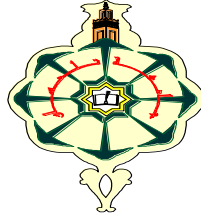


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Preface: Guiding Lines for Literature Learners

Introduction:

In the vast realm of teaching literature, we have encountered a common challenge among beginners hailing from diverse academic backgrounds. Engaging with English literature, particularly within the Algerian university curriculum, proves to be a daunting task, especially when it comes to the intricate world of art. As unfamiliarity breeds worry, these aspiring learners often seek a guiding light, a basic guidebook, to navigate the complexities they encounter.

Motivation:

Observing their apprehensions, we realized the importance of instilling confidence and providing a roadmap for their literary journey. Hence, we have taken it upon ourselves to publish a handout that condenses our lectures into a comprehensive resource. This handout serves as a beacon of guidance, illuminating the main tenets of our literature program.

Structure and Content:

The handout begins by unraveling the theoretical foundations of literature, acquainting students with its conceptual framework and intrinsic meaning. In this section, we delve into the diverse genres of poetry, drama, and prose, enriching the learning experience by exploring figures of speech, rhythm, and the emotional qualities that breathe life into the poetic realm. These crucial aspects, thoughtfully presented, aim to foster a greater sense of familiarity and ease for our learners.

Semester Focus:

The first semester places particular emphasis on the exploration of poetry, drama, and prose, serving as a cornerstone of the curriculum. Additionally, for the second semester, the handout offers a concise historical overview of the development of English literature across different eras. This contextual knowledge forms a solid foundation for the second semester's focal point: the rise of the novel. By providing a seamless transition, we aim to deepen students' understanding and appreciation of literature's evolution.

Nurturing Creativity and Passion:

Beyond mere academic instruction, our intention is to transform the students' initial unease and disenchantment into boundless curiosity and passion for the arts. This handout acts as a catalyst, stimulating their minds to think differently about literature and poetry. By encouraging new perspectives and nurturing creativity, we hope to ignite within our learners a profound love for art.

Conclusion:

In publishing this handout, we aspire to bridge the gap between frustration and fascination, transforming literature into a captivating realm. Our ultimate goal is to empower students with the tools to embrace the beauty of literature and kindle their creative spirit. As we embark on this instructive journey together, this guide may serve as an invaluable companion, igniting a lifelong keenness on the enchanting world of literature and poetry.

Lecture One: What Is Literature?

1.1 Introduction

The term "literature" is fluid and elusive, making its precise definition a challenging endeavor. As Jim Meyer (1977) aptly states, "Understanding exactly what literature has always been a challenge; pinning down a definition has proven to be quite difficult" (p.1). The very nature of literature is subject to interpretation and varies depending on the literary perspectives or doctrines to which we adhere

1.2 Definition of Literature

The term "literature" derives from the Latin word "litera," which signifies being acquainted with the letters of the alphabet. A person engaged in literary pursuits, commonly known as a man of letters, is considered an artist who possesses a unique approach to writing and reading. This encompasses poets, novelists, playwrights, and critics. The word "literature" serves as a collective designation for a body of creatively composed written works, often referred to as *belles lettres*. These works span various forms, including poetry, prose, and other expressive modes, showcasing recognized artistic value and exemplary styles. They can be categorized and classified based on diverse criteria, such as the author's language, origin, specific era, genre, and the subjects and themes addressed.

Numerous individuals, particularly men of letters, have endeavored to define literature from distinct perspectives. Robert Frost expresses that "good literature should disturb the readers' mind," implying that a noteworthy literary piece stimulates introspection and prompts readers to question and delve deeper into its meaning. It provokes a sense of curiosity within the reader, compelling them to seek further explanations and uncover the hidden messages embedded within the text.

1.3 Functions of Literature

As Wellek-Warren highlights, a literary work of art is not a simple object but rather a complex organization with multiple meanings and relationships. It is not a tangible entity, but rather exists in its reception. Therefore, literature serves two main functions:

1.3.1 Entertainment

Literature provides a source of pleasure and enjoyment. It caters to both intellectuals and ordinary individuals seeking relaxation. As Homer, the renowned Greek philosopher, affirms, literature offers entertainment by creating a new world through its fictionality. Literary pieces are imaginative, creative, and illusory, offering a departure from reality. However, amidst the imaginative realm, literature also reflects aspects of external and internal reality through its mimetic and imitative qualities.

Furthermore, literature showcases the human condition and behavior in various forms such as comedy, sublimity, absurdity, satire, and even ugliness. It aptly depicts human emotions like pity, fear, love, jealousy, desire, and anger, capturing their essence in a poignant manner.

1.3.2 Instruction

Literature serves as a means of imparting knowledge and information. It teaches us the intricacies of language structure, presenting exemplary linguistic forms and styles. It also imparts moral values, fostering good manners and ethics. Literature acts as a rich repository of cultural insights, encapsulating the essence of a given society.

Hesiod, another Greek philosopher, emphasizes that literature offers instruction and interprets ideas through words. As Wellek-Warren asserts, poetry pleases and teaches, functioning as “an instrument of edification” (p.13). Moreover, literature serves as a means of communication, facilitating the exchange of ideas and emotions between the author and the reader.

In summary, literature fulfills the dual role of entertaining and instructing. It provides an avenue for pleasure and relaxation while simultaneously serving as a reservoir of knowledge, language refinement, and moral guidance. Through its imaginative nature and expressive power, literature captures the essence of the human experience, engaging readers on multiple levels.

Roman Jakobson (1978) argues that in the communication process, the addresser (the author) sends a message to the addressee (the reader). For the message to have an impact, it relies on a shared context, which involves a fully or partially common code between the addresser and the addressee. Additionally, contact, whether through a physical channel or a psychological connection, is essential for effective communication between the two parties (p. 66).

In the context of literature, this communication process is manifested through the text, which serves as a means of expression between the author and the readership. The text, therefore, holds what Jakobson refers to as the "expressive function." It acts as a medium through which the author conveys their thoughts, emotions, and ideas to the readers, establishing a connection and engaging them in the literary experience. The shared understanding of the code and the contact between the author and the readership play crucial roles in facilitating this expressive function within literature.

1.4 Forms of Literature

Literary works and creations can indeed be expressed in both oral and written forms. These forms of expression allow for the portrayal of human experiences, feelings, and reflections, whether they are imaginative or rooted in reality.

- **Oral Forms:** Oral literature refers to cultural expressions that are transmitted orally across generations through storytelling. It encompasses popular songs, tales, chronicles, and stories originating from specific cultures. Oral forms of literature, also known as folk literature, emerged before the advent of written modes and have a rich tradition of communal storytelling.

- **Written Forms:** Written literature consists of works composed and published by intellectuals for reading. It encompasses various genres such as poems, plays, novels, and short stories. This form, also known as elite literature, distinguishes itself from oral forms and is often associated with intellectual and artistic endeavors.

1.5 What Is Not Literature?

It is important to note that not all writings, published books, and documents are considered literary productions with artistic value. Some texts serve different purposes, such as:

- **Purely Informative:** Certain writings, like journalistic works, are primarily aimed at providing information rather than artistic expression. These texts serve to disseminate news, facts, and reports.
- **Purely Instructive:** Technical books, such as those in the fields of mathematics, physics, medicine, and other specialized disciplines, are created with the sole purpose of imparting knowledge and instruction rather than focusing on artistic qualities.

In a nut shell, while literature encompasses a wide range of imaginative and expressive works, not all writings fall under its artistic purview. Some texts serve informational or instructional purposes, catering to specific domains outside the realm of artistic expression.

Lecture Two: Types of Literature

2.1 Introduction

Literature encompasses three distinct genres or classes: poetry, drama, and prose. Each of these genres has its own unique characteristics in terms of form, content, tone, style, and technique of writing. They are considered universal as they are present in various cultures and are produced in languages worldwide.

2.2 Poetry

Poetry, the oldest literary genre, predates other forms of written expression. It originated in ancient times and was prevalent in early cultures, transmitted orally, while continuing to thrive in modern and sophisticated societies through written form. The essence of poetry lies in its ability to captivate and stir emotions through its carefully crafted verses. Distinctive elements, such as sound patterns, meter, rhetorical devices, style, stanza form, and imagery, are employed more prominently in poetry than in other types of text (Lethbridge & Mildorf, p. 142). Poetry possesses a musical quality, with its rhythmic patterns and melodic language.

Poetry is a realm of imagination, allowing the reader or listener to be transported to ethereal landscapes and experience a heightened sense of imagery. It serves as a vessel for a wide range of emotions, expressing the depths of joy, sorrow, love, longing, and more. Furthermore, poetry has the power to narrate stories, interweaving narratives within its evocative verses. However, it is important to note, as Hollander (2001) suggests, that not all poetry employs all the aforementioned elements, and not all texts written in verse can be classified as poems (p. 1). Nevertheless, at its core, poetry relies on the aesthetic quality and the beauty of language expression, drawing upon the transformative nature of words to convey profound meaning and create an emotional resonance within the reader or listener.

2.2.1 Definition

Poetry, being a multifaceted form of literary expression, has been defined by numerous authors, each offering a unique perspective. Here are several definitions that shed light on the nature of poetry:

- Robert Frost defined poetry simply as "the kind of thing poets write," emphasizing the distinctive realm of poetic creation.
- According to William Wordsworth, poetry is "the spontaneous overflow of powerful feelings," highlighting its capacity to evoke intense emotions.
- Wordsworth also viewed poetry as "the recollection of emotion, which causes a new emotion," underscoring its ability to evoke and generate fresh emotional experiences.
- John Stuart Mill described poetry as "feeling confessing itself to itself, in moments of solitude," implying that it is a personal and introspective expression.
- Stageberg and Anderson stated that poetry has a transformative impact on readers, bringing forth a multitude of images, feelings, and thoughts.
- Matthew Arnold described poetry as "simply the most beautiful, impressive, and widely effective mode of saying things," emphasizing its aesthetic and persuasive power.
- R.W. Emerson highlighted how poetry harnesses the tremendous force of a few well-chosen words, exemplifying its concise and impactful nature.
- Samuel Johnson viewed poetry as the art of uniting pleasure with truth by employing imagination to aid reason, suggesting its role in bridging the realms of emotion and intellect.
- Percy Bysshe Shelley regarded poetry as the record of the best and happiest moments of the happiest and best mind, emphasizing its potential to capture and preserve moments of inspiration and joy.

These diverse definitions offer glimpses into the essence of poetry, portraying it as a rich and multifaceted art form that encompasses the expression of powerful emotions, the awakening of imagination, and the ability to evoke profound experiences within both the poet and the reader.

The creator or artist who engages in the craft of poetry is commonly referred to as a "poet," and the result of their creative endeavor is known as a "poem." A poem is a form of literary expression that is composed in verse, adhering to specific structures and patterns. It serves as a textual medium through which thoughts, feelings, and experiences are conveyed. As a work of art, a poem is crafted with a focus on aesthetic quality, aiming to evoke a range of emotions as the expression of delight, melancholy, skepticism, trust, depressions, and many other human emotions and thoughts, which engage the reader or listener.

2.2.2 Characteristics of Poetry

A poem possesses distinctive characteristics in terms of its form and content, which can be discerned by considering various features outlined in Müller Zettelmann's book (2000, pp. 73-156):

- Poems are generally shorter in length compared to other forms of literary texts, although there are notable exceptions such as the Epic Poem, which can be quite lengthy.
- Poems are known for their condensed expression, capturing meaning and emotion in a succinct and concentrated manner.
- Subjectivity is a key aspect of poetry, particularly in Lyrical Poetry such as sonnets, where personal emotions and experiences are vividly conveyed. However, Narrative Poetry often exhibits a significant touch of objectivity, as seen in works like Scott's *Marmion*.
- Poetry possesses a musical or songlike quality, with rhythmic patterns and melodic language enhancing its aesthetic appeal.

- The language employed in poetry differs from our everyday language. It exhibits excellence, ambiguity, and beauty, often employing unique and striking linguistic choices.
- The artistic aesthetic form of poetry distinguishes it from ordinary language usage. It displays a distinct and refined style that elevates it beyond the realm of everyday communication.

To conclude, poems exhibit specific features that set them apart from other forms of literary texts. They embody brevity, condensed expression, subjectivity or objectivity depending on the genre, musicality, distinct language usage, and an artistic form that transcends everyday speech. These characteristics contribute to the unique and captivating nature of poetry as an art form.

2.2.3 Types of Poetry

Poetry can be categorized into two primary types, each distinguished by its form and content: lyrical poetry and narrative poetry.

2.2.3.1 Lyrical Poetry

Lyric poems are typically concise and do not follow a narrative structure. Instead, they serve as a platform for the poet to express their emotions, thoughts, or reflections. This genre of poetry shares certain characteristics with songs. In fact, lyric poems were historically linked to an instrument known as the lyre (imagine the lyre on the board), hence the name. Within the category of lyric poetry, there are various subgenres, including elegies, odes, and sonnets, each with its own distinct style and purpose.

- Elegy

During the 17th century, the term "elegy" started to acquire a more specific meaning, referring to a formal and extended verse lamentation for the death of a specific individual, often concluding with a message of solace (Abrams, 1999, p. 72). Thus, an elegy is a poem crafted to express grief and sorrow over the loss of a deceased person and is sometimes referred to as a lament poem (1850). It addresses themes of death

and the profound sense of loss that accompanies it. Lord Tennyson's "In Memoriam" serves as an example of an elegy dedicated to mourning and commemorating a dead individual. Additionally, the term "elegy" is commonly employed to encompass contemplations on mortality and the exploration of existential questions surrounding death more broadly.

Lord Tennyson's "In Memoriam"

I hold it true, whate'er befall;
I feel it, when I sorrow most;
'Tis better to have loved and lost
Than never to have loved at all." "Ring out the old, ring in the new,
Ring, happy bells, across the snow:
The year is going, let him go;
Ring out the false, ring in the true."
"I envy not in any moods
The captive void of noble rage,
The linnet born within the cage,
That never knew the summer woods."
"O earth, what changes hast thou seen!
There where the long street roars, hath been
The stillness of the central sea."
"And star-like mingles with the stars."
"That loss is common would not make
My own less bitter, rather more:
Too common! Never morning wore
To evening, but some heart did break."

- Ode

An ode is a lengthy lyric poem characterized by its serious tone, elevated style, and intricate stanzaic structure. Norman Maclean suggested that the term evokes a sense of a massive, publicly proclaimed work, akin to the classical prototype of Pindaric¹ odes (quoted in Abrams, 1999, p. 198).

This poetic form aims to convey feelings of grandeur and dignity, employing a highly sophisticated and polished style. Resembling a song in its structure, an ode possesses a musical quality, achieved through the skillful use of sound patterns and rhetorical devices. Notable examples of odes in English poetry include William Wordsworth's "Hymn to Duty," John Keats' "Ode to a Grecian Urn," Percy Bysshe Shelley's "Ode to the West Wind," and William Wordsworth's "Ode: Intimations of Immortality." These poems exemplify the mastery of the ode form, employing rich language and evocative imagery to explore profound themes and evoke heightened emotional responses.

Percy Bysshe Shelley's "Ode to the West Wind"

O wild West Wind, thou breath of Autumn's being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,
Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed
The winged seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow
Her clarion o'er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:
Wild Spirit, which art moving everywhere;
Destroyer and preserver; hear, oh, hear!

¹ The term "Pindaric" refers to a specific style or form of ode that takes inspiration from the works of Pindaros, the renowned ancient Greek lyric poet. Pindaric odes typically exhibit grandeur, complexity, and a formal structure. They often feature intricate stanzaic patterns, richly ornate language, and elaborate rhetorical devices. The term "Pindaric" is used to describe poems that emulate or are reminiscent of the style and characteristics found in Pindaros' own compositions.

- Sonnet

Originally emerging as a love poem that expressed the experiences and anguish of lovers, the sonnet first gained prominence in Italy. However, its popularity expanded to Britain during the Renaissance period following the translation of Petrarchan sonnets by British writers. Over time, the sonnet's subject matter evolved beyond solely addressing matters of love. Prominent poets such as John Milton and John Donne incorporated religious themes into their sonnets, while others like Rupert Brooke and Wilfred Owen explored themes of war and chaos. Nevertheless, love remained a central and significant theme in the works of renowned poets such as Edmund Spenser, William Shakespeare, and Michael Drayton, all of whom drew inspiration from Petrarch.

The sonnet typically consists of fourteen lines, although the specific stanzaic structure varies among different writers. There are two well-known forms of sonnets, namely the Petrarchan (also known as the Italian sonnet) and the Shakespearean (or English) sonnet. The Petrarchan sonnet consists of two stanzas: an octave (comprising eight lines) and a sestet (comprising six lines). Some English poets who follow Petrarch type of sonnet e.g.

- Elizabeth Barrett Browning, "How Do I Love Thee?"

- John Milton, "On His Blindness"

- John Donne, "Death, Be Not Proud"

The Shakespearean sonnet, also known as the Elizabethan or English sonnet, consists of three quatrains, with each quatrain consisting of four lines, followed by a concluding couplet of two lines. This structure allows for a clear separation of ideas within the poem.

In addition to the three main types of poetry mentioned earlier (lyrical, narrative, and dramatic), there are other types of lyrical poetry that hold significance, albeit to a lesser extent. For instance, there is the dramatic monologue, exemplified by Robert Browning's "My Last Duchess," where a single character speaks and reveals their thoughts and feelings. There is also occasional poetry, as seen in Edmund Spenser's

"Epithalamion," which is composed for a specific occasion or event. Lastly, there is the epithalamion, such as John Dryden's "Annus Mirabilis," which celebrates a wedding or marriage ceremony. These additional forms of lyrical poetry contribute to the diverse range of poetic expression.

William Shakespeare Sonnet 126

O thou, my lovely boy,
who in thy power
Dost hold Time's fickle glass, his sickle, hour;
Who hast by waning grown, and therein show'st
Thy lovers withering, as thy sweet self grow'st.
If Nature, sovereign mistress over wrack,
As thou goest onwards, still will pluck thee back,
She keeps thee to this purpose,
that her skill May time disgrace and wretched minutes kill.
Yet fear her, O thou minion of her pleasure!
She may detain, but not still keep, her treasure:
Her audit, though delayed, answered must be,
And her quietus is to render thee.

- Haiku

Haiku is a poetic form that originated in Japan. It consists of three unrhymed lines, with a syllable pattern of 5, 7, and 5 syllables, respectively. Haiku is typically regarded as a type of lyric poem, known for its brevity and evocative nature. It aims to capture a delicate and nuanced image, conveying the poet's inner emotions or spiritual response to a natural element, scene, or the changing seasons. Haiku serves as a medium to express profound observations and reflections in a concise and impactful manner.

Matsuo Basko,

The lightning flashes!
And slashing through the darkness,
A night-heron's screech.

2.2.3.2 Narrative Poetry

Narrative poems serve the purpose of recounting a story, with the poet assuming a role similar to that of a narrator in a work of fiction. They depict a series of detailed events intricately woven together within a dramatic representation and plot. As mentioned by Abrams (1999, p. 200), this type of poetry originated and developed primarily in an oral-formulaic tradition, but it now predominantly exists in written form. In its early stages, narrative poetry was transmitted through the performance of singers or reciters.

Narrative poems encompass a wide range of themes, including love stories and tales of heroism. Among the most well-known subgenres of narrative poetry are the epic and the ballad.

- Epic

Epics are grand in scale and often chronicle the adventures and achievements of legendary heroes or mythological figures. They are lengthy works of imagination that provide intricate and elaborate depictions of themes and events within a story. They delve into the establishment of nations, narrating the lives of founders and heroes, and offering insights into a way of life spanning extended periods. These poems exhibit a highly elevated and complex linguistic style. The characters in epics encompass not only human beings but also supernatural beings and mythical creatures. Renowned authors such as Virgil, Homer, Milton, and Dante have all contributed to the creation of celebrated epics. Examples of such influential works include Milton's "Paradise Lost," Virgil's "Aeneid," Homer's "The Iliad," and Dante's "Divine Comedy."

An excerpt from John Milton's "Paradise Lost"

Of Man's First Disobedience, and the Fruit
Of that Forbidden Tree, whose mortal taste
Brought Death into the World, and all our woe,
With loss of Eden, till one greater
Man Restore us, and regain the blissful Seat,
Sing Heavenly Muse, that on the secret top
Of Oreb, or of Sinai, didst inspire
That Shepherd, who first taught the chosen Seed,
In the Beginning how the Heav'ns and
Earth Rose out of Chaos...

This excerpt is from the opening lines of "Paradise Lost." It sets the stage for the narrative, introducing the theme of the fall of mankind and the subsequent longing for redemption. The speaker acknowledges the original sin committed by Adam and Eve through their disobedience in partaking of the forbidden fruit. It speaks of the consequences of this act, the loss of Eden and the introduction of death and suffering into the world. The excerpt also alludes to a future savior, a "greater Man" who will restore humanity and return them to their blissful state. The speaker calls upon the Heavenly Muse for inspiration, and references the biblical locations of Oreb and Sinai as sources of divine inspiration for the shepherd who first taught about the creation of the heavens and earth.

- The mock-epic

It is a subgenre that incorporates elements of the epic tradition, such as the use of a grand style and the assumption that the themes and subjects discussed hold exceptional importance. A well-known example of mock-epic poetry is Alexander Pope's "The Rape of the Lock," which narrates the story of a young woman whose lover playfully

snips off a lock of her hair. Despite the seemingly trivial nature of the event, the poem employs epic conventions to satirically elevate the significance of the situation.

Alexander Pope's "The Rape of the Lock"

Not with more glories, in th' ethereal plain,
The sun first rises o'er the purpled main,
Than, issuing forth, the rival of his beams
Launch'd on the bosom of the silver Thames.
Fair nymphs and well-dress'd youths around her shone,
But every eye was fix'd on her alone.
On her white breast a sparkling cross she wore,
Which Jews might kiss, and infidels adore.
Her lively looks a sprightly mind disclose,
Quick as her eyes, and as unfixed as those:
Favours to none, to all she smiles extends;
Oft she rejects, but never once offends.
Bright as the sun, her eyes the gazers strike,
And like the sun, they shine on all alike.
Yet graceful ease, and sweetness void of pride,
Might hide her faults, if Belles had faults to hide.
If to her share some female errors fall,
Look on her face, and you'll forget 'em all.

This excerpt is from the beginning of "The Rape of the Lock," a mock-heroic poem that satirizes the frivolousness and vanity of high society. The lines describe a beautiful young woman, referred to as "the nymph," who captures the attention of everyone around her. The speaker compares her arrival to the rising of the sun, suggesting her radiant presence. She is adorned with a cross on her breast, symbolizing

religious piety but also serving as an object of admiration. The nymph is portrayed as lively, quick-witted, and captivating, with eyes that attract and charm everyone who gazes upon her. Despite her allure, she remains approachable and never intentionally offends anyone. The speaker notes that her beauty and graceful manner might overshadow any faults she may have, and urges the reader to overlook any flaws and focus on her attractive appearance

- **Ballad**

Ballads, on the other hand, tend to be shorter and more focused, narrating stories of love, tragedy, or folklore. Originally, it was a traditional song created by unknown individuals and transmitted orally within communities. These folk songs were often associated with their origins in peasant culture. According to Krappe (1930), ballads can be described as "lyric poems with a melody that emerged anonymously among illiterate folk in the past and remained popular for a significant period of time" (quoted in Pound, 1945, p. 217). This subgenre displays the captivating power of storytelling through verse.

Contemporary ballads are characterized by their direct and straightforward style, addressing both the joys and sorrows of everyday life. They typically consist of stanzas composed of four or five lines. Some of the most well-known English ballads include:

John Keats' "La Belle Dame sans Merci"

Edward Arlington Robinson's "Richard Cory"

William Butler Yeats' "The Fiddler of Dooney"

John Keats' "La Belle Dame sans Merci"

O what can ail thee, knight-at-arms,

Alone and palely loitering?

The sedge has withered from the lake, And no birds sing.

O what can ail thee, knight-at-arms,
So haggard and so woe-begone?
The squirrel's granary is full,
And the harvest's done.
I see a lily on thy brow,
With anguish moist and fever-dew,
And on thy cheeks a fading rose
Fast withereth too.
I met a lady in the meads,
Full beautiful—a faery's child,
Her hair was long, her foot was light,
And her eyes were wild.
She found me roots of relish sweet,
And honey wild, and manna-dew,
And sure in language strange she said—
'I love thee true.'

In this excerpt, the poem begins with a knight-at-arms who appears lost and melancholic. The surrounding natural elements, such as the withered sedge and the absence of birdsong, create an atmosphere of desolation. The knight's physical appearance is described as haggard and sorrowful, with the imagery of a fading lily and a withering rose symbolizing his decline. The knight then recounts his encounter with a beautiful lady, whom he describes as a "faery's child." She provides him with delightful sustenance and proclaims her love for him. This excerpt sets the stage for the mysterious and enchanting tale that unfolds in "La Belle Dame sans Merci."

- **The limerick**

It is a form of poetry that primarily serves the purpose of entertaining and generating laughter through humorous jokes and sometimes bawdy anecdotes. It consists of a five-line structure where the first, second, and fifth lines rhyme with each other, while the third and fourth lines have their own distinct rhyme. Additionally, the number of stressed syllables, or "feet," varies between these lines. A notable example of limericks can be found in Edward Lear's book *Nonsense Verse*.

Edward Lear's *Nonsense Verse*

There once was a man from Kent,
Whose body was terribly bent.
He walked with a lean,
And touched the ground with his bean,
But still, he was quite content.

Limericks are known for their humorous and often nonsensical nature. They typically follow a strict rhyme scheme (AABBA) and have a bouncy rhythm. Edward Lear is famous for popularizing the limerick form and creating numerous witty and playful verses.

Lecture Three: Stanza Forms

3.1 Stanza Defined

Stanzas in poetry consist of a sequence of verses that are separated by empty spaces, serving to provide structure and organization to the poem. They can be likened to paragraphs in prose writing. The identification of a stanza is typically determined by the number of lines it contains.

3.2 Types of Stanza

Poets who write English poetry have access to various stanza forms that they can utilize. Below are some of the most commonly employed stanza forms:

3.2.1 The Couplet

The couplet is the name for two rhyming lines of verse following immediately after each other forming a stanza; it was first introduced in English poetry by Edmund Waller. The couplet can be generally termed Heroic Couplet especially, in John Dryden's *Translation of Virgil* (1697) and Pope's *Translation of Homer's Iliad* (1715). The famous Couplet by Alexander Pope is a reflection on good values:
Good nature and good sense must ever join
to err is human, to forgive, divine

3.2.2 The Tercet

Also labeled the triplet, is a three-line stanza, introduced into English poetry by Sir Thomas Wyatt in the 16th century. It was employed by Shelley and is the form used in Byron's *The Prophecy of Dante* and Mathew Prior *Jinny the Just*; here an excerpt from *Jinny the Just*:

Releas'd from the noise of the butcher and baker
Who, my old friends be thanked, did seldom forsake her,
And from the soft duns of my landlord the Quaker,
From chiding the footmen and watching the lasses,
From Nell that burn'd milk, and Tom that broke glasses
(Sad mischiefs thro' which a good housekeeper passes!)²

3.2.3 The Quatrain

It is a four-line stanza, the first form used in popular English literature. It was perfectly used by the poet Edward Fitzgerald in his translation of *Rubaiyat Omar Khayyam*. We have two types of quatrain

- a- Heroic quatrain with rhyme patterns (abab) used in Thomas Gray's, *Elegy Written in a Country Churchyard* is a poem written in a series of quatrains.
E.g.

Now fades the glimm'ring landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;³

- a- Memoriam stanza with rhyme patterns (abba) used in Lord Tennyson's "In Memoriam" e.g.

Behold, we know not anything;
I can but trust that good shall fall
At last—far off—at last, to all,
And every winter change to spring.⁴

² <https://www.poemhunter.com/poem/jinny-the-just/>

³ <https://www.poetryfoundation.org/poems/44299/elegy-written-in-a-country-churchyard>

⁴ <https://www.bartleby.com/360/4/141.html>

3.2.4 The Quintain

A cinquain or quintain is a five-line stanza. Percy Bysshe Shelley is one of the poets who wrote in Quintains his poem *To a Skylark* e.g.

Hail to thee, blithe Spirit!
Bird thou never wert,
That from Heaven, or near it,
Pourest thy full heart
In profuse strains of unpremeditated art.⁵

3.2.5 The Sestet and Octave

The sestet is a six-line stanza and the octave is an eight-line stanza (8 lines). These two forms are frequent with a sonnet distributed into two parts: an octave+ a sestet as did John Keats in his famous sonnet “On First Looking into Chapman’s Homer”⁶

Much have I travell'd in the realms of gold,
And many goodly states and kingdoms seen;
Round many western islands have I been
Which bards in fealty to Apollo hold.
Oft of one wide expanse had I been told
That deep-brow'd Homer ruled as his demesne;
Yet did I never breathe its pure serene

Till I heard Chapman speak out loud and bold:
Then felt I like some watcher of the skies
When a new planet swims into his ken;
Or like stout Cortez when with eagle eyes
He star'd at the Pacific—and all his men
Look'd at each other with a wild surmise—
Silent, upon a peak in Darien.

⁵ <https://www.poetryfoundation.org/poems/45146/to-a-skylark>

⁶ <https://www.poetryfoundation.org/poems/44481/on-first-looking-into-chapmans-homer>

3.2.6 The Septet

It is a seven-line Stanza that falls between the two components of a sonnet, the octave, and the sestet. Geoffrey Chaucer was the first to use it; this is why the septet is often called Chaucerian Stanza. Edgar Alan Poe also wrote septet poems like *Annabel Lee*

But our love it was stronger by far than the love
Of those who were older than we,
Of many far wiser than we,
And neither the angels in heaven above,
Nor the demons down under the sea,
Can ever dissever my soul from the soul
Of the beautiful Annabel Lee⁷.

3.3 Techniques of Versification

Prosody, or the systematic study of speech rhythms and versification, is also known as the study of the rhythmic aspects of language. Most poetry relies on rhythmic elements such as the alteration of stress and non-stress syllables, vowel length, consonant clusters, and pauses. Different rhythmical patterns in poetry have varying effects on readers or listeners. Versification, on the other hand, refers to the skill of creating verses or crafting poetry. It is an artistic practice that encompasses rhythm, rhyme, and meter (Abrams, 1999, p. 247).

3.3.1 Rhyme (Rime)

Rhyme is the recurrence of similar sounds in different words across different lines or within the same line of a poem. Poets deliberately use identical sounds in words to facilitate the memorization of poetry and enhance its aesthetic quality. Rhyme is typically characterized by the repetition of similar alphabetical letters (abcdef).

⁷ <https://sites.google.com/site/examplesinpoetry/septet-poetry-examples-definition>

English poetry encompasses various types of rhymes, two of which are explained below, accompanied by examples from poems.

- **End rhyme:** most used rhyme in English poetry. It is the repetition of the sound at the end of several lines e.g. William Blake, *A Poison Tree*

I was angry with my *friend*,

I told my wrath, my wrath did *end*.

- **Internal rhyme:** it is the repetition of the same sound within the same verse e.g. (Alfred, Lord Tennyson, *Blow, Bugle, Blow*

The splendour *falls* on castle *walls*

And snowy summits old in story:

The long light *shakes* across the *lakes*

And the wild cataract leaps in glory.

- **Feminine Rhyme:** also known as double rhyme or disyllabic rhyme occurs when the rhyming sounds involve two or more syllables. In feminine rhyme, the stressed syllable is followed by one or more unstressed syllables that rhyme. This type of rhyme is often associated with a softer and more melodic quality in poetry. An example of feminine rhyme can be seen in the following lines:

"The moon is sailing over the **sea**, And deep in the waves is calling to **me**."

- **Masculine Rhyme:** also known as single rhyme or monosyllabic rhyme occurs when the rhyming sounds involve only one syllable. In masculine rhyme, the rhyming words end with the same stressed syllable. This type of rhyme is often perceived as more strong and direct in its effect. Here's an example of masculine rhyme:

"By the **shore**, I will **soar**, To explore forever**more**."

- **Half Rhyme:** Half rhyme, also known as slant rhyme, imperfect rhyme, or near rhyme, is a type of rhyme where the sounds of the rhyming words are similar but not identical. The similarity can be in terms of consonant sounds, vowel

sounds, or both. Half rhyme is used to create a subtle or unusual effect in poetry. Here's an example of half rhyme:

"I walked in the misty **light**, Through the **night** so dark and **right**."

3.3.2 Rhythm

Rhythm in poetry is the musical quality created by the repetition of syllables leading up to stressed beats throughout the poem. This repetition establishes a distinct beat within each line of poetry, capturing the listener's or reader's attention.

3.3.3 Scansion

Scansion involves examining the mechanical elements present in a poem to determine its meter. It serves as a visual method for marking and understanding the patterns of meter and rhythm within a poem. In scansion, feet, which are units of stressed and unstressed syllables, are identified using slashes (/), and the stressed syllables are appropriately accented. This prosodic technique utilizes specific symbols to indicate the stressed and unstressed syllables in a poem.

__ = a stressed (or strong, or loud) syllable

U = an unstressed (or weak, or quiet) syllable

Emily Dickinson's poem *Because I Could Not Stop for Death* is scanned here:

Be-cause / I could / not stop / for Death

U __ / u __ / u __ / u __

He kind- / ly stopped / for me

U __ / u __ / u __

The Car- / riage held / but just / our-selves

U __ / u __ / u __ / u __

And Im- / mor-tal- / i-ty.

U __ / u __ / u __

3.3.4 Metre (meter)

Metre refers to the structured arrangement of syllables, both stressed and unstressed, within poetic verse. Each meter is made up of multiple feet, and each foot consists of a combination of a stressed syllable with one or more unstressed syllables. A foot, or a rhythmical unit, is the distinct grouping of stressed and unstressed syllables. The presence of multiple feet within a single line of poetry determines its meter. Therefore, meter is measured in terms of the number of feet it contains.

There are eight metres in English poetry named in Greek numbers:

Number of feet	Type of meter
One foot	Monometer
Two feet	Dimeter
Three feet	Trimeter
Four feet	Tetrameter
Five feet	Pentameter
Six feet	Hexameter
Seven feet	Heptameter
Eight feet	Octameter (rarely used)

Table One: Types of Metrical Feet (Serir-Mortad, 2011p.33)

The connection between the foot and meter is often referred to as a metrical foot. It serves as a fundamental rhythmic framework within a poetic verse. Therefore, meter showcases the rhythmic pattern of strong and weak syllables in poetry.

3.4 Patterns of Poetic Feet (metrical feet)

Fussell (1967, p. 26) has identified numerous types of metrical feet, but the ones most frequently employed in English poetry are:

- **Iambic:** a combination of two syllables, while the first is unstressed, the next is stressed, often symbolized as / U__ /, as in Shakespeare's poetry:
If af/ter eve/ry tem/pest come/ such calms

- **Trochaic:** the trochaic is the opposite of the Iambic; i.e., it is a combination of one stressed syllable followed by one unstressed syllable / __ U / E.g. in Edgar Allan Poe's poem *The Raven*:
Ah, dis/ tin ctly/ I re/ mem ber/ it was/ in the/ bleak De/ cem ber
- **Anapest:** consists of three syllables, the two first syllables are unstressed while the third one is stressed, referred to as / U __ __ /
E.g. as in re /fe / ree. An example of the anapest is *The Destruction of Sennacherib*.
- **Dactyl:** consists of three syllables, the first of which is stressed, while the two following syllables are unstressed, referred to as / __ U U / as in 'happily'.

3.5 Sound patterns

Sound patterns are literary devices predominantly employed in poetry, although they can also be found in prose, with the purpose of highlighting sounds and producing musical effects. By utilizing these devices, writers bring vitality, emotional impact, and a pleasing quality to their texts. Moreover, these devices create distinct and powerful effects in their writings, aiding readers in comprehending the literary work on a deeper level. They are commonly referred to as the repetition of the same sound, be it a vowel or consonant, within a single line of verse. While there exist various types of sound patterns, the most frequently utilized ones are mentioned here (Lethbridge & Mildorf, pp. 163-164).

A- Assonance: it is the repetition of two or more vowel sounds within the same poetic verse. E.g.

- Pope, *Imitations of Horace, Ep. II.i*: With Gun, Drum, Trumpet, Blunderbuss and Thunder

B- Consonance: it is the repetition of two or more consonant sounds within the same line.

➤ Gerard Manley Hopkins, “God’s Grandeur”:

And all is seared with trade; bleared smeared with toil;

➤ John Donne, “The Sun Rising”: Love, **all alike**, no season knows, nor **clime**,

C- Alliteration: the repetition of one or more stressed sounds, usually the first consonants, in words within a line.

➤ Eliot, *Book of Practical Cats*: Was **F**ire**f**rore**f**iddle, the **F**iend of the **F**ell.

➤ Alfred, Lord Tennyson, “The Eagle”: He **c**lasps the **c**rag with **c**rooked hands

Lecture Four: Figures of Speech or Poetic Devices

4.1. Figures of Speech Defined

The language employed in a literary text can vary, ranging from direct and simple to indirect, symbolic, and complex, incorporating imagery and figurative elements. Figures of speech enhance the beauty of language and provide words with meanings that go beyond their literal interpretation, known as figurative or implied meanings. This style of writing amplifies the significance and encourages readers to contemplate the writer's intended message. It is often referred to as "the ornaments of language." Figurative language finds application in various forms of literature, particularly in poetry.

4.2 Types of Figures of Speech

The English language encompasses a variety of figures of speech, including simile, metaphor, personification, irony, hyperbole, paradox, apostrophe, and numerous others. The subsequent excerpt, adapted from Adams (1997, pp. 133-147), provides an overview of some of these figures of speech.

4.2.1 Simile

A simile is a comparison between two dissimilar things through the use of linking word/ comparison tools example; like, as, or than e.g. she is as rigorous as a bee, he is brave as a lion.

➤ **William Wordsworth**, *On the Beach at Calais*

The holy time is quiet **as** a nun

➤ **Alfred, Lord Tennyson**, *The Eagle*

And **like** a thunderbolt he falls

4.2.2 Metaphor

It is a comparison between two distinct things without the use of likening words e.g. she is a flower, he is a wolf.

- **William Shakespeare**, *As You Like It*

All the world's a stage

- **Langston Hughes**, *War*

Death is the broom

I take in my hands

To sweep the world clean.

4.2.3. Personification

Is the fact of giving a human quality or a characteristic to a nonhuman (animal, object, or something abstract) e.g. the moonlight dance, the fear murmured to me.

- **Emily Dickinson**, *A Certain Slant of Light*

When it comes, the landscape listens,

Shadows hold their breath.

- **Alfred, Lord Tennyson**, *The Charge of the Light Brigade*

Into the jaws of Death.

Into the mouth of Hell.

4.2.4. Hyperbole

It is the fact of exaggerating to show a strong and serious emotional state. E.g.: my soul is a million miles far from here. When he dies, his mother cries a flood of tears.

- **Andrew Marvell**, *To his Coy Mistress*

Love you ten years before the Flood,

And you should, if you please, refuse

Till the conversion of the Jews.

- **John Donne**, *The Ecstasy*

Our hands were firmly cemented.

4.2.5 Apostrophe

Is when the author is speaking to a dead or an absent person as if he is present in front of him e.g.

- **John Keats**, *Ode On Grecian Urn*

Thou still unravish'd bride of quietness,
Thou faster-child of silence and slow time

- **William Blake**, *The Lamb*

Little Lamb, who made thee?

- **John Milton**, *Samson Agonistes*

O loss of sight, of thee I most complain!

4.2.6 Irony

The irony is a figure of speech in which words are used to convey an opposite meaning which is different from what is expected or intended and pictures a different sense from the actual meaning of the words. Simply it is the difference between what appears and what is real e.g.: we love colonialism (we hate it). There are three common types of irony: verbal irony, dramatic irony, and situational irony.

The woman is as delicate as a rocky mountain (she is harsh and difficult).

He is given an excellent mark for being stupid (he is punished).

- a. *Verbal*—when the author means one thing and says another e.g.

- **E.E. Cummings**

Next to of course god America I love you

- b. *Dramatic*—here we have two levels of meaning—what the author says and what he/ she means, and what the speaker says and the author means e.g.

➤ Stephen Crane, *I Stood Upon a High Place*

I stood upon a high place,

And saw, below, many devils

Running, leaping,

And carousing in sin.

One looked up grinning,

And said, “Comrade! Brother!

- c. *Situational*—when the actual situation is unlike the anticipated or intended result; when something unpredicted occurs. E.g.

➤ William Butler Yeats, *The Second Coming*

What rough beast, its hour come round at last

Slouches toward Bethlehem to be born?

(The second coming of Christ is expected, yet, a violent beast will come in his place.)

4.2.7 Paradox

It is a statement which appears self-contradictory and paradoxical, yet, it underlines the basis of truth e.g.

➤ **Gerard Manley Hopkins**, *The Habit of Perfection*

Elected silence, sing to me.

Were her first years the Golden Age; that’s true,

But now she’s gold oft-tried and

4.2.8 Apostrophe

It is a figure in which the author addresses a person or personified object not present.

➤ **William Blake**, *The Lamb*

Little Lamb, who made thee?

➤ **John Milton**, *Samson Agonistes*

O loss of sight, of thee I most complain!

Activity:

Activities related to the analysis of poetry

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance or nature's changing course untrimmed;
But thy eternal summer shall not fade
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wanderest in his shade,
When in eternal lines to time thou growest:
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee.

Analysis:

Form:

- "Sonnet 18" is a 14-line sonnet written in iambic pentameter, a metrical pattern consisting of five feet (iambs) per line, with each foot containing an unstressed syllable followed by a stressed syllable.
- It follows the traditional Shakespearean sonnet structure, with three quatrains (four-line stanzas) and a concluding rhymed couplet.
- The rhyme scheme is ABAB CDCD EFEF GG, with the couplet serving as a conclusion or resolution to the preceding quatrains.

Content:

- The sonnet begins the poem with the speaker questioning whether to compare his beloved beauty to a summer's day. The speaker acknowledges that the beloved is more beautiful and gentle than a summer's day, which can be harsh and fleeting.
- The second quatrain describes the imperfections of summer, including rough winds and the transitory nature of its beauty. The speaker contrasts this with the object's enduring loveliness.
- The third quatrain asserts that the object's beauty will never fade or be overshadowed by death. The use of "eternal summer" suggests that the object's beauty will always be in full bloom.
- The final couplet declares that as long as humans exist and can perceive beauty, the poem will keep the object alive. It promises immortality through the power of poetry.

"Sonnet 18" explores the theme of the eternal beauty of the beloved. It praises the beloved perfection and asserts that his/her beauty will transcend time and death. The poem displays Shakespeare's mastery of the sonnet form and his ability to express complex emotions within the constraints of a structured poetic framework.

Language:

In "Sonnet 18" by William Shakespeare, several figures of speech can be identified. Here are the figures of speech found within the sonnet:

1. **Simile:** "Shall I compare thee to a summer's day?" (Line 1) - The speaker uses a simile to introduce the idea of comparing the beloved to a summer's day.
2. **Metaphor:** "Thou art more lovely and more temperate" (Line 2) - The speaker employs a metaphor to describe the beloved, suggesting that they are more beautiful and moderate than a summer's day.
3. **Personification:** "And summer's lease hath all too short a date" (Line 4) - Summer's lease, or its time, is personified as having a short duration.
4. **Metonymy:** "And every fair from fair sometime declines" (Line 8) - The term "fair" is used metonymically to refer to beauty or attractiveness in general.
5. **Hyperbole:** "But thy eternal summer shall not fade" (Line 9) - The speaker employs hyperbole to emphasize that the beloved's beauty will never diminish.
6. **Personification:** "Nor shall Death brag thou wanderest in his shade" (Line 11) - Death is personified as being able to boast or take pride in the beloved's demise.
7. **Metaphor:** "When in eternal lines to time thou growest" (Line 12) - The speaker uses a metaphor to compare the poem (the eternal lines) to a means of preserving the beloved's beauty and memory.
8. **Apostrophe:** "So long as men can breathe or eyes can see" (Line 13) - The speaker addresses an absent audience or personified concept (men) as a way of expressing the enduring nature of the poem's message.

"How Do I Love Thee?"

How do I love thee? Let me count the ways.

I love thee to the depth and breadth and height

My soul can reach, when feeling out of sight

For the ends of being and ideal grace.

I love thee to the level of every day's

Most quiet need, by sun and candle-light.
I love thee freely, as men strive for right.
I love thee purely, as they turn from praise.
I love thee with the passion put to use
In my old griefs, and with my childhood's faith.
I love thee with a love I seemed to lose
With my lost saints. I love thee with the breath,
Smiles, tears, of all my life; and, if God choose,
I shall but love thee better after death.

"How Do I Love Thee?" is a sonnet written by Elizabeth Barrett Browning.

Form:

- "How Do I Love Thee?" is a sonnet written in iambic pentameter, a metrical pattern consisting of five feet (iambs) per line, with each foot containing an unstressed syllable followed by a stressed syllable.
- The sonnet follows the structure of a Petrarchan (Italian) sonnet, which consists of an octave (eight lines) and a sestet (six lines).
- The rhyme scheme of the octave is ABBA ABBA, while the sestet follows various rhyme schemes (CDC DCD or CDE CDE).
- The poem is characterized by its consistent use of end-rhyme and regular iambic pentameter, providing a rhythmic and melodic quality.

Content:

- "How Do I Love Thee?" explores the theme of love, specifically the speaker's deep and enduring love for their beloved.
- The poem begins with the rhetorical question, "How do I love thee? Let me count the ways," suggesting that the speaker's love is immeasurable and beyond enumeration.

- Throughout the sonnet, the speaker presents different ways in which they love the beloved, emphasizing the depth and intensity of their emotions.
- The speaker uses vivid and tangible imagery to express their love, such as "depth and breadth and height" and "the ends of being and ideal grace."
- The poem progresses from describing the extent of the speaker's love to asserting its eternal nature, transcending death and reaching into the afterlife.
- The final lines of the sonnet declare that the speaker's love for their beloved will continue to grow, even after death: "I shall but love thee better after death."

Overall, "How Do I Love Thee?" is a deeply personal and emotional exploration of love. It showcases the speaker's profound affection for their beloved, expressing love as an all-encompassing and enduring force. The poem's structure and language contribute to its lyrical and heartfelt nature, making it a celebrated example of Victorian-era love poetry.

Language:

1. **Metaphor:** "I love thee to the depth and breadth and height" (Line 2) - The speaker uses a metaphor to express the extent of their love, comparing it to physical dimensions.
2. **Hyperbole:** "Let me count the ways" (Line 1) - The speaker employs hyperbole to emphasize that their love is immeasurable and beyond enumeration.
3. **Metaphor:** "My soul can reach, when feeling out of sight" (Line 3) - The speaker uses a metaphor to describe the expansiveness of their love, suggesting that it transcends physical boundaries and reaches into the intangible.
4. **Metonymy:** "For the ends of being and ideal grace" (Line 4) - The phrase "ends of being" is used metonymically to represent the ultimate purpose or essence of existence.
5. **Simile:** "I love thee to the level of every day's / Most quiet need" (Lines 6-7) - The speaker employs a simile to compare the depth of their love to the level of every day's quietest and most essential needs.

6. **Simile:** "I love thee with the passion put to use / In my old griefs" (Lines 9-10) - The speaker uses a simile to liken their love to the passion they once put into their past griefs, suggesting the intensity and depth of their emotions.
7. **Allusion:** "With my lost saints" (Line 12) - The speaker makes an allusion to religious saints, using them metaphorically to represent the individuals they have lost and their enduring love for them.
8. **Apostrophe:** "and, if God choose" (Line 14) - The speaker addresses an absent audience or personified concept (God) as a way of expressing acceptance and submission to the divine will.

Lecture Five: Drama

5.1. Introduction

Drama, an ancient literary genre, originated during the Greek period and was cultivated by notable authors such as Horace, Plato, Aristotle, and Sophocles, who authored renowned plays like "Oedipus the King⁸." These individuals played a significant role in the creation of drama and the establishment of theaters for theatrical performances. However, following the Greek period, the development of drama stagnated until the Elizabethan era (16th century), which witnessed a dramatic revolution. During this time, numerous playwrights emerged, introducing fresh plays, implementing reforms, and exploring themes that diverged from those explored in the Greek period.

5.2. Drama Defined

Drama is a form of written literature that is intended to be performed by actors on a stage in front of an audience. Originally, dramas were written in verse, resembling poetry, but nowadays they can also be written in prose. The term "drama" originates from Greek and signifies an act or a play. The creator of a drama is referred to as a "dramatist" or a "playwright." Within a dramatic text, dialogues between characters form the core component. According to Aristotle, drama can be defined as "man in action" or "man's action," while Marjory Bolton describes it as "drama is literature that talks and walks before our eyes." A drama encompasses all the essential elements of a story, including characters or actors, setting, actions, conflicts, themes, and the plot. The fundamental characteristic of drama lies in the enactment of the story on a stage, with dialogues being a key feature of its composition.

⁸ The play is also known as "Oedipus Rex": the story of the prince who killed his father and got married with his mother. "Oedipus Rex" explores themes of fate, free will, and the power of truth. It is considered one of the greatest tragedies in Western literature and continues to be studied and performed to this day.

5.3 Types of Drama

Drama encompasses various types that can be categorized based on the themes, mood, and resolution presented in the play. Some of the well-known classifications include Tragedy, Comedy, Melodrama, Farce, and Historical plays.

5.3.1 Tragedy

Tragedy is a genre that originated in ancient Greece and is closely connected to Greek mythology, specifically the ritualistic sacrifice of a goat known as "tragos." Tragedies typically explore serious themes and emotions, culminating in sorrowful outcomes, death, or catastrophic events. These plays aim to evoke feelings of pity, fear, and catharsis in the audience. A classic example of a tragedy is Shakespeare's play "Hamlet" and "Macbeth", "Doctor Faustus" by Christopher Marlowe and "The Duchess of Malfi" by John Webster.

5.3.2. Comedy

Comedies are crafted with a lighthearted essence and are designed to evoke amusement, laughter, and a sense of happiness among the audience. They typically conclude with a cheerful resolution. An exemplary instance of this genre is Shakespeare's "Much Ado About Nothing" and "A Midsummer Night's Dream."

5.3.3. Melodrama

Melodrama is a dramatic genre that portrays common characters or heroes, both virtuous and villainous, who find themselves in intense, emotional, and often perilous situations. It frequently employs exaggeration and heightened emotions to create a tension. A notable example of melodrama is Tennessee Williams' play "The Glass Menagerie."

5.3.4 Historical plays

Historical plays are a genre of drama that draws inspiration from historical events, figures, and periods. They aim to represent and explore important moments from the past, often combining elements of fiction and factual events. William Shakespeare,

known for his extensive body of work, has written several historical plays. We may cite a few: "Richard III" , "Henry IV, Part 1", "Henry V" - Continuing from "Henry IV, Part 2,".

5.4 Elements of Drama

Aristotle was the first to identify the key elements that are essential for creating an excellent drama. These elements, adapted from the synthesis of drama by Lethbridge and Mildorf, form the basic anatomy of a play:

Plot: Refers to the sequence of actions that form the central storyline of the play. It encompasses the cause-and-effect relationships and the way events are interconnected. One well-known plot structure is Gustav Freytag's plot pyramid, which consists of five acts: Exposition, Rising Action, Climax, Falling Action, and Denouement.

Symbolically represented in the form of a pyramid, these elements serve as the building blocks of a narrative structure. They help to shape the progression and development of the story, providing a framework for the playwright to engage and captivate the audience (Harun et al. 2013).

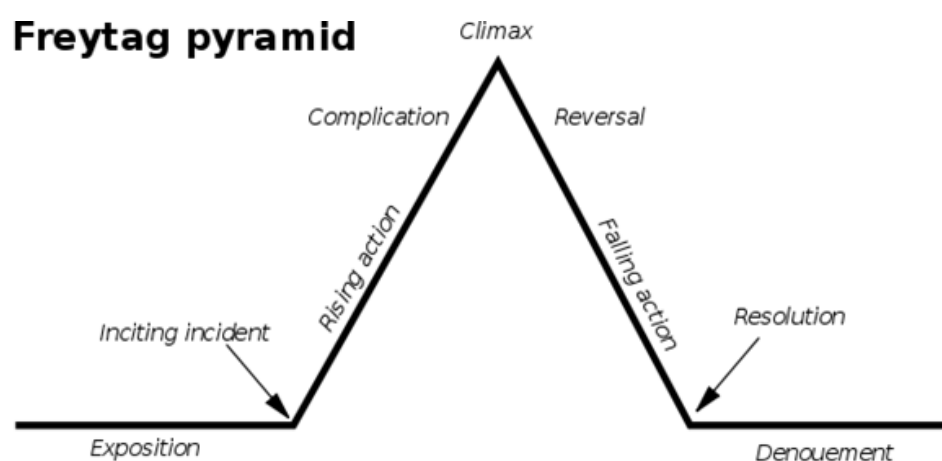


Figure One: Freytag's Pyramid of Plot-Structure⁹

⁹ <https://writingitch.com/2014/08/21/7-step-freytags-pyramid/>

Theme: Just as the plot conveys the events of the play, the theme represents the underlying meaning and significance of the play. It encompasses the message or lesson that the play intends to convey. While some plays have a clear and explicit theme, others may have a more subtle and implicit theme that holds profound meaning.

Characters: in a play, characters are the individuals (sometimes animals, Mythical creatures) portrayed and brought to life by the actors. They are the driving force behind the actions and progression of the plot. Lethbridge and Mildorf emphasize that:

The characters in plays can generally be divided into **major characters** and **minor characters**, depending on how important they are for the plot. A good indicator as to whether a character is major or minor is the amount of time and speech as well as his/her presence on stage he or she is allocated. (p. 113)

Characters can generally be categorized as major or minor, depending on their importance to the overall plot. One way to determine their significance is by assessing the amount of stage time, lines, and presence they are allocated.

Dialogue in a play encompasses the spoken words written by the playwright and expressed by the characters. It serves to advance the plot and actions of the play. Dialogue involves the interaction between multiple characters, while monologue refers to a character speaking alone. In addition, soliloquy involves a character speaking their thoughts aloud, above a whisper, for the benefit of the audience.

Music and rhythm are significant elements in drama, as they often accompany theatrical performances. Aristotle referred to the tempo and rhythm of the actors' voices as they speak or sing, highlighting the importance of musical aspects in enhancing the dramatic experience.

The audience refers to the group of people who attend a play to watch it. Many playwrights and performers consider the audience to be a crucial element of drama, as

the entire process of writing, creating, and performing a play is aimed at satisfying and eliciting feedback from the audience.

Spectacle pertains to the visual aspects of a play, including sets, costumes, special effects, and other visual elements. It encompasses everything that the audience can see while watching the play, contributing to the overall theatrical experience.

Lecture Six: Prose

6.1 Prose Defined

Prose is a form of literary writing that is characterized by its simplicity. Unlike poetry or drama, it does not adhere to a specific formal structure. Prose writers convey their ideas and messages without necessarily focusing on beauty or ornate language. They rely on a narrative style and incorporate dialogue or conversation when appropriate. Prose can encompass stories of various lengths, ranging from short stories to full-length novels. The language used in prose is typically everyday language, employing complete grammatical structures and a straightforward style. Prose stories can be either imaginative, involving fictional elements, or can be based on real facts, events, and characters.

6.2 Types of Prose

Prose most known types are: fictional prose, nonfictional prose

6.2.1 Nonfictional Prose

It is a piece of writing based on facts and real stories of real people in real settings. For example biographies, autobiographies, essays, letters...etc.

6.2.2 Fictional Prose

The term "fiction" derives from the Latin word *finigo*, which signifies the act of forming, shaping, making, or modeling something. It pertains to narratives that are fabricated or created through the author's imagination. As such, the elements within fiction can be entirely or partially imaginary. Common examples of fiction include novels, short stories, fables, and tales, among others.

A novel is a form of prose fiction that can be traced back to the Italian term "novella," which connotes something fresh or new as well as being relatively small in

size. It is a lengthy work of prose that tells a complete story e.g. Emily Bronte's *Wuthering Heights*, Jane Austin's *Pride and Prejudice*.

A fable is a genre of storytelling that predates written literature and has its roots in oral traditions. It typically follows a simple structure and often imparts a moral or lesson. Examples of famous fables include Aesop's *Fables* and La Fontaine's *Beast Fables*.

A tale is another ancient form of fiction, characterized by a straightforward structure. However, it differs from fables in that it includes extraordinary events and incorporates elements of the supernatural. An example of a tale is "The Canterbury Tales." Two common types of tales are folk tales, which often have cultural or traditional origins, and fairy tales, which feature magical or fantastical elements.

A short story is a relatively modern form of fiction compared to the previously mentioned types. It tends to focus on a more realistic portrayal of events and characters. Unlike the simpler structures of fables and tales, short stories often involve fully described events and one well-developed characters. They typically revolve around a central character's experiences or perspectives. There are two notable special types of short stories: those centered around an epiphany, where the character experiences a significant realization or revelation, and stories of initiation, which explore the character's growth or coming-of-age journey.

6.3 Elements of Prose Fiction

The fictional works are composed of five main elements which are: 1/ story and plot; 2/ narrator and point of view; 3/ characters; 4/setting; 5/ theme.

Story and the plot: refer to the series of actions and events that are organized in a specific scheme. The most known plot-structure is Freytag Plot. It is managed into particular steps:

Exposition: introductory part; it represents a dramatic situation and some conflict, it hooks the reader's attention it is also called the initial part

Complication: the story moves on with new conflicts more details about characters are displayed

Suspense: delay heightening the expectation. More mystery and dilemma are shown.

Crisis: the moment of high tension in terms of actions and conflict. The latter may occur at different levels external: (man vs.. Woman, man/woman vs. Environment) or internal: (woman/man vs. Herself/himself)

Climax, Apex, or zenith: the moment of the greatest pressure or contentedness leading towards the end of the story

Conclusion or resolution: it is the ending of the story it may be happy or sad or even open to expectations

- Narrator and point of view: the story is told by a narrator or narrators which convey a particular perspective that the author wants to show to the reader. We have four types of points of view: omniscient, limited omniscient, first-person, and objective.
- Characters: they are the people or things that animate the story. We have many types of characters that can be qualified according to their role in the story .e.g. major vs. minor, flat Vs; round and unchanging (static) vs. changing (dynamic).
- Setting: it represents the time and space or the social environment of the story.
- Themes: it represents the topic treated in the story. It may be about society, humanity, morality, or universality.

Lecture Seven: The Old English Period or the Anglo-Saxon Period (450-1066)

7.1 Introduction

The history of English literature is closely intertwined with the history of the English people. It began with the formation of the English nation and continued to evolve alongside the social progress of the country. Throughout this history, there have been numerous religious, political, and scientific transformations that have significantly influenced literature. As a result, English literature has witnessed different phases of advancement, each referred to as an Age or Period, often named after monarchs, renowned writers, or reflecting the prevailing spirit of the time. Some ages have multiple names, as different historians may assign them different labels. Additionally, the duration of a particular age can vary depending on the historian's perspective. Moreover, certain ages are further divided into smaller periods. While the names and periods of English literature may vary among historians and literary critics, the following list, adapted from M.H. Abrams (1996), is considered significant and reliable:

1. 450-1066: The Old English Period or The Anglo-Saxon Period
2. 1066-1500: The Middle English Period
 - a) The Anglo-Norman Period (1066-1340)
 - b) The Age of Chaucer (1340-1400)
3. 1500-1660: The Renaissance Period
 - a) Elizabethan Age (1558- 1603)
 - b) Jacobean Age (1603-1625)

7.2. The Old English Literature (450-1066)

The period commonly referred to as the Old English period began in the fifth century when the Jutes, Angles, and Saxons migrated to England from Germany. They conquered the native Celtic tribes, marking the beginning of their rule. This age lasted until the year 1066 when the Norman Conquest took place, bringing significant political, cultural, and social changes to England.

7.2.1. Influencing Factors of the Literature of this Period

During the Old English period, several factors influenced the literature of the time:

1. **Christianization:** The conversion of the pagan tribes in England to Christianity played a significant role in shaping the literature of this period. Christian themes, values, and religious beliefs began to be reflected in the literary works of the time.
2. **Emergence of Written Literature:** In the 7th century, Christian authorities established monasteries in England. These monasteries became centers of learning and scholarship, where written literature began to flourish. Prior to this, the literature of the period primarily existed in oral form.
3. **Influence of Alfred the Great:** Alfred the Great, who ruled England from 871 to 901, had a profound impact on literature. He emphasized the importance of education and encouraged the translation of Latin texts into Old English. Alfred himself supervised the compilation of *The Anglo-Saxon Chronicle*, a historical record that became an essential source for understanding the period.
4. **Anglo-Saxon Culture and Folklore:** The literature of the Old English period drew heavily from the traditions, culture, and folklore of the Anglo-Saxon people. Epic poems such as *Beowulf* and heroic literature showcased the values, heroism, and mythology of the Anglo-Saxon society.

These influencing factors collectively contributed to the development and content of literature during the Old English period.

7.2.3. Major Literary Works of the Period

Beowulf is the earliest English written epic of this period. “The Wanderer”, “The Seafarer”, “The Husband’s Message” and “The Wife’s Lament” are old English poems recorded in Exeter’s book¹⁰ considered as the most remarkable literary works of the age. Moreover, The Anglo-Saxon Chronicle written in this age is the earliest prose of English literature.

7.2.4. Prevailing Literary Features of the Age

The literary works of the Old English period, particularly the epic poem *Beowulf*, exhibit the following prevailing thematic and structural features:

1. Anonymity: Many literary works of this period were anonymous, meaning the authors were not credited or known.
2. Dominance of Paganism: While Christianity was present, the literary spirit of the time was largely influenced by pagan beliefs and mythology.
3. Belief in Fate: A strong belief in fate and the idea that events are predetermined is evident in the literature of this period.
4. Symbolism of Good and Evil: Evil is often represented by monstrous creatures, while good is embodied by heroic figures.
5. Absence of Romantic Love: Love stories are not a central focus in the poetry of this period.
6. Respectful Attitude towards Women: The literature of the time generally demonstrates a respectful attitude towards women.
7. Honoring of Sea Adventures and Heroic Activities: Sea voyages, savage battles, and heroic deeds are celebrated and valued in the literary works.
8. Metaphors over Similes: The use of metaphors is more common than similes during this period.

¹⁰ Exeter book: is one of the four English famous anthologies. It records the old English poetry.

9. Alliteration as Ornamental Device: Alliteration, the repetition of initial sounds, is extensively used as the primary poetic ornamentation. Poems of this period are referred to as alliterative verses.
10. Use of Kennings: Kennings, compound words that replace single words, are widely employed. Examples include "whale-road" for the sea, "loaf-giver" for the king, "life-house" for the body, and "soul-destroyer" for the monster.
11. Varied Syllable Count: Verse lines do not adhere to an equal number of syllables. The syllable count in a line can range from six to fourteen.
12. Ignoring of End Rhyme: End rhyme, where the ending sounds of lines rhyme, is not commonly used in Old English poetry.

These features collectively define the literary characteristics of the Old English period, particularly within the epic poem *Beowulf*.

Activity: read the excerpt from the epic poem *Beowulf* and summarize the main ideas discussed in it.

In the boroughs then Beowulf, bairn of the Scyldings,
Belovèd land-prince, for long-lasting season
Was famed mid the folk (his father departed,
The prince from his dwelling), till afterward sprang
Great-minded Healfdene; the
Danes in his life time
He graciously governed, grim-mooded, agèd.
Four bairns of his body born in succession
Woke in the world, war-troopers' leader
Heorogar, Hrothgar, and Halga the good;

Heard I that Elan was Ongentheow's consort,
The well-beloved bedmate of the War-Scylfing leader.
Then glory in battle to Hrothgar was given,
Waxing of war-fame, that willingly kinsmen
Obeyed his bidding, till the boys grew to manhood,

Scyld, an ancient king in Beowulf, is a legendary figure and the ancestor of Hrothgar, the current ruler of the Danes. Despite belonging to a pre-Christian era, Scyld and his people were believed to have been blessed by God. He is a mythical character even within the fantastical world of the poem, and his lineage holds great significance in the story

bairn: is a son or child. The Oxford English Dictionary clarifies this to state that a “bairn” simply refers to any offspring, a son or a daughter.

Save: The meaning of the verb “save” here actually means “except.” therefore; Hrothgar willingly shares all the blessings he can with his people *except for* his life and property.

Lecture Eight: The Middle English Period (1066-1500)

8.1. Introduction

The Middle English period began with the Norman Conquest in 1066, led by William of Normandy, and concluded by the end of the fifteenth century. Within this period, there are two distinct shorter eras. The period from 1066 to 1340 is known as the Anglo-Norman Period, as the literature produced during this time was primarily composed in Anglo-Norman, a French dialect spoken by the ruling aristocracy of England. The period from 1340 to 1400 is referred to as the Age of Chaucer, as Geoffrey Chaucer, an exceptional poet, exerted significant influence during this period. Collectively, the entire span from 1066 to 1500 is known as the Middle Ages. The initial part of the Middle Ages is sometimes referred to as the Dark Ages due to the limited historical knowledge available about that time.

8.2. Influencing Factors of the Literature of this Period

The literary period of Middle English was profoundly influenced by various social, cultural, and political events that had a significant impact on the writings of the time. Here are some of the most important events:

1. Establishment of the English Parliament: The English parliament was established in 1295, which brought about changes in governance and had an influence on political discourse and literature.
2. The Crusades: The Crusades, a series of religious conflicts between Muslims and Christians, occurred from the 11th to the 13th centuries. These events influenced the mindset of people, religious beliefs, and cultural exchanges, which in turn found expression in literary works.
3. Magna Carta: The signing of the Magna Carta on 15th June 1215 was a significant political event that limited the power of monarchs. This event had implications for the relationship between the rulers and the governed, influencing the literature of the time.

4. Language Shift: In 1362, English was declared the language of law and courts, replacing the previously authorized use of the French language in British institutions. This linguistic change had a profound impact on literature and the cultural identity in Britain.
5. Decline of the Feudal System: The Norman Feudal System, characterized by severe taxation, began to decline after the Black Death, a devastating plague that struck in 1348-49. The consequences of this event influenced social and economic conditions, reflecting in literary works.
6. Reformation of the English Church: John Wycliffe initiated the Reformation of the English Church, challenging certain aspects of the established religious order. This religious movement contributed to the intellectual and theological developments of the time, influencing literary expression.
7. Introduction of Printing Press: In 1476, William Caxton established a printing press in England. This technological advancement revolutionized the production and dissemination of written works, leading to an increase in literacy and the availability of literature.
8. Renaissance Influence: The Crusades led to a flow of Christian scholars into different parts of Europe, including Britain, where they brought with them knowledge and ideas. This sparked a revival of learning and a restoration of classical knowledge, known as the Renaissance. The features of the Renaissance, such as curiosity, patriotism, exploration, appreciation of beauty, humanism, and reverence for the past, had a profound impact on literature and intellectual thought of the period.

These events, both cultural and political, shaped the literary landscape of the Middle English period and influenced the themes, ideas, and perspectives found in the writings of the time.

8.3. Major Authors of the Period and their Major Works

John Wycliffe (1324-84): He is labelled the father of English prose. He translated The Bible from Latin into English

John Gower (1325-1408): wrote *Confessio Amantis*

Geoffrey Chaucer (1340- 1400): wrote *Troilus* and *Criseyde* (1387), *Canterbury Tales* (1385-1400)

William Langland (1332-1386): wrote *Piers Plowman* (1362)

Sir Thomas Malory: wrote *Morte de Arthur* (1485), which is considered the first romance in prose

8.4. Prevailing Literary Characteristics of the Age

The Middle English period is characterized by specific literary features that distinguish it from earlier periods. Here are the prevailing characteristics of the age:

1. Poetry as the Main Genre: Poetry takes center stage as the primary literary genre during this period. Poetic works, including ballads, romances, and lyrical poems, flourished.
2. Emergence of Prose: Prose writing in English starts to gain a strong foundation, marking an important development in the literary landscape of the time.
3. Development of the English Language: The English language attains a considerable standard, although the spelling conventions of the period may still resemble older forms.
4. Early Forms of Drama: Drama begins to emerge in the form of "Mystery Plays," "Morality Plays," and "Interludes." These theatrical productions play a significant role in the cultural and religious life of the period.
5. Italian Influence: English writers of the Middle English period are influenced by notorious Italian authors such as Dante, Petrarch, and Boccaccio. Their works inspire new ideas and literary techniques.

6. Themes of Love, Chivalry, and Religion: Love, chivalry, and religious topics serve as the three principal subjects of literature during this period. Romantic ideals and religious devotion are common themes explored by writers.
7. Dominance of Romance: The spirit of romance dominates the literary productions of the Middle English period, diverging from the heroic and epic themes of the earlier Old English period.
8. Introduction of Pentameter: The use of pentameter, consisting of ten syllables per line, becomes a prevalent meter in poetry, providing a regular and rhythmic structure.
9. Introduction of End Rhyme: End rhyme, where the ending sounds of lines correspond, is introduced and utilized in poetry, adding musicality and aesthetic appeal to the verses.
10. Shift from Alliterative Verse to Humor, Irony, and Satire: The traditional use of stressed alliteration (alliterative verse) diminishes during this period. Instead, writers embrace humor, irony, and satire as tools for social commentary and entertainment.

These prevailing literary characteristics collectively define the literary landscape of the Middle English period, displaying the evolution and diversification of English literature during this time.

Activity: read the following excerpt from the “Wife of Bath” from Chaucer’s *Canterbury Tales* and discuss the main ideas treated.

"Fair knyght, what wommen leest desiren,
Be now ryght plenere, and swich answere.
Now, forthe, and lat me al my purpos here.
Ye han bothe tresour and richesse,
And tresoun, deth, and snekrenesse,
And jolyte, and frendship, and secree,
That ye may seen as wel as any lady,
Ne al th'apestyl of Salomon, Ne Galien, ne ypocras, ne Seysmon,
Ne Deus Aes, ne Rasis, ne Auycen,

Ne may with yow don operacion
Of herbes, to helen of your langwissch;
But nathelees, sire, withouten lees,
I have a tresor, though to yow, ne lees,
That gold ne silver ne may noon compare."

The following is the text in modern English and the lines have been modified for brevity and comprehension:

"Fair knight, what women most desire
Is sovereignty over their own desire,
To have their freedom and control
O'er husbands in their marriage role.
This is the greatest gift we seek,
Not riches, jewels, nor appearance sleek.
If you can answer me this mystery,
Then I shall save your life,
so listen to me.
Now, my dear knight,
speak forthright,
For your life depends on getting it right."

Lecture Nine: The Renaissance Period (1500-1660) Part One

9.1. Introduction

Although the origins of the Renaissance can be traced back to 1453, its impact on English life and literature became more noticeable after 1500. As a result, it is widely accepted that the Renaissance Period officially began at the start of the 16th century and continued until the Restoration in 1660. This era is named the Renaissance Period because the spirit of the Renaissance was the driving force that shaped the literature of this time. Spanning 160 years, this literary period is further divided into four shorter ages named after their political rulers: the Elizabethan Age (1558-1603), Jacobean Age (1603-1625), Caroline Age (1625-1649), and Commonwealth Period (1649-1660).

9.2. Elizabethan Age (1558-1603)

This age is named after Queen Elizabeth I who ruled England from 1558 to 1603. It is called the Golden Age of English literature.

9.3. Influencing Factors of the Literature of this Period

The accession of Queen Elizabeth I brought an end to royal problems and political turmoil, leading to religious and social stability, which in turn contributed to national prosperity.

1. The religious Reformation sparked a spirit of religious tolerance and secularism, encouraging a more open-minded approach to religious beliefs.
2. In the 16th century, influential figures such as Martin Luther, Zwingli, and Calvin challenged the authority of the Pope, leading to the division between Protestants and Catholics. King Henry VIII of England, seeking a divorce from Catherine of Aragon, broke away from the Pope's authority and established Protestantism in England. Queen

Elizabeth I later introduced Anglicanism as a religious settlement, bringing stability and prosperity to England in the latter half of the 16th century.

3. The exploration and discoveries of new lands during previous decades brought about great wealth and opportunities during this period.
4. The Renaissance, which had already begun, exerted a profound influence on England, bringing with it the revival of ancient Greek and Roman wisdom. Figures such as Erasmus¹¹ and John Colet introduced humanistic ideals and intellectual pursuits, enriching the cultural and intellectual atmosphere of England.

The spirit of nationalism permeated English society, fostering humanism, liberal religious perspectives, scientific inquiry, social consciousness, intellectual progress, and a sense of unlimited enthusiasm. These factors played a significant role in shaping the literary creations of the time.

9.4. Major authors of the Period and their Major Works

Thomas More (1478-1535): *Utopia* (or the Kingdom of Nowhere). The book was originally written in Latin in 1516.

Norton (1532-84) and Sackville (1536-1608): *Gorboduc* (1562), the first English tragedy.

Edmund Spenser (1552-99): He is called the poet of the poets because many later English poets followed his art of poetry. *The Faerie Queen* (1590) *The Shepherd's Calendar* (1579)

Nicholas Udall: *Ralph Roister Doister* (1553), the first English Comedy

Sir Philip Sidney (1554-86): *An Apology for Poetry* (1595): a critical treatise. *Arcadia* (1590): a book that conceives the seed of the English novel.

¹¹ **Erasmus**, in full **Desiderius Erasmus**, (1469 -1536) Dutch [humanist](#) and the greatest scholar of the northern [Renaissance](#), the first editor of the [New Testament](#), and also an important figure in [patristics](#) and [classical literature](#).

John Lyly (1554-1606): He is called a university wit. *Campaspe* (1584) *Sapho and Phao* (1584)

Midas (1589), *Euphues* (1579).

Thomas Kyd (1557-1595): He is another university wit. *The Spanish Tragedy* (1585)

Robert Greene (1558-92): He is another university wit. *Friar Bacon and Friar Bungay* (1589), *James-IV* (1591).

George Peele (1558-98): He is another university wit¹². *David and Bethsabe* (1599), *Arraignment of Paris* (1584).

Francis Bacon (1561-1626): He is called a natural philosopher. *Essays* (1597)

Christopher Marlowe (1564-93): He is another university wit. *Tamburlaine the Great Part I & II* (1587-88) *The Jew of Malta* (1589) *Edward II* (1591) *Doctor Faustus* (1592)

William Shakespeare (1564-1616): The greatest English dramatist, famous for the objective literary portrayal of his deep knowledge about human psychology. He is often called the Bard of Avon¹³. He wrote 37 plays and 154 sonnets. Of the total of 37 plays, he wrote the subsequent 25 before Queen Elizabeth's 1 death:

Henry VI (1st Part 1591-92), *Henry VI* (2nd Part 1591-92), *Henry VI* (3rd Part 1591-92), *Richard III* (1593), *The Comedy of Errors* (1593), *Titus Andronicus* (1594), *The Taming of the Shrew* (1594), *Love's Labour's Lost* (1594), *Romeo and Juliet* (1594), *A Midsummer Night's Dream* (1595), *The Two Gentlemen of Verona* (1595), *King John* (1595), *Richard II* (1596), *The Merchant of Venice* (1596), *Henry IV* (1st Part. 1597) *Henry IV* (2nd Part. 1598), *Much Ado About Nothing* (1598), *Henry V* (1599), *Julius*

¹² University wits are a group of young dramatists who wrote and performed in London towards the end of the 16th century. They are named university wits because they were the most witty and humorous students of Cambridge and Oxford. Marlowe, Kyd, Nashe, Greene, Lyly, Lodge and Peele were known members of this group. They upheld the classical ideals, and ridiculed the crudeness of the new English plays.

¹³ Bard means a poet or verse maker, Avon is the native city of William Shakespeare's childhood before he went to London.

Caesar (1599), *The Merry Wives of Windsor* (1600), *As You Like It* (1600), *Hamlet* (1601), *Twelfth Night* (1601), *Troilus and Cressida* (1602), *All's Well That Ends Well* (1602).

Thomas Nashe (1567- 1601): He is also called a university wit. *The Unfortunate Traveller* (1594).

Ben Jonson (1573-1637): A neo-classicist though he wrote in a time when the romantic mode of literature was prevalent. He is called a neo-classicist because he persisted writing according to the classical rules of drama: *Every Man out of His Humour* (1600) *Every Man in His Humour* (1601).

Beaumont (1584-1616) and Fletcher (1579-1625): *Philaster* (1611) *A King and No King* (1611) *The Maid's Tragedy* (1610).

9.5. Prevailing Literary Features of the Age

1. Elizabethan literature presents an extraordinary diversity of artistic brilliance.
2. It introduces innovative dramatic and poetic forms and techniques.
3. The literature of this era is profoundly influenced by the spirit of the Renaissance, particularly by the literary works of Italy, France, and Spain.
4. In terms of style, it exhibits a romantic enthusiasm.
5. The literature of this period is predominantly authored by men from various social classes, with limited representation from women.
6. It is an age distinguished by its exceptional poetry, unparalleled drama, and exquisite prose.
7. It signifies a shift from a belief in predetermined fate to a recognition of human free will.
8. The literature of this period contributes to the development and stabilization of the English language.
9. Its character ranges from idealistic notions influenced by Plato to delightful romance and even raw realism.

10. The literature of this age demonstrates a fascination with the distant, the marvelous, and the beautiful.
11. It foreshadows the emergence of romanticism, which later fully blossoms in the Romantic Age that begins in 1798.
12. Literary criticism begins to emerge as a result of the growing analytical spirit among intellectuals.

Activity: read the summary of William Shakespeare's *The Merchant of Venice* and discuss the main themes treated in the story.

The play follows the intertwined stories of several characters. The merchant Antonio is a wealthy businessman in Venice. His friend Bassanio seeks a loan from him in order to woo the wealthy heiress Portia. However, Antonio's wealth is tied up in his ships at sea, so he borrows money from the Jewish moneylender Shylock. Shylock, who has endured mistreatment from Antonio in the past, agrees to lend the money but insists on a pound of Antonio's flesh as collateral if the loan is not repaid on time.

Meanwhile, Portia, a beautiful and intelligent woman, is bound by her father's will, which states that she can only marry the suitor who chooses the correct casket (gold, silver, or lead) containing her portrait. Many suitors fail, but Bassanio correctly chooses the lead casket and wins Portia's hand in marriage.

However, news arrives that Antonio's ships have been lost at sea, and he is unable to repay Shylock. Shylock insists on his pound of flesh and takes the matter to court. Portia, disguised as a lawyer, intervenes in the trial. She cleverly argues that Shylock can only take Antonio's flesh but not a drop of blood. The court rules in Portia's favor, and Shylock is forced to convert to Christianity and forfeit his wealth.

In a parallel plot, Portia's maid Nerissa disguises herself and marries Bassanio's friend Gratiano. The play ends with joyous reunions, forgiveness, and newfound love.

Main Characters:

1. Antonio: The titular merchant of Venice, a generous but melancholic man.
2. Bassanio: Antonio's friend, a young nobleman in need of money to pursue Portia.
3. Portia: A wealthy heiress, intelligent and quick-witted, sought after by many suitors.
4. Shylock: A Jewish moneylender, often portrayed as a complex and tragic character.
5. Jessica: Shylock's daughter who elopes with Lorenzo, a Christian, causing a rift with her father.
6. Gratiano: A friend of Bassanio, known for his wit and lively personality.
7. Nerissa: Portia's maid and confidante, who disguises herself and marries Gratiano.

Key Events:

- Bassanio borrows money from Antonio to pursue Portia.
- Shylock agrees to lend the money but demands a pound of Antonio's flesh as collateral.
- Portia's suitors fail to choose the correct casket, but Bassanio succeeds.
- Antonio's ships are lost, and he cannot repay the loan to Shylock.
- Shylock demands his pound of flesh in court, but Portia intervenes with a clever argument.
- Shylock is defeated, forced to convert, and loses his wealth.
- Jessica elopes with Lorenzo, taking her father's money and jewels.
- The play concludes with joyful reunions, forgiveness, and marriages.

Lecture Ten: The Renaissance Period (1500-1660) Part Two

10.1. Jacobean Age (1603-1625)

The period following Queen Elizabeth's reign, from 1603 to 1625, is commonly referred to as the Jacobean Age, named after James I¹⁴ who was the ruler of England during that time. The term "Jacobean" is derived from the Latin name *Jacobus*, which is the Latin version of James. However, some historians choose to classify the last five years of this age as part of another period known as the Puritan Age (1620-1660). This division is made because during the years between 1620 and 1660, Puritanism emerged as a prominent influence in the social and literary aspects of England.

10.2. The Important Facts which Influenced the Literature of this Period

During the Jacobean Age, several significant factors influenced the literature of the period. Here are some of the key facts:

1. Colonial expansion: England's colonial territories continued to expand during this time, leading to increased exploration and interaction with different cultures. This expansion had an impact on the literature of the period, as writers often drew inspiration from these new encounters and experiences.
2. Religious conflicts: While the Elizabethan Age saw a relative calm in religious matters, the Jacobean Age witnessed a resurgence of religious tensions. Protestants were divided into various sects, including Anglicans, Presbyterians, and Puritans. These divisions and conflicts influenced the themes and perspectives explored in literary works of the time.
3. Continuation of Renaissance influence: The Renaissance, which began earlier, continued to exert its influence on English literature during the Jacobean Age. The ideals of humanism, intellectual curiosity, and the revival of classical learning

¹⁴ King James I, known as the Wisest Fool, authorized the translation of the Bible into English in 1611. It appeared in 1611 and its language became the point of reference of English language.

continued to shape literary works, fostering a spirit of artistic innovation and exploration.

4. Union of Scotland and England: During this period, Scotland was brought under the rule of the English monarchy, leading to a significant political and cultural integration between the two nations. This union had an impact on the literature of the time, as writers from both England and Scotland often engaged with shared themes and ideas.

10.3. Major Writers of the Period and Their Major Works

Though Shakespeare had started writing in the Elizabethan Period, he wrote twelve serious plays in this period. Those plays are *Measure for Measure* (1604), *Othello* (1604), *Macbeth* (1605), *King Lear* (1605), *Antony and Cleopatra* (1606), *Coriolanus* (1606), *Timon of Athens* (unfinished- 1608), *Pericles* (in part- 1608), *Cymbeline* (1609), *The Winter's Tale* (1610), *The Tempest* (1611), *Henry VIII* (in part-1613).

Even though Shakespeare composed these serious plays in the Jacobean Age, he is called an Elizabethan playwright and never a Jacobean. The period (1590-1616) in which he wrote his plays, is also called the Shakespearean Age.

Ben Jonson who had begun writing in the Elizabethan Period wrote his well-known plays in this period: *Volpone* (1605) *The Silent Woman* (1609) *The Alchemist* (1610)

Francis Bacon sustained writing in this period: *Advancement of Learning* (1605) *Novum Organum* (1620).

Some new essays were added to the new edition of his *Essays* (1625)

John Webster (1580-1625): *The White Devil* (1612) *The Duchess of Malfi* (1614)

Cyril Tourneur (1575-1626): *The Revenger's Tragedy* (1600) *The Atheist's Tragedy* (1611)

John Donne (1572-1631) and George Herbert (1593-1633), the metaphysical poets, started writing in this period.

10.4. Prevailing Literary Features of the Age

During the Jacobean Age, the literature of the period underwent significant changes and developments. Here are some important characteristics and influences:

1. Shift in poetic style: The grace and felicity of Elizabethan verse, characterized by its lyrical and melodious quality, diminished during the Jacobean Age. Poetic styles became less ornate and more focused on realism and everyday language.
2. Realism replacing idealism: The Platonic idealism that had been prominent in Elizabethan literature gave way to a greater emphasis on realism. Writers began exploring the complexities and contradictions of human nature, delving into darker and more realistic portrayals of society and individuals.
3. Continuation of Renaissance influence: The spirit of the Renaissance remained a significant influence on literature during the Jacobean Age. Intellectual curiosity, humanistic ideals, and a fascination with classical literature and thought continued to shape literary works.
4. Dominance of drama: Drama continued to be the most prominent genre during this period. The theater thrived, and many notable playwrights emerged, including William Shakespeare and Ben Jonson. The stage was a platform for exploring various themes and ideas, often reflecting the social and political climate of the time.
5. Adherence to classical rules: Ben Jonson, in particular, emphasized the importance of adhering to classical rules of drama. He sought to bring more discipline and structure to English drama, following the principles of ancient Greek and Roman theater.
6. Experimental poetry: Poetry took a new and surprising direction during the Jacobean Age. Poets began to experiment with different forms, techniques, and subject matters. This period witnessed the emergence of metaphysical poetry, characterized by its intellectual complexity and use of elaborate metaphors.
7. Decadence and vulgarity: As the Jacobean Age progressed; there was a growing sense of decadence and a shift towards more explicit and sometimes vulgar expressions in literature. This can be seen in the works of certain playwrights and poets who pushed boundaries and challenged societal norms.

8. Development of the English language: The Jacobean Age contributed to the further development and standardization of the English language. Writers continued to shape and refine the language, exploring its capabilities and pushing its boundaries.
9. Emergence of satiric art: Satire became a notable form of expression during the Jacobean Age. Writers used satire to critique social, political, and moral issues, employing humor, irony, and wit to expose and criticize various aspects of society.

Activity: read the summary of William Shakespeare's *Othello* and discuss the main themes treated in the story.

"Othello" is a tragedy that explores themes of jealousy, manipulation, and racism. The play revolves around the noble Moorish general Othello, his relationship with his wife Desdemona, and the manipulative schemes of the villainous Iago. Iago, driven by envy and a desire for revenge, plants seeds of doubt in Othello's mind, leading to a tragic chain of events.

Othello, a respected military leader in Venice, secretly marries Desdemona, a young Venetian woman. Iago, passed over for promotion by Othello, harbors a deep resentment and begins plotting against him. Iago manipulates several characters, including Roderigo, who is in love with Desdemona, and Cassio, Othello's loyal lieutenant.

Using cunning tactics, Iago convinces Othello that Desdemona has been unfaithful to him with Cassio. Othello, consumed by jealousy and manipulated by Iago's lies, gradually spirals into madness. He confronts Desdemona and eventually smothers her to death in a fit of rage.

Emilia, Iago's wife and Desdemona's loyal maid, discovers the truth about Iago's deceit and exposes him. Othello, devastated by the realization of his mistake, takes his own life. The play ends with Iago captured and brought to justice, but not before his malicious actions have caused immense tragedy and destruction.

Main Characters:

1. Othello: The tragic hero, a Moorish general respected for his military prowess.
2. Desdemona: Othello's innocent and devoted wife.
3. Iago: The cunning and manipulative villain, Othello's ensign.
4. Emilia: Iago's wife and Desdemona's loyal maid.
5. Cassio: Othello's loyal lieutenant, manipulated by Iago.
6. Roderigo: A foolish and lovestruck suitor of Desdemona, manipulated by Iago.

Key Events:

- Othello secretly marries Desdemona, against her father's wishes.
- Iago, fueled by envy and resentment, begins his manipulative plot.
- Iago convinces Othello that Desdemona is having an affair with Cassio.
- Othello becomes consumed by jealousy and confronts Desdemona.
- Desdemona is falsely accused, and Othello smothers her to death.
- Emilia exposes Iago's deceit, leading to his capture.
- Othello realizes his mistake and takes his own life.
- The play ends with Iago brought to justice, but not before causing immense tragedy and destruction.

Lecture Eleven: The English Novel (Part One)

11.1. Historical Background of the Novel

Until the 17th century, the term "novel" referred to a short story, such as those written by the Italian author Boccaccio in his work "Decameron." However, by around 1700, the word took on a new meaning as described by The Oxford Dictionary: a substantial and fictional prose narrative in which characters and their actions represent real-life situations, presented in a plot of certain complexity. In essence, the novel we know today is longer, more realistic, and more intricate than the Italian "novella" popularized by Boccaccio and others.

Despite its relatively recent emergence, the novel has become the most widely read literary genre. This may come as a surprise considering its novelty. In fact, it was not until the 18th century that people began to read and write works that we now recognize as novels. By around 1770, reading novels had become a fashionable trend and even an obsession among women from the upper classes. The novel had become a gateway to a world of satisfying dreams and desires.

11.2. Novel Defined

Defining the novel proves challenging due to its evolving structures and objectives throughout its development. The Shorter Oxford Dictionary provides a definition stating that a novel is "a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity" (cited in Rees 1973, p. 106). This definition emphasizes the use of prose, which represents everyday spoken language without the presence of poetic rhythmic arrangement. However, it is worth noting that there are a few novels written in verse, such as Vikram Seth's *The Golden Gate* and Alexander Pushkin's *Eugene Onegin*.

The definition also highlights the aspect of length, which is a distinguishing characteristic of novels compared to shorter stories. Some novels may have lengths similar to short stories, leading to the use of terms like "novella" for shorter novels. The term "novel" is derived from the Latin word *Novellus*, the Italian word *novella* (meaning a small new thing), and the French word *Nouvelle*. Boccaccio was the first to use the term *Novella Storia* (a short tale in prose) when he ventured into prose composition. Boccaccio popularized the trend of collections of novellas with his work "Decameron" in the 14th century. However, until the 17th century, the term "novel" specifically referred to the kind of short stories written by Boccaccio. Eventually, as novels expanded in the 18th century, the meaning of the word "novel" shifted from a short tale in prose to a "prose narrative of considerable length" as defined by The Shorter Oxford Dictionary (cited in Rees 1973, p. 106).

11.3. Rise of the Novel

The majority of literary critics consider the 18th century as the era in which the novel was born and underwent subsequent development. Building upon the works of notable predecessors such as Bunyan, Chaucer, Malory, Cervantes, Boccaccio, and other writers from earlier centuries, the writers of the 18th century had the opportunity to experiment and further establish the novel as a distinct literary genre. Several factors contributed to this development, including an increase in literacy rates, the industrial revolution, the rise of the middle class, and a growing interest in libraries.

In this new form of literature, known as the "novel," the focus shifted away from romance and adventures, aiming to depict the reality and morality of middle-class individuals. The influence of Alexander Pope's statement, "The proper study of mankind is men," led to a heightened interest in studying human character. Consequently, 18th-century novels delved into the exploration of human characters, with novelists crafting realistic individuals within their stories, as opposed to the fantastical figures like giants, dragons, and super humans commonly found in romances.

11.4. Factors that Influenced the Rise of the Novel

- **Industrial revolution**

It is one of the chief reasons that helped to the rise of the novel through the development of industries. With the new equipment the work could be achieved rapidly and people could have time for relaxation and entertainment during which people preferred reading novels.

- **Printing press**

It was obtainable to manufacture several copies at a cheaper price. Even people with low salaries could afford themselves books unlike in the past when only aristocrats were the reading community.

- **The availability of newspapers and magazines**

It increased the tendency of reading which finally led people to read novels. The publication of some novels in magazines increased the access to novels in addition to the book form. Hasan confirms that the industrial revolution: “paved the way to the rise of the middle-class people” (2015, p. 2) who enhanced the claim of reading resources for, they had an abundance of leisure time. Further, they had desires to read about “their everyday experiences” (Hasan, 2015, p. 2) which encouraged authors like Daniel Defoe, Samuel Richardson, and Henry Fielding to write prose fiction portraying real-life experiences.

- **The decline of romance and drama**

Before romances were appropriate to be read by the privileged aristocratic or noble families, it could not maintain the readership. The simple people were uninterested in romances because; they had no desire of any sort to them. In addition to that, the stories were getting older and unrealistic then they were no longer exciting to the people. The settings in which the stories in the romances took place were also unrealistic.

- **Decline of drama**

It was also one reason that helped the rise of the novel. During the rule of Cromwell in the 17th century, theatres (the most entertaining popular settings during the Elizabethan era) were forbidden and closed. Additionally, the novel could attain a larger audience, unlike theatre which could attain only a restricted audience.

- **Rise of the middle class**

One of the results of the industrial revolution was the rise of the middle-class. People became more progressively wealthy and even poor people of lower status were able to raise their status. The middle-class people started imitating the traditional landed gentry demanding books to read. Besides the amelioration of the living standard, many people obtained education and became able to read. Women readers increased with greater leisure time with the rise of the middle-class and it was a fashion for high-status women to remain engaged in reading literature. The middle-class people looked for literature which suited to their temper and taste.

- **Mobile libraries**

The innovation of mobile libraries made the increase in reading public easy. Reading was encouraged by providing easy access to books since books were delivered to the homes if people are members in the mobile library. It was very beneficial mostly for women. Even though the industrial revolution caused the decline in romance and drama, the rise of the middle class and mobile libraries played a paramount role in the rise of the novel. Finally, four authors precisely Defoe, Richardson, Fielding, and Sterne took the novel to “the highest point of glory” (Roy, 2016, p. 8).

Activity: to Explore the evolution of the novel, the teacher’s objective is to familiarize students with the historical context and key characteristics of the rise of the novel in English literature.

Instructions:

1. Introduction

- Begin the activity by providing a brief overview of the historical context of the rise of the novel. Discuss the emergence of the novel as a literary form during the 18th and 19th centuries, highlighting the social, cultural, and technological factors that contributed to its popularity.
- Explain that the activity will involve analyzing excerpts from different novels of that era to understand their characteristics and themes.

2. Novel Excerpt Analysis

- Divide the students into small groups and provide each group with excerpts from different novels from the rise of the novel period. Examples can include works by authors such as Daniel Defoe, Samuel Richardson, or Jane Austen.
- Instruct the groups to read and analyze the excerpts together, paying attention to the writing style, themes, narrative techniques, and character development.
- Encourage them to discuss the social and cultural aspects depicted in the excerpts and how they reflect the concerns and values of the time.

First excerpt from Daniel Defoe's *Robinson Crusoe*

As for me, I was but a young sailor when I set out on my fateful journey. The ship I was aboard encountered a violent storm, and I found myself shipwrecked on a deserted island. I was the sole survivor. With nothing but the clothes on my back, I began my lonely existence, surrounded by the vastness of the ocean.

Days turned into weeks, and weeks into years. I learned to adapt to my new circumstances, building a shelter, hunting for food, and surviving the harsh elements. I encountered wild animals, endured moments of despair, and struggled with my own thoughts of isolation.

But in the midst of my solitude, I discovered the value of resourcefulness and resilience. I cultivated crops, tamed animals, and created a semblance of a life for

myself. I reflected on my past, contemplated my present, and dreamed of a future beyond the confines of this island.

Over time, I encountered other individuals, including cannibals and fellow shipwreck survivors. I navigated treacherous encounters, formed alliances, and faced moral dilemmas. Through it all, I questioned the nature of humanity, the role of divine providence, and the meaning of my own existence.

This tale chronicles my journey of survival, self-discovery, and redemption. It is a testament to the indomitable human spirit, the power of perseverance, and the hope that can be found even in the most desolate of circumstances.

Second excerpt from Samuel Richardson *Pamela*

Dear Father and Mother,

I hope this letter finds you in good health and spirits. I write to you from a place of both difficulty and strength. I find myself in the employment of Mr. B, a man of higher status than I, but his intentions towards me are far from honorable.

He has made numerous attempts to compromise my virtue, using his power and influence to exert control over me. But I remain steadfast in my commitment to my principles. I refuse to succumb to his advances, no matter the consequences.

Though he employs various tactics to deceive and manipulate me, I am determined to protect my honor and integrity. I draw strength from my faith, knowing that God will guide me through this trial. I am resolved to maintain my virtue, even in the face of adversity.

In the midst of these trials, I have found allies among Mr. B's own family. They have come to recognize the injustice of his actions and offer support in my struggles. Their sympathy and understanding give me hope and courage.

I am not alone in this ordeal, for I have found solace in writing these letters to you, my dear parents. Sharing my experiences and thoughts with you provides me with a sense of companionship and relief. Your unwavering love and support fuel my determination to overcome the challenges I face.

I remain steadfast, Father and Mother, in the face of Mr. B's advances. I will not compromise my virtue, no matter the circumstances. I trust that my strength and resolve will ultimately prevail, and I will emerge from this trial with my integrity intact.

With all my love,

Pamela

3. Group Presentations

- Give each group an opportunity to present their analysis of the novel excerpts to the class.
- Ask them to highlight the unique features and themes found in their assigned excerpts and how they contribute to the overall development of the novel as a literary form.
- Encourage class discussions and comparisons between different excerpts, exploring similarities and differences in style, themes, and representation of society.

4. Reflection and Discussion

- Facilitate a whole-class discussion on the significance of the rise of the novel in English literature.
- Encourage students to reflect on how the novel, as a genre, captured the social, cultural, and psychological complexities of the time period.
- Discuss the lasting impact of the rise of the novel on literature and its relevance in contemporary society.

5. Conclusion:

- Summarize the key points discussed during the activity and highlight the importance of the rise of the novel in shaping the literary landscape.
- Encourage students to explore more novels from the rise of the novel period and to consider their own writing in light of the themes and techniques they have learned.

This activity allows students to engage in close reading, critical analysis, and collaborative discussion, while gaining a deeper understanding of the rise of the novel as a significant literary movement.

Lecture Twelve: The English Novel (Part Two)

12.1. Types of Novels

The English novel encompasses various types, each with its own characteristics and examples. The following sections provide a summary of some definitions and examples as presented in M.H. Abrams's book (1999, p. 190-191).

12.1.1. Picaresque Novel

The Picaresque novel originated in Spain and the term "Picaresque" derives from the Spanish word "Picaro," meaning a rogue or dishonest person. The Spanish writer Cervantes introduced the Picaresque novel with his work *Don Quixote* (1605). In English literature, Thomas Nashe's *The Unfortunate Traveller* is considered one of the finest examples of this genre.

The Picaresque novel typically involves a series of separate events, often humorous, violent, or complex. It revolves around the adventures of a protagonist who travels to various places. Notable English authors such as Daniel Defoe, Henry Fielding, and Smollett also wrote Picaresque novels. Edwin Muir highlights this genre as a significant category in English fiction. Picaresque novels are characterized by a realistic style, episodic structure, and a satirical purpose.

12.1.2. Epistolary Novel

Epistolary is taken from the word "Epistle" which means letter. This type of novel is written in form of a chain of letters through which the main character communicates with others. Samuel Richardson wrote *Pamela or Virtue Rewarded* (1740), *Clarissa Harlowe* (1748) and *Sir Charles Grandison* (1753). It is important to note that these novels are entitled after the name of their protagonists.

12.1.3. Domestic Novel

The story deals with the social life and the daily lives of the characters. The beginning is made by Fanny Burney but the most admired promoter of the domestic novels is

Jane Austen. Both authors are significant in the history of the domestic novels. Their novels are composed in a fine simplicity of style and show their qualified narrative ability and a great keenness for life.

12.1.4. Gothic Novel

The term 'Gothic' initially referred to 'Goths' as a Germanic tribe, then came to signify 'Germanic' and then medieval. By the end of the 18th, the Novel of Terror or Gothic Novel appeared. The English Romantic Movement, which established its supreme expression in poetry, was displayed in a rather coarser and more primitive manner in the novel. The first terror novel was published by Horace Walpole's *The Castle of Otranto* (1764). In this type of novel, the supernatural and terror are the principal characteristic. Emily Bronte (1818-1848) employed gothic elements in her novel *Wuthering Heights* (1847) in which the phantom of the protagonist Catherine appears and frightened people.

12.1.5. Historical Novel

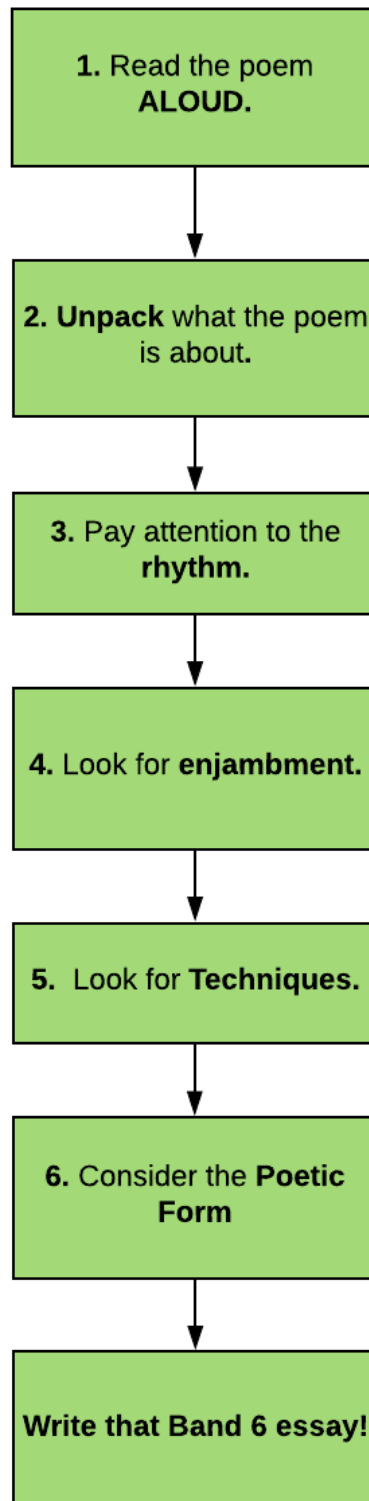
It is a type of fictional narrative which tells the history and reproduces it artistically from an imaginative creation. Sir Walter Scott (1771-1832) first who wrote a historical novel. Albert (1979) assumes that Scott "added a life-giving Force, a vitalizing energy, an insight, and a genial dexterity that made the historical novel an entirely new species" (p. 340). *Rob Roy* (1817) and *Ivanhoe* (1820) are two acknowledged historical novels he had written.

12.1.6. The Comic Novel

The characters are set in absurd situations. The comic novel can be brutal and have a negative vision of life. The word is shown as strange and absurdity is stressed. Laurence Sterne (1713-1768) wrote *The Life and Opinions of Tristram Shandy* (1759) a comic novel on morals in which he included sentimentality and Tobias Smollett (1721-1771) the moralist and satirist who employed comedy to speak about what shocked him most in society as in *The Adventures of Roderick Random* (1748).

Practical Part

Practical tips 1:
How to Analyse a Poem in 6 Steps



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Practical tips 2:

Step 1. Read the poem aloud

Poetry is meant to be read aloud. Reading a poem quietly to yourself will not give you a complete experience of a poem. When poets compose poems, they engage in word play and utilise rhymes and rhythms that affect the meaning of poem. You won't pick up on a pun unless you hear it. Similarly, you cannot understand what a poet is doing with rhythm unless you hear it or speak it.

Do: Read the poem aloud, several times. Try to figure out the most effective way to perform it, or the one with the least stumbles.

Don't: Assume you can understand the rhythm and wordplay by only looking at it.

Step 2. Unpack what the poem is about

Poems generally convey a narrative, or describe feelings or objects. There will be exceptions to this rule, but it is unlikely that you will be presented with a poem that hard during an exam. Your job, as a critic, is to try and understand what the poem is about. Let's consider some practical ways of understanding the narrative or meaning of a poem:

Do: Look for pronouns and proper nouns. These will tell you the various characters in the poem. "I" will always represent the persona – the figure whose perspective is being depicted.

Do: Follow the punctuation. Just because poems use enjambment and have unusual forms, doesn't mean they don't adhere to grammatical rules. Break the stanza or stanzas into sentences. If you're confused locate the full stops and read the lines as single sentences.

Do: Look for recurring images or symbols, these are motifs. Motifs are often directly related to the meaning of a poem and can give important clues as to what the poet is trying to convey.

Step 3. Pay attention to the rhythm

Poems have rhythm. One of the traditional differences between regular literature and poetry is the use of rhythm and metre. A poem's metre is the regular rhythm that it adopts. Contemporary poetry sometimes moves away from the traditional conventions of metre, but largely metre plays an important role in the poetry you will study at school.



Rhythm is a way of conveying meaning. Poets utilise this by putting rhythms in your mouth.



When we speak in English, we tend to (but not always) follow a rhythm that goes ba-DUM ba-DUM ba-DUM. In this rhythm, the first syllable is 'soft' and the second syllable is 'hard'. When talking about poetry we refer to the "soft" syllables as "unstressed syllables" and the hard ones as "stressed syllables."

We don't focus on the rhythm to check that the poet has adhered to it the whole time. Rather we use it to see when the poet breaks with the rhythm they have set themselves. These deviations from the rhythm indicate important ideas in the poem.

When you find a change in the rhythm look at the ideas or images being presented and talk about them.

Don't: Feel stressed if you cannot remember the different names for the various rhythms. Don't worry if you cannot identify all the rhythms of a poem or even the rhythms of a line.

Do: Try to discuss the meaning you find in rhythm. An attempt to discuss rhythm, even if you cannot remember the terminology, is going to gain you marks.

Step 4. Look for enjambment

Enjambment is an important technique used to develop meaning. It is an oft-cited but regularly misunderstood technique.

When poetry is enjambed one line seems to spill over into the next line because it is not capped by punctuation.

Commonly, each line of a poem will finish with a punctuation mark like a comma, dash, colon, semi-colon, or period. Sometimes this isn't the case and it runs onto the next line. **This is called enjambment.**

Enjambment gives the appearance of the line flowing onto the next line.

“

When we read it, we hear otherwise as we tend to pause – even if only for a fraction of a second – between lines.

”

This contradiction is known as the ‘**rejet**’ – it is the tension between fragmentation or pause and the appearance of flow. This technique is used to draw attention to the meaning, object, or person in the lines. This often involves contradiction or contrast with the thing(s) that follow or precede it.

Don't: Assume that enjambment is there for appearance only. It's not, it is an aural technique. Listen for what it does to the lines of the poem.

Do: Discuss what the enjambment draws attention to. Is it foregrounding the object in the first line or the second line? Is it contrasting two ideas over two lines? Or is it representing the relationship between people?

Let's look at some common techniques:

Simile: A simile is when something is made to be like something else. For example, "the poem read like a word salad," is a simile that argues the poem was gibberish or meaningless.

Metaphor: Metaphors are similar techniques to similes, but instead of something being like something else, they are something else. For example, "the poem was a word salad," turns the previous simile into a metaphor. It doesn't liken the poem to "word salad" it states that it is "word salad." Metaphors can seem to be more intense or stronger than similes.

Motifs: Are there common or similar symbols in the narrative? They might be related. Motifs are a series of symbols, or colours, or emotions that develop meaning throughout a poem. For example, if you read a poem that has graves, tombs, and headstones in it, you can argue it has motifs of death.

Repetition: Poets only have limited space to use and this means limited words. It is a conscious choice, then, to repeat a word. Poets use repetition to signify important emotions or ideas. Repetition can also convey the emotional state of the persona.

Rhyme and Slant Rhyme: Poets make things rhyme. Rhymes occur at the end of the line – known as "end rhyme", in the middle of the line, or even in a word – both known as "internal rhyme." As a critic, you need to work out what the poet is trying to do with their use of rhyme. Are they adhering to a convention that has a rhyme scheme? Or are they using free-verse and rhyming to draw attention to particular ideas, people, or things?

Step 6. Consider the poetic form

There are many different poetic forms: haikus, ballads, sonnets, and many more. Often these forms carry an implicit meaning.

We associate

- Haikus with philosophy
- Sonnets with love
- Ballads with adventure.

Knowing a large variety of forms will help you recognise the form a poet is using. This will allow you to discuss how the poet is adhering to the conventions of the form, or challenging them (such as Percy Shelley's sonnet "Ozymandias" which discusses nature's permanence and sublimity and man's hubris).

Don't: Assume that a free-verse poem does not include aspects of different forms. Eliot's "The Love Song of J Alfred Prufrock" includes several other forms, such as an incomplete sonnet. This is important information to discuss.

Do: Try to identify the poetic form.

Make a note of the conventions of the form and discuss how the poet might embrace or challenge these conventions.

Practical tips 3:

Poetry

What is Poetry?

Poetry is text that is focused on expressing thoughts, feelings, and emotions through using specific stylistic elements.

Characteristics of Poetry



- Is written in lines and stanzas
- Can use rhythm and rhyme
- Includes figurative language

Types of Poems: Free Verse, Haiku, Acrostic, Limerick, Narrative, Cinquain

Why do authors write poetry?

Authors write poetry to entertain their readers. They write to express feelings, thoughts and emotions.

Examples of Poetry Books

Where the Sidewalk Ends

By Shel Silverstein

It's Raining Pigs and Noodles

By Jack Prelutsky

Vile Verses

By Roald Dahl

The Llama Who Had No Pajamas

By Maryann Hoberman

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Practical tips 4:

TYPES OF POEMS			
<u>Acrostic</u> A poem in which the first letters of each line spell out a word or phrase (vertically).	<u>ABC</u> Each line in an ABC poem begins with the letters of the alphabet. A B C D E F...	<u>Autobiographical</u> A poem written about oneself. Often called auto-bio poems.	<u>Ballad</u> A poem written to tell a story, often about a major event.
<u>Cinquain</u> A five-line poem. The first and last lines have only two syllables. * often tells a story	<u>Color</u> A poem that uses color to express feelings.	<u>Diamante</u> An unrhymed Seven-line poem in a diamond shape. The first and last lines are the shortest.	<u>Haiku</u> A three-line poem with a total of 17 syllables. The first and last lines have 5. Middle line has 7.
<u>Limerick</u> A humorous five-line poem With an AABBA rhyme scheme.	<u>Rhyming</u> A poem that uses rhyme. Couplets: 2 rhyming lines Quatrains: 4 rhyming lines	<u>Shape</u> A poem that describes an object, written in the shape of the object.	<u>Ode</u> An emotional lyric poem, often about a specific place or thing.



Practical tips 5:

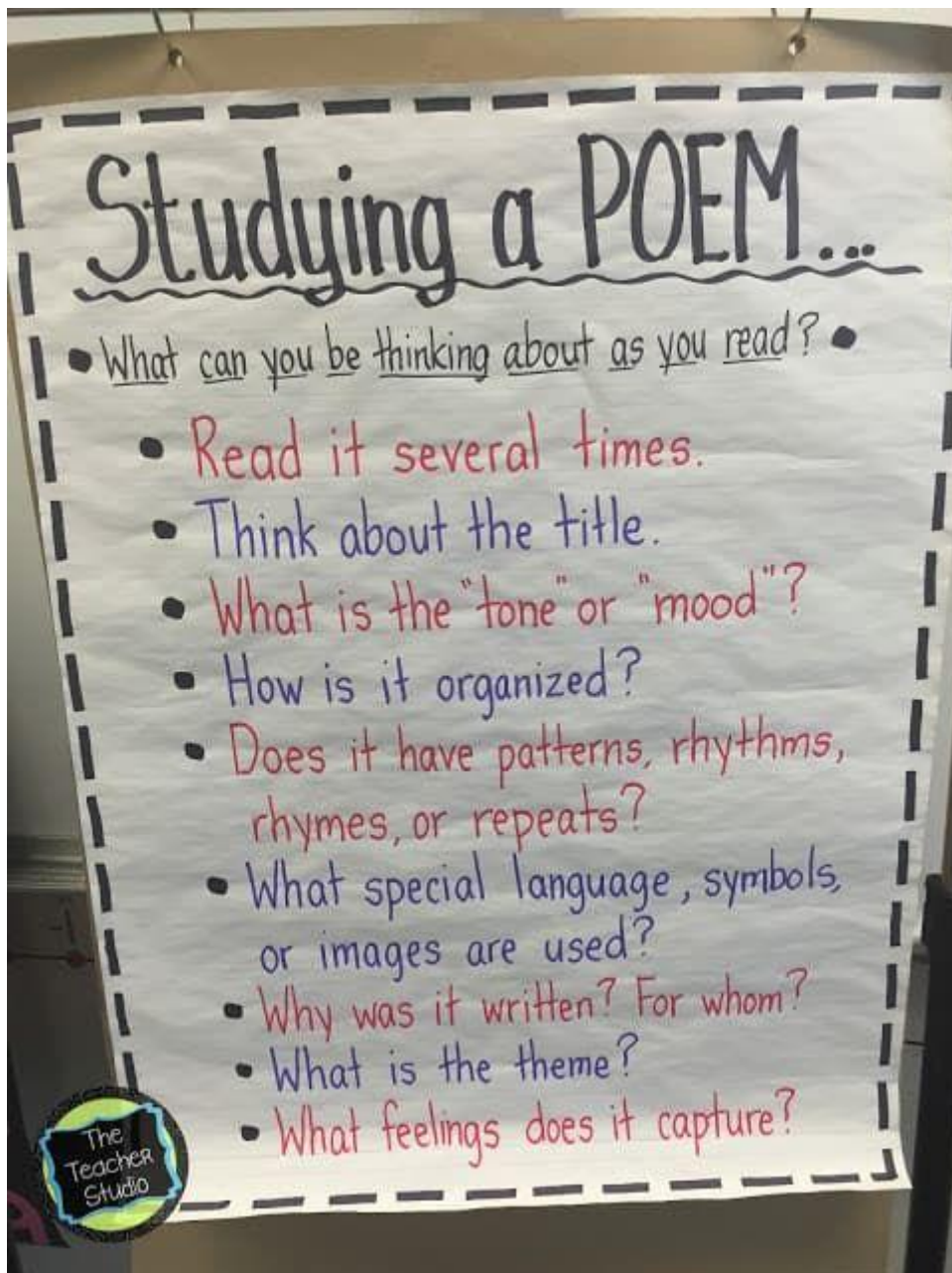
Elements of POETRY

RHyme Words that end with the same sound  10 Pen Ten	RHYTHM The musical quality or beat One little duck went swimming one day, over the hill and far away. 	REPETITION To repeat sounds, words or phrases  Bumble Bee is small. Bumble Bee is kind. Bumble Bee is brave and loves purple flowers. Bumble Bee is my favorite.
IMAGERY A vivid description using the 5 senses  I found the most delicious toffee.  I found the music playing through the walls.  The strawberry ice cream was just what I needed today.  The mountains looked like fairies in the distance.  The cat's tongue was like hot butter on my cheek.	SIMILE Compare 2 things using "like" or "as" He was as slow as a snail. 	METAPHOR Compare 2 different things The garden was a rainbow of colors. The flowers were candy to my eyes. 
ALLITERATION Repeating beginning sounds Four Friends Found Free Food! 	ONOMATOPOEIA Sounds like the noise or action  Chirp, chirp, cheep went the birds.	PERSONIFICATION Makes a non-human thing seem human The cat and dog read their book quietly. 

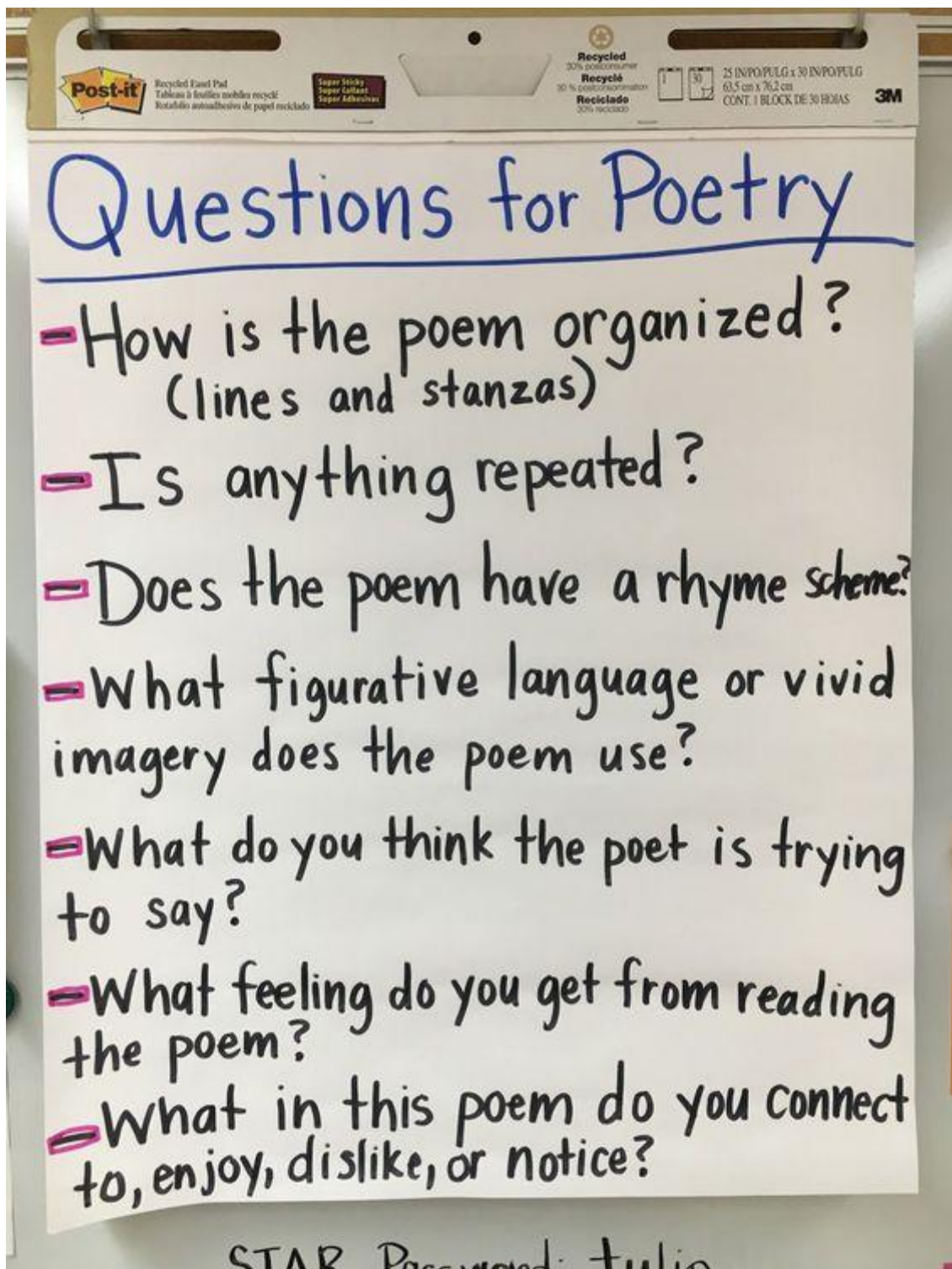
Practical tips 6:

Free Verse -no set line length -no set rhythm -no rhyming pattern -way of conveying feelings and ideas	Narrative -tells a story -can rhyme -has character(s), setting, conflict, and plot
Humorous -is funny -can be silly -can rhyme	Lyrical -expresses strong feelings -like a song -can rhyme

Practical tips 7:



Practical tips 8:



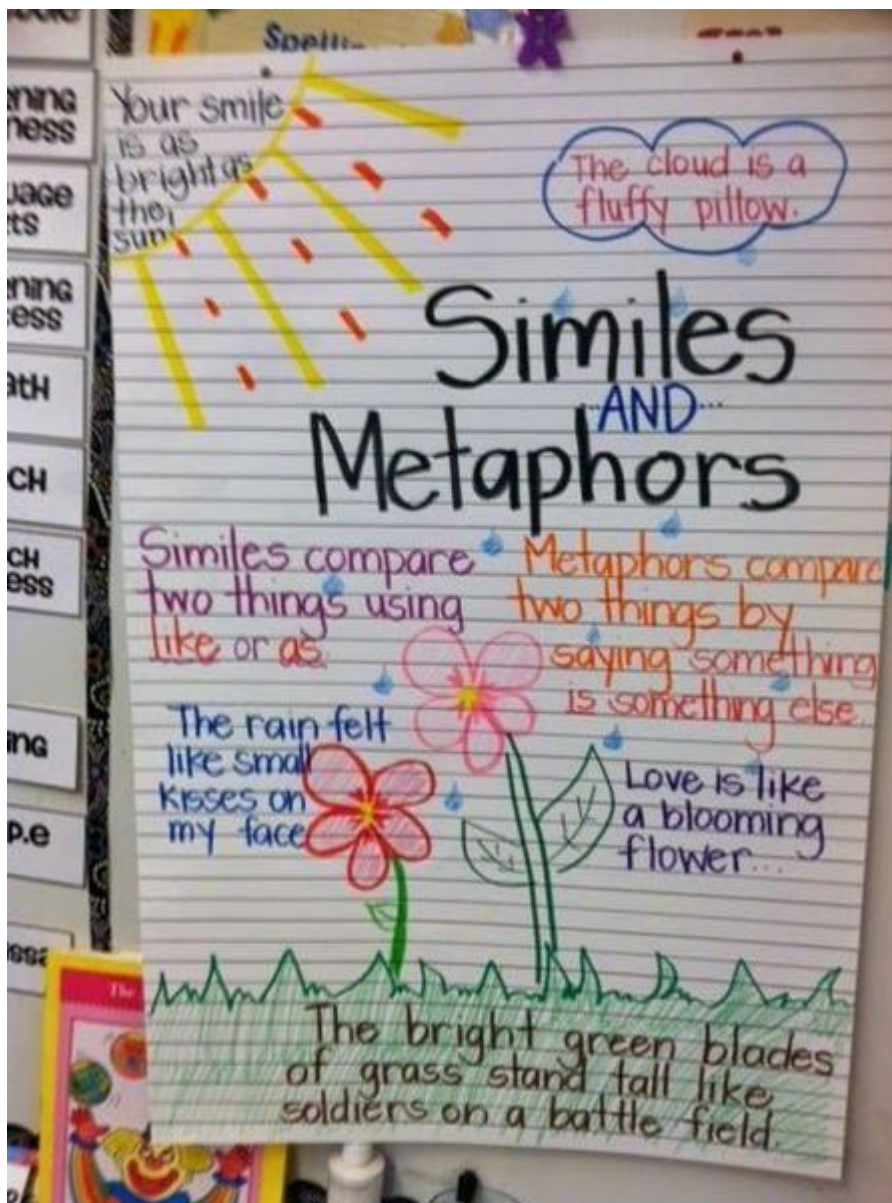
Practical tips 9:



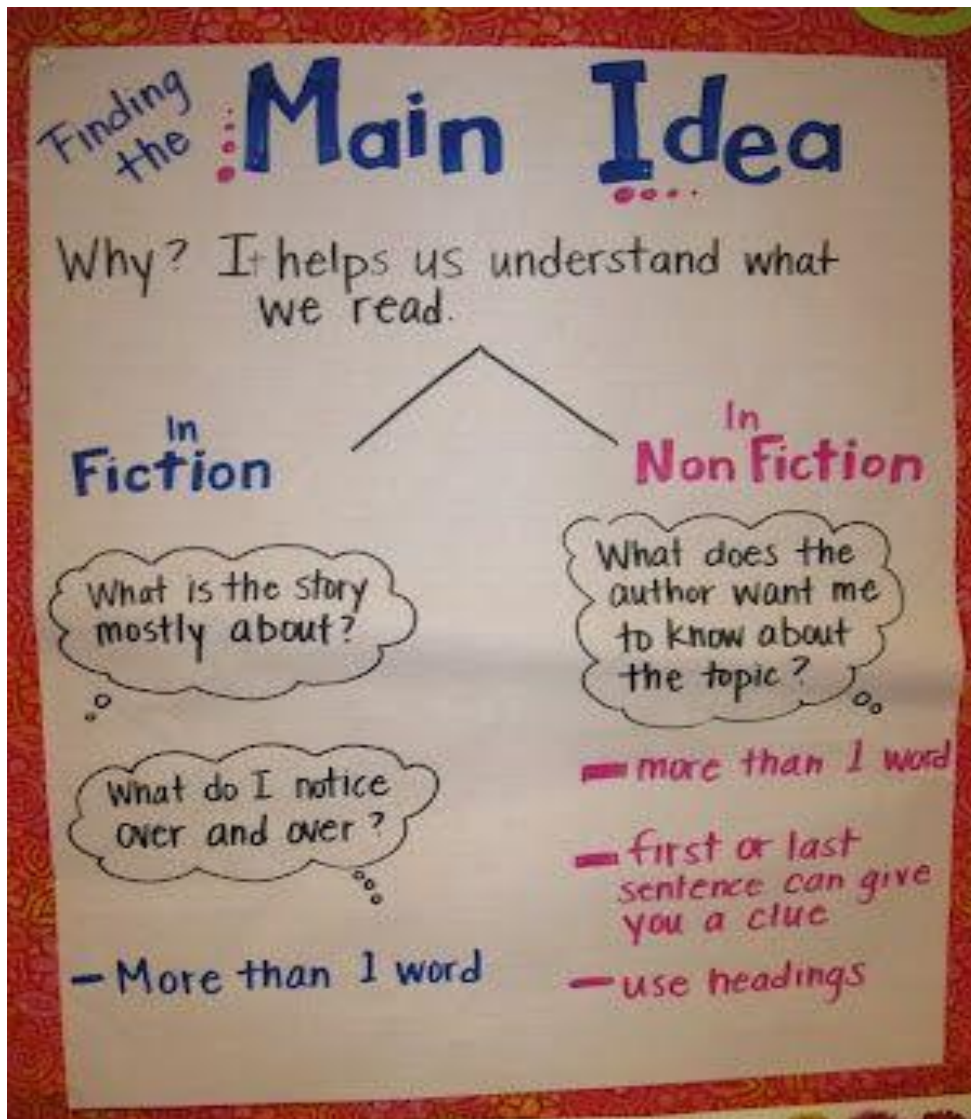
Practical tips 10:



Practical tips 11:



Practical tips 12:



Practical tips 13:

Summarizing:

- using your words to tell the key ideas from the text

Somebody: who is the main character?

Wanted: what did the character want?

But: what was the problem?

So: how did the character try to solve the problem?

Then: what was the resolution?

Concluding Remarks

During the first semester, the lectures helped the learners to delve into the captivating realm of literature, exploring its definitions, modes, functions, and genres. This journey has taken them through the intricate structure of poetry, unveiling the beauty hidden within its stanzas, feet, and meter. They have also unraveled the artistry of poets, deciphering the various devices they employ, such as figures of speech, rhythm, and rhyme, to create beautiful texts, vivid imagery, and evoke emotions.

Through this exploration, they have come to appreciate the significance of studying poetry with a discerning eye. The process of versification and scansion has allowed them to uncover the rhythmic patterns and syllabic intricacies woven into each verse. It has provided them with a deeper understanding of the poets' intentions, allowing them to connect more intimately with the essence of their work.

As learners of literature, they now possess a modest foundation to embark on a journey of literary discovery. Armed with knowledge about the different forms and genres of literature, as well as the technical aspects of poetry, they can approach literary works with sharp insight and appreciation. By exploring the nuances and craftsmanship of poets, they can also unlock the power of language and immerse themselves in the wonders of literary expression.

The second semesters' lectures provide the learners a study of literary periods spanning from Old English to the Jacobean era which allow them to enrich their knowledge on human expression and cultural evolution. Each period has its distinct characteristics, themes, and influences that shape the literary landscape of its time.

From the heroic epics of the Old English period to the lyrical poetry of the Renaissance, and from the Elizabethan plays to the metaphysical poetry of the Jacobean age, each literary period reflects the social, political, and cultural contexts in which it emerged. It is through the exploration of these periods that they may gain valuable insights into the concerns, values, and aspirations of the people who

lived during those times. They also met the most important authors of each period and their outstanding literary creations.

The rise of the novel in the 18th century marked a significant shift in literary expression. With the emergence of new social classes, increased literacy rates, and the desire for realistic portrayals of human experiences, the novel became a powerful medium for storytelling and social commentary. From the picaresque adventures to the comic tone, the novel encompassed a wide range of genres, styles, and themes.

As they delve into the study of these literary periods and the evolution of the novel, they are reminded of the enduring power of literature to shape their understanding of the world, ignite their imagination, and provoke thought and reflection. It is through the exploration of these works that they gain a deeper appreciation for the complexities of the human condition, and the timeless themes and ideas that continue to resonate with people and learners today.

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