work, Bunyan provides a vivid description of the characters, constructive dialogues, and a clear plot that became the base of the modern novel in the following century. Although religious writing dominated the scene during the Restoration period as a reaction to the fall of Puritanism, philosophical works, such as **John Locke**'s, chroniclers and diaries started to take shape as well through their discussion of history, politics, and different interests from a personal point of view.

## 5. The 18th Century

Prose writing in the 18th century was characterised with the development of the essay. Writing for newspapers and then magazines allowed writers to focus on real life problems instead of fiction. The social awareness that political writings created among the writers of this period set the foundation to what is going to be known as the **modern novel**.

**Daniel Defoe** is one of these writers who started as a journalist and then moved to narrative. Defoe's developed writing came in a time of forming Great Britain and its colonial expansion. This background is clear in his novel *Robinson Crusoe*\* (1719), an autobiographical text that is considered to be the first modern English novel. In addition to the use of the first-person narrative, in the process of writing this literary work, Defoe relied on travelling journals and historical accounts that make the work an early representation of **realism**. Defoe's focus on the troubling social changes of that period and questioning the relationship between man and society opened the way for other writers to develop their creativity in prose narrative. An other writer who formed the modern novel during the 18th century is **Samuel Richardson** with his novel *Pamela*\* (1740).

## 6. The 19th Century

In the last few years of the 18th century and the beginnings of the 19th century, the novel as a literary genre went through various developments. The French Revolution (1789-1799) and the Industrial revolution in Britain played major roles in such development. As a movement, **Romanticism** came as a reaction to Enlightenment as it focuses on scientific reasoning and revived the values of imagination, emotions, and the importance and freedom of the self /individual (Bennett & Royle, 2004)<sup>\*</sup>. While poets turned to nature as a source to express their thoughts and feelings, writers continued relating fiction and politics which, due to the horrors of the French Revolution, resulted in the emergence of the **Gothic novel**. Even though Gothic writings are meant to create a sense of horror in the reader, they addressed important psychological and political issues, such as in **Mary Shelley's** *Frankenstein; or, The Modern Prometheus*<sup>\*</sup> (1818).

In the late of the 18th century, writers used the techniques of Romanticism—imagination and adventurous narratives—to highlight social oppression. **Female writers** are the main figures who contributed immensely to this debate. Mary Wollstonecraft, Mary Shelly's mother, wrote *Maria; or, The Wrongs of Woman*<sup>\*</sup> (1798) criticising **patriarchy** (When a society or a government is controlled by men and women are excluded from it) in the British community, while **Jane Austen's** novels focus on female protagonists and their path towards learning about themselves and their importance in their society.

The Victorian era prose continued its focus on the individual and what John Stuart Mill calls 'self-consciousness.' The period is viewed as post-Romantic for Britain became known for its industrialisation and urbanisation. The wealth of the kingdom also came from the spread of the British Empire across the globe, which led to a rapid social change and an increased interest in intellectuality, especially by the middle-class. However, this industrial wealth revealed a problem of **classicism** within the British community and the widened gap between middle-class and working class. Works like **Charles Dickens's** *Great Expectations*<sup>\*</sup> (1860-1861) and *Our Mutual Friend*<sup>\*</sup> (1864-1865) reveal the poor social conditions of the Victorian period in the images of the poverty of the working class and the reliance on child labour.

## 7. The 20th Century (1900-1945)

The return to Realism of the 19th century continued well into the beginnings of the 20th century with its characteristics of doubt and uncertainty. The turn of the 20th century brought with it a sense of loss and isolation which was stressed further with the First and Second World Wars and the first signs of the British Empire's collapse. Questions about the originality of the human being, supported by Charles Darwin's evolution theory, led writers to seek answers to the state of confusion and alienation through delving into other worlds/cultures (former colonies, mainly Africa and Asia) as in **Joseph Conrad's** *Heart of Darkness*<sup>\*</sup> (1902). Moreover, the 20th century allowed writers to challenge boundaries and break away from the social, political, and religious rules. Indeed, the rise of psychoanalysis with the works of Sigmund Freud led writers to separate their characters from the exterior world and instead focused on their psychology, i.e., ideas and thoughts which led to the emergence of the **stream of consciousness** in the works of **Virginia Woolf** and **James Joyce**.

# III The History of the Short Story

In contrast with the novel, the short story is defined by its few characters, limited setting, and one central plot. The writer tends to move quickly through the events of the plot in the short story, making it a concise and effective literary genre.

## 1. English Short Story History

Unlike the development of the novel, the short story is a product of the 19th century. Some critics argue that Chaucer's *The Canterbury Tales*\* and Giovanni Boccaccio's *Decameron*\* (1353) are the first representations of the short story. Indeed, the short story, as a form of fiction, is rooted in orally narrated anecdotes and short myths and tales. Moreover, the spread of the newspaper in the 14th and 15th centuries led writers to publish their works in parts making them shorter for their readers. It was not until the 19th century that that tale became known as a short story, therefore a separate literary genre. **Thomas Hardy** and **George Elliot** were the pioneers of the English short story, whom **Sir Walter Scott** followed on their steps with his text *The Two Drovers*\* (1827). As it developed in Britain, the short story went through the same process around Europe and the USA.

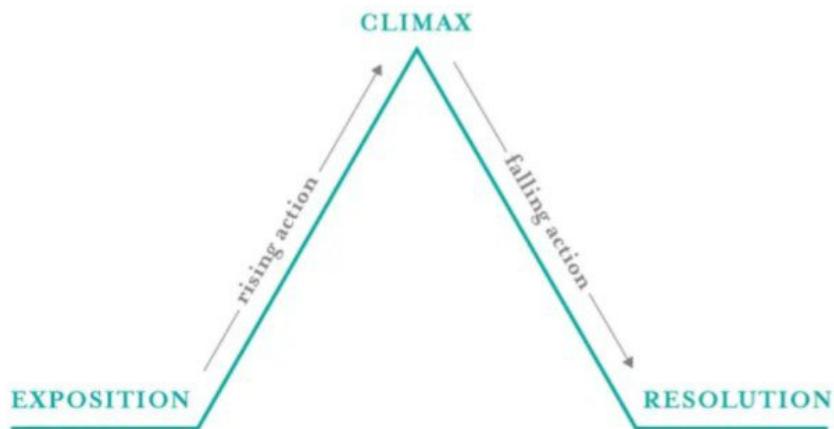
The American poet and writer, **Edgar Allan Poe**, was the first to characterise the short story as a literary work that can be read in one setting with an experience of unity of effect, that is the story's effect on the reader. **Nathaniel Hawthorn**'s *Twice-Told Tales*\* (1837) was the starting point of the short story in the USA, followed by Edgar Allan Poe's *The Fall of the House of Usher*\* in 1839. For a while the short story remained based on a centre and clear plot until the Russian writer **Anton Chekhov** started to write stories to make a living. In his writings Chekhov gives the reader the opportunity to judge the characters and the story through his creative **formless short story**. This new technique became commonly used in the 20th century short stories, in which the story no longer has a beginning, middle, or an end (traditional plot structure), which sets it apart from the traditional short story that has a clear, developed plot.

# IV Components of Fiction

## 1. Plot

'What happened in the story?' is the asked question to deduce the plot of a story. In other words, plot refers to the series of events that hold the story together. Usually, the plot is arranged in a **chronological order** as the writer starts with one event, which leads to the next, then the next (cause-effect order). However, in works like crime fiction or science fiction, writers tend to use **anachrony**, that is flashbacks (analepsis) and jump forward or flashforwards (prolepsis). In this form, the story moves from present to past events to fill in background information important to the plot or moves to the future in order to draw on possible developments of the story events. These techniques can result in creating subplots that might have lesser importance than the main plot especially in longer literary texts.

The structure of the plot has five main components:



- Exposition: First part of the plot where the author introduces basic information about the story.
- Rising Action: The stage of complications in the story that leads to the main conflict and creates tension.
- Climax / Turning Point: The point of highest tension in the story. The conflict at the climax level of the plot results in a change in the state of things, such with the character's personality.
- Falling Action: The end of the conflict caused during the climax and the complications are solved.
- Resolution / Conclusion: Or denouement, which means the closure of the story. In this stage, the writer tends to showcase the new changes in the characters compared to the beginning of the story.

## 2. Characters

A character is the one that plays a role in a story and it can be a human being, animal, or object—as long as they reflect human abilities such as feelings. Characters can also have names or remain **anonymous** (nameless). Even though characters are imaginary in most cases, they are expected to have some relation to the society in order to connect to the reader. Characters in fiction can either be round or flat.

- Round (major) Character: A round character is the centre of the story as the writer provides a full description of their (complex) personalities, background history, desires, and dreams. The round character can also be referred to as the 'protagonist' who starts the story into motion. While the protagonist presents 'good' in the story, the 'antagonist,' or the villain, works in opposition to the protagonist.
- Flat (minor) Character: In fiction, writers usually include more than one flat character. Minor characters are described in one or two sentences and their existence in the story is limited. Writers tend to use flat characters to highlight the round character's personality or help them in achieving their goal.

## 3. Narrative Voice / Point of View

Narrative voice or point of view reveals who is telling the events of the story and the position and perspective of the **narrator**. While works of fiction are usually narrated from one point of view, modern writings can use a mixture of two or three narrative voices.

- Third Person Narration: Using the pronouns she, he, and they, third-person narrative is the most used voice of narration. The narrator in third person point of view is neither a character nor takes part in the story, they are external to the events of the story. The third person narrator can be an **omniscient**, all-knowing, which means that they know everything about the characters and the story or a **limited narrator** who only has access to the protagonist's thoughts.
- First person Narration: In this type of narrative, the story is told by an **internal** character—one of the characters (not necessarily the protagonist), therefore the pronoun **I** is used by the writer. While it can be viewed as subjective, first person point of view allows the reader an access to the character/narrator's mind and inner experiences.

## 4. Setting

The setting of a story delivers the information of where and when the events of the story are taking place and it can be introduced through two aspects, place and time.

- Place: The location of the plot, it can be a single place or multiple locations.
- Time: Time is a key component of the story as it indicates whether the story is taking place in the past, future, or an exact date (author time).

## 5. Theme

A theme is the general idea of the story and the main message that the writer wants to convey and deliver to the reader. In other cases, themes represent certain morals which teach readers lessons about life.

**Level: L1**

**Module: Literature**

### **I. Fiction: Reading Task**

\*Read the following short story and identify the studied components of fiction used in it.

#### The Tale of Johnny Town-Mouse (1918) by Beatrix Potter

Johnny Town-mouse was born in a cupboard. Timmy Willie was born in a garden. Timmy Willie was a little country mouse who went to town by mistake in a hamper. The gardener sent vegetables to town once a week by carrier; he packed them in a big hamper.

The gardener left the hamper by the garden gate, so that the carrier could pick it up when he passed. Timmy Willie crept in through a hole in the wicker-work, and after eating some peas—Timmy Willie fell fast asleep.

He awoke in a fright, while the hamper was being lifted into the carrier's cart. Then there was a jolting, and a clattering of horse's feet; other packages were thrown in; for miles and miles—jolt—jolt—jolt! and Timmy Willie trembled amongst the jumbled-up vegetables.

At last the cart stopped at a house, where the hamper was taken out, carried in, and set down. The cook gave the carrier sixpence; the back door banged, and the cart rumbled away. But there was no quiet; there seemed to be hundreds of carts passing. Dogs barked; boys whistled in the street; the cook laughed, the parlour maid ran up and down-stairs; and a canary sang like a steam engine.

Timmy Willie, who had lived all his life in a garden, was almost frightened to death. Presently the cook opened the hamper and began to unpack the vegetables. Out sprang the terrified Timmy Willie.

Up jumped the cook on a chair, exclaiming "A mouse! a mouse! Call the cat! Fetch me the poker, Sarah!" Timmy Willie did not wait for Sarah with the poker; he rushed along the skirting board till he came to a little hole, and in he popped.

He dropped half a foot, and crashed into the middle of a mouse dinner party, breaking three glasses.—“Who in the world is this?” inquired Johnny Town-mouse. But after the first exclamation of surprise he instantly recovered his manners.

With the utmost politeness he introduced Timmy Willie to nine other mice, all with long tails and white neckties. Timmy Willie’s own tail was insignificant. Johnny Town-mouse and his friends noticed it; but they were too well bred to make personal remarks; only one of them asked Timmy Willie if he had ever been in a trap?

The dinner was of eight courses; not much of anything, but truly elegant. All the dishes were unknown to Timmy Willie, who would have been a little afraid of tasting them; only he was very hungry, and very anxious to behave with company manners. The continual noise upstairs made him so nervous, that he dropped a plate. “Never mind, they don’t belong to us,” said Johnny.

“Why don’t those youngsters come back with the dessert?” It should be explained that two young mice, who were waiting on the others, went skirmishing upstairs to the kitchen between courses. Several times they had come tumbling in, squeaking and laughing; Timmy Willie learnt with horror that they were being chased by the cat. His appetite failed, he felt faint. “Try some jelly?” said Johnny Town-mouse.

“No? Would you rather go to bed? I will show you a most comfortable sofa pillow.”

The sofa pillow had a hole in it. Johnny Town-mouse quite honestly recommended it as the best bed, kept exclusively for visitors. But the sofa smelt of cat. Timmy Willie preferred to spend a miserable night under the fender.

It was just the same next day. An excellent breakfast was provided—for mice accustomed to eat bacon; but Timmy Willie had been reared on roots and salad. Johnny Town-mouse and his friends racketted about under the floors, and came boldly out all over the house in the evening. One particularly loud crash had been caused by Sarah tumbling downstairs with the tea-tray; there were crumbs and sugar and smears of jam to be collected, in spite of the cat.

Timmy Willie longed to be at home in his peaceful nest in a sunny bank. The food disagreed with him; the noise prevented him from sleeping. In a few days he grew so thin that Johnny Town-mouse noticed it, and questioned him. He listened to Timmy Willie’s story and inquired about the garden. “It sounds rather a dull place? What do you do when it rains?”

"When it rains, I sit in my little sandy burrow and shell corn and seeds from my Autumn store. I peep out at the throstles and blackbirds on the lawn, and my friend Cock Robin. And when the sun comes out again, you should see my garden and the flowers—roses and pinks and pansies—no noise except the birds and bees, and the lambs in the meadows."

"There goes that cat again!" exclaimed Johnny Town-mouse. When they had taken refuge in the coal-cellars he resumed the conversation; "I confess I am a little disappointed; we have endeavoured to entertain you, Timothy William."

"Oh yes, yes, you have been most kind; but I do feel so ill," said Timmy Willie.

"It may be that your teeth and digestion are unaccustomed to our food; perhaps it might be wiser for you to return in the hamper."

"Oh? Oh!" cried Timmy Willie.

"Why of course for the matter of that we could have sent you back last week," said Johnny rather huffily—"did you not know that the hamper goes back empty on Saturdays?"

So Timmy Willie said good-bye to his new friends, and hid in the hamper with a crumb of cake and a withered cabbage leaf; and after much jolting, he was set down safely in his own garden.

Sometimes on Saturdays he went to look at the hamper lying by the gate, but he knew better than to get in again. And nobody got out, though Johnny Town-mouse had half promised a visit.

The winter passed; the sun came out again; Timmy Willie sat by his burrow warming his little fur coat and sniffing the smell of violets and spring grass. He had nearly forgotten his visit to town. When up the sandy path all spick and span with a brown leather bag came Johnny Town-mouse!

Timmy Willie received him with open arms. "You have come at the best of all the year, we will have herb pudding and sit in the sun."

"H'm'm! it is a little damp," said Johnny Town-mouse, who was carrying his tail under his arm, out of the mud.

"What is that fearful noise?" he started violently.

"That?" said Timmy Willie, "that is only a cow; I will beg a little milk, they are quite harmless, unless they happen to lie down upon you. How are all our friends?"

Johnny's account was rather middling. He explained why he was paying his visit so early in the season; the family had gone to the sea-side for Easter; the cook was doing spring cleaning, on board wages, with particular instructions to clear out the mice. There were four kittens, and the cat had killed the canary.

"They say we did it; but I know better," said Johnny Town-mouse. "Whatever is that fearful racket?"

"That is only the lawn-mower; I will fetch some of the grass clippings presently to make your bed. I am sure you had better settle in the country, Johnny."

"H'm'm—we shall see by Tuesday week; the hamper is stopped while they are at the sea-side."

"I am sure you will never want to live in town again," said Timmy Willie.

But he did. He went back in the very next hamper of vegetables; he said it was too quiet!!

One place suits one person, another place suits another person. For my part I prefer to live in the country, like Timmy Willie.

**Level: L1**

**Module: Literature**

## I. Fiction: Examples

### 1. The Hunger Games: Catching Fire (2011) by Suzanne Collins

Winter has begun to withdraw by the time my foot is deemed usable. My mother gives me exercises to do and lets me walk on my own a bit. I go to sleep one night, determined to go into town the next morning, but I awake to find Venia, Octavia, and Flavius grinning down at me.

### 2. The Alchemist (1986) by Paolo Coelho

The men fell into an animated discussion. They spoke in an Arabic dialect that the boy didn't understand, but, when he made to leave, the guard told him to stay. The boy became fearful; the omens told him that something was wrong.

### 3. The Book Thief (2005) by Markus Zusak

In mid-February, when she turned ten, Liesel was given a used doll that had a missing leg and a yellow hair.

'it was the best we could do,' Papa apologised.

'What are you talking about? She's lucky to have *that* much,' Mama corrected him.

Hans continued his examination of the remaining leg while Liesel tried on her new uniform. Ten years old meant Hitler Youth. Hitler Youth meant a small brown uniform.

# **Lecture II: Drama**

FACULTY OF LANGUAGES  
AND LITERATURE

DEPARTMENT OF  
ENGLISH LANGUAGE

LEVEL: L1

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# Introduction

Drama, or play, is a piece of writing presented through **performance**. Playwrights—writers of plays—script their plays in either prose, verse, or both. Unlike other literary genres, drama is composed to be acted, played, and performed in front of an audience. The word drama is originally a Greek word, which means **to act** or **to do**. Literature in action (another term used to refer to drama) brings the story to life as it is based on the performances of the actors and their actions besides the written words.

Drama is considered an **economic** form of literature because words, sentences, and emotions are delivered through the actors' performance instead of written words. Due to this, drama has **no description** of detailed settings or characters' appearances like in novels and short stories. Instead, the audience is expected to deduce these aspects from decorations of the stage and the roles played by the actors. This reliance on stage makes the drama **intense**, that is limited to a specific time and place.

## **\*Drama Division**

While the novel is divided into parts that are called chapters, Drama has **acts** and **scenes** instead. Acts are a collection of scenes which mean that they are longer. Scenes, on the other hand, are just few minutes long where they focus on one event, action, or a dialogue of the story. A scene usually starts with the actor's entrance to the stage and ends when they leave it.

# I Characteristics of Drama

Drama as a work of literature is different from the other two literary genres in the way it connects with the audience. Drama is characterised with:

## **1. Absence of an Author**

While in fiction the reader can extract the writer's voice in narrative, it is not the same case in drama. In some cases, few characters in a drama might have an authoritative and controlling voice which allows them to remain objective throughout the drama. Nevertheless, these characters remain mere characters (limited) who cannot cover all the events of the story or access the other characters' inner thoughts and feelings.

## **2. Staging**

Even though drama is based on a script (the written form of plays), it is used to contribute to the theatrical event. Scripts are only fulfilled by other aspects brought by the stage: the audience, decorations, music, and the actors' performance.

# II Historical Development of English Drama

## 1. Pagan Drama

From its beginnings, drama and religion have been connected. Some critics argue that drama dates back to old religious rituals and festival celebrations where stories of battles and hunting trips were retold and acted.

## 2. Medieval Drama

In England, drama was introduced with the arrival of the Normans. **Mummer plays** which were used to retell old folk tales such as St. George and the Dragon and Robin Hood were common in the form of street plays moving between towns. This form of plays was performed in return of money. During the 13th century, the church started using drama for **didactic** purposes resulting in two new forms of theatre:

- Mystery Drama: It appeared in the 13th century and was performed by priests and clergymen. Mystery plays were used to deliver biblical stories to illiterate people. These plays were performed at the steps of churches and then moved to small stages called pageant.
- Morality Drama: At the end of the 14th century, this new type of drama evolved. Morality drama is an **allegorical** play where actors impersonate characters like Hope, Truth, Death, Falsehood, etc. in order to teach the audience lessons in life. *Everyman*<sup>\*</sup> (c. 1490) is an example of a morality during the 15th century.

## 3. Renaissance Drama

In this period, drama became a source of entertainment to both royals and commoners instead of being limited to religious purposes.

As the Tudors aspired to catch-up with the rest of Europe, culture and arts were considered important. It was during the reign of Elizabeth I that the greatest dramatists appeared like William Shakespeare, Christopher Marlowe, and Ben Jonson. Themes like inner struggles (struggles inside the character's mind), man's consciousness, and individuality were commonly discussed during this period, especially through the developing use of monologues and asides that help in accessing the characters' thoughts and feelings. Moreover, during the Renaissance period, the first English comedy play, *Ralph Roister Doister*<sup>\*</sup> by Nicholas Udall (1552-1553), and the first tragedy, *Gorboduc*<sup>\*</sup> by Thomas Norton and Thomas Sackville in 1561, were performed.

## 4. Restoration Drama

After the Puritan movement (a religious movement in England) and its closing down of theatres, King Charles II encouraged the re-opening of theatres which resulted in the flourishing of the dramatic field during this period. The reopening of theatres provided a new space for dramatists to delve into, especially for **women** who joined dramas as actresses for the first time. While Restoration drama is known for its comical and **satirical** themes, it also reflects on complicated and tragic stories because of the political and religious conflicts taking place during that period. Works of playwrights, such as **John Dryden** for instance, try to address the conflict between actions and emotions through narrating stories of soldiers and their deadly battles.

## 5. 20th Century Drama

While in the 18th and 19th centuries dramatists reproduced and retold Shakespearean dramas and Restoration plays and focused on musicals, 20th century drama addressed technological advancement, wars, and questions on humanity. Nevertheless, the largest focus is the daily life problems, whether social or political. George Bernard Shaw, Samuel Beckett, and Harold Pinter are among the main British playwrights who used **realism** in their works.

# III Types of Drama

Drama is known for its symbol of the two masks. These two masks represent the main two types of drama, the weeping mask for tragedy and the laughing mask on the other hand is for comedy.

## 1. Tragedy

One of the oldest forms of drama which started in Greek theatre during the 6th and 5th century B.C. Aristotle, in Poetics<sup>\*</sup> (c. 335 B.C.), identifies tragedy as a representation of serious and complete actions that create a sense of pity, sympathy, and horror in the audience.

Throughout history, the meaning of tragedy drama kept changing. In Greek culture, it was used to refer to historical dramas that narrate the downfall of a great man. However, in modern drama, tragedy is used to refer to stories that do not have a happy ending. As Aristotle's definition, tragedy drama deals with themes related to death, revenge, betrayal, and so on. In this type of drama, the tragic hero is a character with an inner weakness that allows outside forces to easily control them as with the character of Hamlet in Shakespeare's play.

## 2. Comedy

Any play that causes laughter among the audience is a comedy drama. Often, comedy drama deviates from the ordinary use of actions, characters, and speeches to create a humours impact. In modern theatres, comedy drama addresses real life situations and problems from an *ironic* perspective. Unlike the tragic hero, the comic hero is simple, innocent, and with less complicated background.

## 3. Tragicomedy

As the name shows, this drama is a combination of the two main types: tragedy and comedy. Characters in this type of plays are exaggerated, there could be a happy ending after a fatal serious event or vice versa. Furthermore, jokes in this type of drama are relied on to lighten the seriousness of the tone. The tragicomedy drama is used to deliver a realistic image of life where both tragedy and comedy coexist.



# IV Components of Drama

## 1. Plot

As with the case of fiction, plot in drama is the plan the playwright uses to arrange the events of the story together and it answers the question 'what happened?'. Plot is formed of five parts:

- Exposition: The first part of the story in which the playwright introduces the characters and general information about the drama.
- Rising Actions: The moment of complication that leads to the main conflict of the story.
- Climax: The highest point of tension in the story where the conflict takes place.
- Falling Actions: The end of the crisis that results from the climax part.
- Conclusion/ Resolution: The last part of the drama that provides a closure of the story and the end of the complications.

## 2. Characters

Characters are the ones who play a role in the drama and can be a person, animal, or object.

- Round character: The centre of the story that the playwright provides detailed description of.
- Flat character: Often more than one character. Minor characters have limited roles that work to highlight the major character's personality and leads them towards their goal.

## 3. Speech

- Dialogue: The uttered words and the formed conversations between two or more actors on stage. Dialogue reveals the plot and characters' personalities that need to be suitable for their roles.
- Soliloquy (Monologue): This type of speech is done by one of the characters when they are alone on stage. Soliloquy speech reveals the inner thoughts, emotions, and struggles of the character.
- Aside: Compared to soliloquy, aside is often shorter and directed towards the audience but not heard by the other characters. Asides are **short commentary** on other characters and reveal the character's thoughts and feeling in that exact moment.

## 4. Setting

The setting in the play is what provides information about the when and where the story is taking place.

- Time: Indicates when the story is taking place. In dramas, time is identified by the characters' costumes and the stage's lightening.
- Place: Refers to the location of the events of the story. In theatre, place is indicated by using stage decorations.

## 5. Theme

Like with the works of fiction (novel and short story), theme in drama is the general idea, the message, and lesson the playwright wants to deliver to and teach the audience.

**Level: L1**

**Module: Literature**

## **II. Drama: Reading Task**

- \* Read the drama script below, identify the available drama components in it, and write a short analysis of the story.

Drama Title: The Rise of Robin Hood

ACT ONE

Scene Three

LIGHTS UP on Nottingham Market, early the next day. VILLAGERS set up to sell their wares. ROBIN and HAZEL put up a sign that reads, “Archeree Supplize.”

HAZEL: You think there are any archers in Nottingham, Brother?

ROBIN: I hope so. Otherwise, we'll soon be begging for supper again.

BEGGAR: (Rushes to ROBIN.) Alms!

ROBIN: Not today. Sorry. (BEGGAR does a raspberry at ROBIN and returns to her spot.)

SAYRA: (Crosses to ROBIN and HAZEL.) What ya got here?

HAZEL: We're selling hunting arrows and bows.

SAYRA: Ooh! How much? (ROBIN and HAZEL look at one another. They've obviously not discussed this. They blurt out at once.)

ROBIN: Five shillings!

HAZEL: (Over.) One shilling! (ROBIN and HAZEL look at one another and blurt out again.)

ROBIN: Four shillings!

HAZEL: (Over.) Two shillings! (ROBIN and HAZEL look at one another.)

ROBIN/HAZEL: Three shillings!

ROBIN: Each! (SAYRA runs to LITTLE JOHN.)

LINNAEN: Cloth here! Fine cloth!

SAYRA: Father, may I have nine shillings?

LITTLE JOHN: What for?

SAYRA: Some arrows?

LITTLE JOHN: Who's selling 'em?

SAYRA: (Points.) They are. (LITTLE JOHN crosses to ROBIN and HAZEL. SAYRA follows.)

AVALEE: Chickens! Get your naked chickens here! Get 'em hot! (To herself, laughing.) Oh my!

Listen to me. Hot chickens! (Shakes her head. Laughs at herself. Holds up a chicken. Cries out.)

Cold chickens! Ice cold chickens! Get your cold and naked chickens here!

ROBIN: Arrows! Arrows for sale!

LITTLE JOHN: (To ROBIN.) What are you doing?

ROBIN: We're selling arrows, good sir! Would you like a few?

LITTLE JOHN: No, I wouldn't like a few! Don't you realize you're breaking the law?

HAZEL: How so, sir?

LITTLE JOHN: Ya can't sell nothing here 'less you got permission from Lady Blackwood.

SAYRA: It's the law!

ROBIN: It's a law that we can't sell?

LITTLE JOHN: Not without her permission. Lady Blackwood owns all the land 'round here, left to her by her late husband, Lord Blackwood. She oversees everything that goes on here by order of the king.

HAZEL: We didn't realize.

SAYRA: (Laughs.) Didn't your parents teach you anything?

HAZEL: Our parents are dead.

SAYRA: (Not laughing anymore.) Oh.

ROBIN: Who's this lady? I'll go get her permission right now.

HAZEL: Yes, please tell us who we must speak to.

SAYRA: The lady what lives in that fancy castle northwest of here, don't you know?

HAZEL: No, we don't.

LITTLE JOHN: She lives on the edge of Blackwood Forest.

SAYRA: She's that lady you knocked over yesterday.

ROBIN/HAZEL: (Look at one another, deflated.) Her?

LITTLE JOHN: Anyway, you better take your sign and scram before the sheriff comes, young 'un.  
Else you'll be really sorry!

ROBIN: (Frustrated.) Fine. Come on, Hazel. We'll just go make amends and get this lady's  
permission.

HAZEL: Ha! As if it will be so easy to get her permission now after what happened yesterday!

(ROBIN and HAZEL grab their sign and EXIT. SAYRA and LITTLE JOHN return to their  
booth. ORPHANS run ON, scatter about, and it's suddenly chaos.)

# Lecture 01: Poetry - Introduction

1 / 6



FACULTY OF LANGUAGES  
AND LITERATURE

DEPARTMENT OF  
ENGLISH LANGUAGE

LEVEL: L1



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## I What is Poetry?

Defining poetry is like defining literature, which means that there is no exact definition of it. However, shared characteristics and features can be considered defining aspects such as the use of fiction and the appealing writing style. Therefore, poems have some aspects that can be used as indicators in order to separate poetry from other literary genres.

The first indicator is the form in which poetry is written, that is in verses. Verses are often written in the middle of the page. This **visual indicator** helps the reader to expect the type of the text they are going to read. The second indicator of poetry is **the language used**. Poets tend to use specialised language in which they express their ideas and feelings using less space. Alexander Pope (1688-1744) is a good example of this, where he explains that he prefers the use of poetry even when he wants to write about philosophical topics as he did in his *An Essay on Man* (1733-1734).

The dense and compacted use of language by poets makes their messages difficult to be understood but at the same time open to different explanations. To reach this degree of aesthetic use of language, poets refer to the use of **figures of speech** in addition to structural, phonological, morphological, and syntactic over structuring.

Often readers consider poetry a subjective work as poets use it to express their personal experiences. This belief can be true when it comes of lyric poetry more than narrative and didactic poems. Nevertheless, as long as poetry is associated with fiction, such belief can be misleading.

## II Poetry Structure

Poetry is written in a special way where its short lines are known as verses. Moreover, poems are divided into **stanzas** as sub-units. Usually a stanza is used for specific function and addresses a specific theme and it is the reader or critic's role to define the function. Stanza in poetry is similar to paragraph in prose.

### Note

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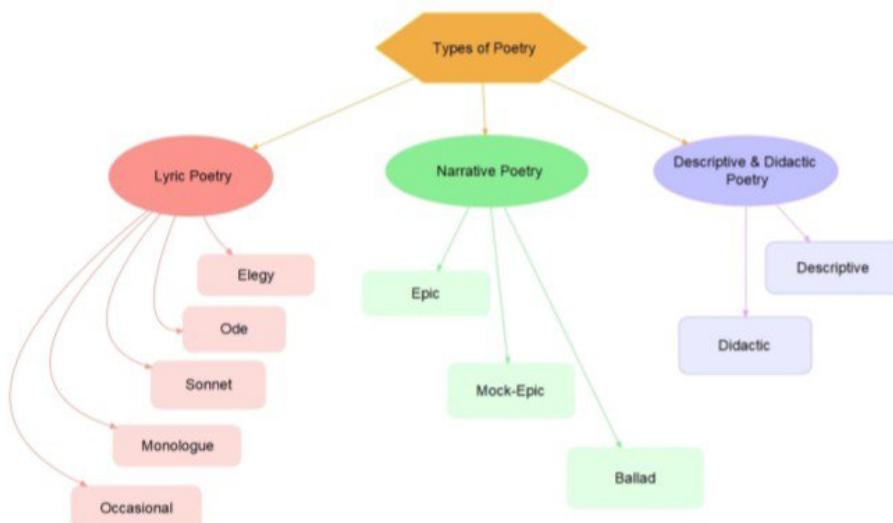
Stanzas are named according to the number of lines they group together:

1 line => Monostich	5 lines => Cinquain
2 lines => Couplet	6 lines => Sestet
3 lines => Tercet	7 lines => Septet
4 lines => Quatrain	8 lines => Octave



# III Types of Poetry

When defining the type of poetry, the theme of the studied poem should be taken into consideration. Due to this, poems are divided into three main types.



## 1. Lyric Poetry

Lyric poems are **non-narrative** poems. In this type of poetry, a single person (speaker) presents **a state of mind or emotion**. It has its origins in Greek culture where Greeks used to accompany a song with a lyre (an instrument in a U shape). Lyric poetry has its own subcategories.

- Elegy: usually used to express **sadness** and **sorrow**, especially to mourn someone's death.
- Ode: Is a long lyric poem used to treat **serious subjects** while using high elevated and sophisticated language.
- Sonnet: Originated in Italy during the 14th century by Francesco Petrarch (1304-1374)—also known as the Petrarchan or Italian sonnet. Sonnet comes from the Italian word “sonetto” which means a “sound” or “little song.” The use of sonnets became popular in England during the **Renaissance** period (1550-1660) when Thomas Wyatt and the Earl of Surrey Henry Howard translated the Petrarch sonnets into English. A sonnet is formed by a **stanza of 14 lines** written in **iambic pentameter**. Poets use sonnets to address various subjects such as religion (Milton), art (Keats), or war (Brooke). The Shakespearean sonnet is one of the famous sonnets in English poetry.



- Monologue: Is presented by a **sole speaker**. In this type of poetry, the speaker addresses a silent audience /listener expressing their ideas and thoughts.
- Occasional: As the name reflects, occasional poetry is written for special occasions like births and weddings or to comment on a specific event such as wars and memorials.

## 2. Narrative Poetry

It is a kind of poetry that **represents a story in a verse form**. Its structure resembles that of a story's plot. Narrative poetry has subcategories as the following

- Epic: It is a **long narrative poem** that tells a story of **heroic actions**. Mostly this kind of poetry contains superhuman powers, great adventures, and supernatural aspects. *The Iliad* and *The Odyssey* by the Greek poet Homer are considered the most famous epics. In English literature, *Beowulf* represents an Anglo-Saxon epic while John Milton's *Paradise Lost* is an epic with a Christian theme.
- Mock-Epic: Or mock-heroic. It is a piece of poetry that deals with common or **trivial subjects**. This kind of poetry uses a high elevated language which leads the poem to create a **comic effect** on its reader. *The Rape of the Lock* by Alexander Pope published in 1792 is a famous example to mock-epic English poetry, in addition to Lord Byron's *Don Juan*.
- Ballad: A narrative poem presented in a **musical style**, i.e. a song-like poem. This kind of poetry is arranged in quatrains and cinquains, and a simple rhythmic structure. It usually tells stories about ordinary people and their life. Ballads appeared during the 16th century and it is meant to be presented orally.

## 3. Descriptive and Didactic Poetry

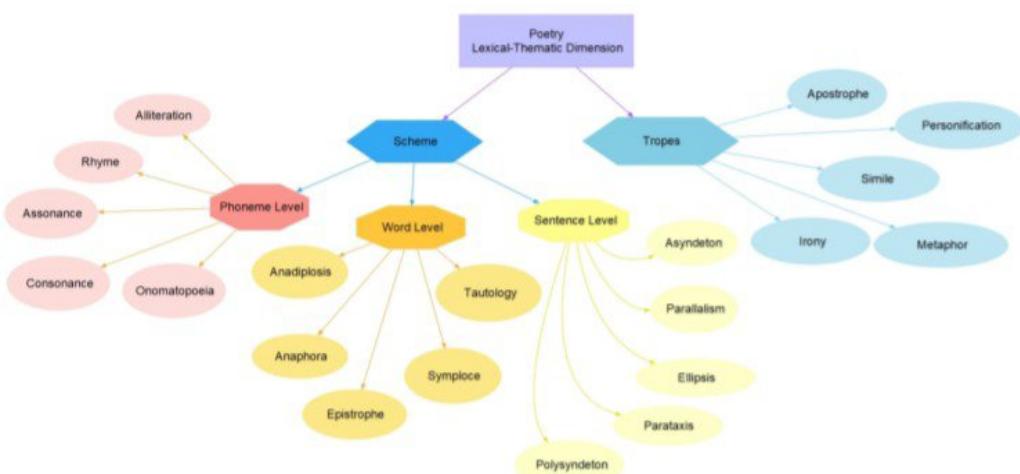
- Descriptive Poetry: By using of **descriptive method** in poetry, poets tend to **deliver an image** they see through their eyes by using their words. This kind of poetry is used to describe an event, character, or a place in details. English descriptive poetry adopted its elements and inspirations from French poetry. It became well known during the 16th and 18th centuries.
- Didactic Poetry: Or instructional poetry, in which poets give **moral lessons** to their readers. The term didactic is of Greek origins "didasko" which means 'I teach.' Didactic poetry openly professes its intentions of conveying knowledge. This kind of poetry is usually meant for a **specific audience** and not any reader.



# Introduction

It is common in literature that writers deviate from the known rules of language in order to create a deeper effect on the reader. Poets, as part of this field, tend to play with sounds, words, sentence structure, and meaning to entertain the reader and beautify the used language. This use of over-structuring over the four levels is called the use of linguistic devices or **rhetorical devices**.

As mentioned above, rhetorical devices can be used in different levels of language. The use of rhetorical devices can be in two forms: **schemes** and **tropes**.



# I Scheme

Scheme is a plan or a system. In language, it means ***the visual side*** or the structure of the language. Scheme covers three levels of the used language, that is: **sound**, **word**, and **sentence** levels.

## 1. Phoneme Level

### *Alliteration*

Refers to the repetition of the same letter at the beginning of words in a verse or a line.

Example: **B**etter **b**utter always makes **b**atter **b**etter.

### *Rhyme*

It means the repetition of the same sound at the end of verses. End-rhyme, or ordinary rhyme, is the name given to verses that rhyme.

\*Rhyme scheme: It is giving each ending sound in a verse a letter (A, B, C...). When the sound is repeated, the letter is also repeated, but when the sound changes, the letter changes.

Example: *The Glories of Our Blood and State* by James Shirley

The glories of our blood and state /stərt/ => A  
Are shadows, not substantial things /θɪŋz/ => B  
There is no armour against fate /fæt/ => A  
Death lays his icy hands on kings /kɪŋz/ => B

=> The rhyme-scheme of the poem above is: **A-B-A-B**

**Note:** Under the influence of Shakespeare, a new type of non-rhyming verses known as blank verse became widely used in English drama. Later, with the influence of John Milton, blank verse became used for non-dramatic verses.

Example: Wordsworth's *Lines Written a Few Miles above Tintern Abbey*

And now, with gleams of half-extinguished thought /θɔ:t/ => A  
 With many recognitions dim and faint /feɪnt/ => B  
 And some what of a sad perplexity /pəpleksəti/ => C  
 The picture of the mind revives again /əgen/ => D

=> As seen in the example, the poem does not rhyme, i.e., the verses do not end with same or repeated sounds. Due to this, the rhyme-scheme of this blank verse poem is **A-B-C-D**.

### *Assonance*

The repetition of the same vowel sound in stressed syllables in order to achieve a pleasant sound.

Example: *The Lotos-Eaters* by Alfred Tennyson

Round and round the spicy downs;  
 The yellow lotos – dust is blown

### *Consonance*

The repetition of two or more consonant sounds before and after different vowels.

Example: **black-block, want-went.**

### *Onomatopoeia*

The formation and the use of words in imitation of sounds.

Example: *Death of a Naturalist* by Seamus Heaney

On sods; their loose necks pulsed like sails  
 Some hopped,  
 The slap and plop were obscene threats

## 2. Word Level

### *Anadiplosis*

It means doubling back. This technique creates a special effect by repeating the ending word or phrase at the beginning of the next phrase.

Example: *An Irish Airman Foresees his Death* by W. B. Yeats

The years to come seemed **waste of breath**  
**A waste of breath** the years behind.

### Anaphora

It means the repetition of a word or group of words in successive clauses/lines.

Example: *An Irish Airman Foresees his Death* by W. B. Yeats

**Those that I** fight I do not hate

**Those that I** guard I do not love

### Epistrophe

In this figure of speech, each sentence or clause ends with the same word or group of words.

Example: *The Rebel* by D. J. Enright

When everybody wears uniform,

The rebel dresses in **fantastic clothes**.

When everybody wears **fantastic clothes**,

The rebel dresses soberly.

### Symploce

It is the combination of anaphora and epistrophe, which means that symbole is the repetition of the same word or group of words at the beginning and he repetition of the same word or group of words the end of the verses.

Example: *The Rock* by T. S. Eliot

**Much is your** reading, but not the word of **God**

**Much is your** building, but not the house of **God**

### Tautology

A Greek word that means the '**same saying**.' Tautology is similar to synonym, but in tautology, words can vary in form.

Example: *The Prelude* by William Wordsworth

'T was a day,

**Stormy**, and **rough**, and **wild**, and on the grass

I sat half sheltered by a naked wall.

## 3. Sentence Level

### Asyndeton

It means the omission of conjunctions in a line or a verse. This technique is used for the sake of speed and economy.

Example: Matthew Arnold's *The Scholar-Gypsy*

"Thou has not lived, why should'st thou perish, so?  
 Thou hadst one aim, one business, one desire;  
 Else wert though long since number'd with the dead!"

=> The conjunction "and" or "or" is omitted from the second verse. The line is meant to be: 'Thou hadst one aim, and/or one business, and/or one desire'.

### *Parallelism*

Or balance. This technique is achieved through repeating the same phrases or constructions of identical syntactical elements, usually placed side by side.

Example: William Blake's *The Tyger*

#### ***What the hammer? What the chain***

In what furnace was thy brain?

#### ***What the anvil? What dread grasp,***

Dare its deadly terrors clasp!

### *Ellipsis*

Often used by modern poets. It implies leaving out or omitting a word or a phrase in a sentence to achieve rapid expression.

Example: *Preludes* by T. S. Eliot

You curled the papers from your hair,  
 Or clasped the yellow soles of feet  
 In the palms of both soiled hands

=> In the second and third verses, the possessive adjective "your" is omitted before feet and hands.

### *Parataxis*

This technique means the process of joining clauses without using conjunctions or subordinators, especially with short ones.

Example: Walt Whitman's *Continuities*

Nothing is ever really lost, or can be lost;  
 No birth, identity, form - no object of the world

=> A conjunction is missing in the second verse between "no birth, identity, form."

### *Polysyndeton*

In contrast to asyndeton, polysyndeton means the repetition of the same conjunction in a verse or a line.

Example: *Othello* by William Shakespeare

If there be cords, or knives,  
 Poison, **or** fire, **or** suffocating streams  
 I'll never endure it.

# II Tropes

In linguistics, trope means a rhetorical device that consists of ***play with words***. In literature, trope is a figure of speech in which words are used to create another and ***new meaning instead of their literal meaning***.

## 1. Apostrophe

This technique is used while addressing directly non-human things, or absent, dead people. Poets address these things or people as if they understand or able to reply.

Example: John Donne's *The Sun Rising*

Busy old fool, unruly sun  
 Why dost thou thus,  
 Through windows, and through curtains, call on us?

=> In this poem, the poet addresses the sun (object) as if it is able to answer his question.

## 2. Personification

It means giving human characteristics to non-human objects. This method provides the literary text with more vivid mode.

Example: *Two Sunflowers Move in a Yellow Room* by William Blake

"Ah, William, we're weary weather,"  
**Said** the sunflowers, shinning with dew  
 "Our travelling habits have tired us  
 Can you give us a room with view?"

## 3. Simile

A figure of speech used to make comparison showing shared qualities and characteristics between different things. This direct comparison is achieved with the help of connecting devices: "***like***" or "***as***".

Example: *Daffodils* by William Wordsworth

I wandered lonely **as** a cloud  
That floats on high o'er vales and hills

=> Here the poet is comparing his walk alone to a cloud that floats the skies.

## 4. Metaphor

Unlike simile, metaphor is used to apply implicit and hidden comparison. This type of comparison occurs between unlike things but have common characteristics.

Example: W. H. Auden's *In Memory of W. B. Yeats*

The provinces of his body revolted  
The squares of his mind were empty.

=> In these verses, Auden compares Yeats's body to a city or a region that is revolting, as if at war, while the empty squares of his mind reflect the image of empty streets in the city or boxes.

## 5. Irony

writers and poets use this figure of speech to encourage the reader's imagination and create humour. This technique is achieved through including intended implied meaning. This meaning is usually different from what the actual literal words or ideas mean.

Example: Samuel T. Coleridge's *The Rime of the Ancient Mariner*

"Water, water, everywhere  
And all the boards did shrink;  
Water, water, everywhere  
Nor any drop to drink."

=> The speaker in this poem describes his and his crew need for water to drink even though they are surrounded by the sea/ocean. This creates what can be described as an ironic situation.

## **Module: Literary Texts**

### **III. Poetry: Reading Task**

Read the following poems and, based on your studies, identify the main technique used in each of them:

#### **1- *Pied Beauty* by Gerard Manly Hopkins**

All things counter, original, spare, strange;  
Whatever it fickle, freckled (who knows how?)  
With swift, slow, sweet, sour; adazzle, dim;  
He fathers-forth whose beauty is past change:  
Praise him.

#### **2- *The Bells* by Edgar Allan Poe**

How they clang, and clash, and roar!  
What horror they outpour  
On the bosom of the palpitating air!  
Yet the ear it fully knows,  
By the twanging  
And the clanging

#### **3- *The Tyger* by William Blake**

Tyger, Tyger, burning bright  
In the forests of the night  
What immortal hand or eye  
Could frame thy fearful symmetry

#### **4- *Measure for Measure* by William Shakespeare**

Most strange, but yet most truly, I will speak:  
That Angelo's forsworn; is it not strange?  
That Angelo's murderer; is it not strange?

**5- *Hamlet* by William Shakespeare**

Oh, that this too, too sullied flesh would melt,  
Thaw, and resolve itself into a dew

**6- ‘*Hope*’ Is A Thing with Fathers by Emily Dickenson**

‘Hope’ is a thing with feathers-  
That perches in the soul-  
And sings the tune without the words-  
And never stops- at all-

**7- *A Whole New World* from Aladdin**

I can show you the world  
Shining, shimmering, spending

**8- John Donne’s *Death, Be Not Proud***

Death, be not proud, though some have called thee  
Mighty and dreadful, for thou are not so;

**9- Edgar Allan Poe’s *For Annie***

Thank Heaven! The crisis,  
The danger, is past,  
And the lingering illness  
Is over at last—  
And the fever called ‘Living’  
Is conquered at last.

**10- Lewis Carroll’s *The Walrus and the Carpenter***

The sun was shining on the sea,  
Shining with all his might:  
He did his very best to make  
The billows smooth and bright—  
And this was odd, because it was  
The middle of the night.

**11- Lori MacBride’s *A Broken Family Tree***

I am one of many  
Small branches of a broken tree,  
Always looking to the ones above  
For guidance, strength and security.

**Correction of First Semester Exam**

**1). Read the questions below and tick ✓ the most appropriate answer. (08 pts: 0.5 pts for each correct answer)**

1. During which period was the schooling system based on Latin & Greek classic literature?	<input type="checkbox"/> Middle Ages	<input type="checkbox"/> 18 <sup>th</sup> Century	<input checked="" type="checkbox"/> Renaissance
2. Generally in narratives, what technique do writers use to explain the background of the story?	<input type="checkbox"/> Monologue	<input type="checkbox"/> Prose	<input checked="" type="checkbox"/> Flashback
3. What is the oldest type of drama?	<input type="checkbox"/> Mummer	<input checked="" type="checkbox"/> Tragedy	<input type="checkbox"/> Pagan
4. What part of the plot represents the story conflict?	<input checked="" type="checkbox"/> Turning Point	<input type="checkbox"/> Rising Actions	<input type="checkbox"/> Exposition
5. During which period were women allowed to take a role in dramas?	<input checked="" type="checkbox"/> Restoration	<input type="checkbox"/> Middle Ages	<input type="checkbox"/> 20 <sup>th</sup> Century
6. What technique allows actors in drama to direct their speech to the audience?	<input type="checkbox"/> Narration	<input checked="" type="checkbox"/> Aside	<input type="checkbox"/> Monologue
7. During which period did the first modern English novel appear?	<input checked="" type="checkbox"/> 18 <sup>th</sup> Century	<input type="checkbox"/> 20 <sup>th</sup> Century	<input type="checkbox"/> Restoration
8. In addition to the script, what do drama need to be complete?	<input type="checkbox"/> Playwright	<input type="checkbox"/> Exposition	<input checked="" type="checkbox"/> Staging
9. King Alfred encouraged the translation of texts from what language and into which language?	<input type="checkbox"/> French to Middle English	<input checked="" type="checkbox"/> Latin to Old English	<input type="checkbox"/> Latin to French
10. What type of drama did the church use in the Middle Ages to educate people about biblical stories?	<input type="checkbox"/> Didactic	<input checked="" type="checkbox"/> Mystery	<input type="checkbox"/> Tragi-comedy
11. In fiction, who is able to access the characters thoughts?	<input type="checkbox"/> Protagonist	<input checked="" type="checkbox"/> Omniscient Narrator	<input type="checkbox"/> The writer
12. What name is given to dramas based on religious festivals and celebrations?	<input type="checkbox"/> Mystery	<input type="checkbox"/> Allegorical	<input checked="" type="checkbox"/> Pagan
13. What political event resulted in the emergence of 19 <sup>th</sup> C Gothic fiction?	<input type="checkbox"/> Puritanism	<input checked="" type="checkbox"/> French Revolution	<input type="checkbox"/> Norman Conquest
14. During which period was Latin used as the main language?	<input checked="" type="checkbox"/> Anglo-Saxon	<input type="checkbox"/> Renaissance	<input type="checkbox"/> Medieval
15. What movement forced the closure of theatres in the 17 <sup>th</sup> Century?	<input type="checkbox"/> Romanticism	<input checked="" type="checkbox"/> Puritanism	<input type="checkbox"/> Realism
16. What other name is given to monologue in drama?	<input checked="" type="checkbox"/> Soliloquy	<input type="checkbox"/> Dialogue	<input type="checkbox"/> Aside

**2). Indicate whether these statements are true or false. Correct the false ones. (6 pts)**

a. In the Middle Ages, French and Latin were the dominant languages.      True / False (0.5 pts)

In the Middle Ages, French, Latin, and Old English were the dominant languages. (0.5 pts)

b. Morality drama was used for didactic purposes.      True / False (1 pt)

c. King Charles I ordered the closing of theatres due to religious reasons.      True / False (0.5 pts)

King Charles I ordered the reopening of theatres after Puritanism closed them for religious reasons. (0.5 pts)

d. During the Elizabethan Age, drama was mostly used to entertain the royals.      True / False (0.5 pts)

During the Elizabethan Age, drama was mostly used to entertain both royals and commoners. (0.5 pts)

e. Mummer plays like *Robin Hood* were performed in return for money.      True / False (1 pt)

f. Anton Chekhov was the first writer to set the characteristics of the short story.    True / False (0.5 pts)

Edgar Allan Poe was the first writer to set the characteristics of the short story. (0.5 pts)

**3). In few lines, explain how setting as a component in fiction is different than in drama. (6 pts)**

. Definition of the setting: it is the where and when of the story events. (1 pt)

. Setting in fiction: In fiction, the setting is included in the text narrative where the writer describes it using words and it is up to the reader's imagination to picture the setting. (1.5 pts)

. Setting in drama: Unlike fiction, drama is not descriptive (uses less words) meaning that its setting is limited to the stage and staging. Knowing the where and when of the story in drama is facilitated through stage decorations, the use of lights, and the performers' costumes. (1.5 pts)

. Language: Grammar and punctuation (2 pt)