

Subject: Introduction to Literature

Stage: First

Lect. Noor faisal

Introduction:

There are two ways of using words: artistic and non-artistic. So, words can be viewed in two different ways: the dictionary(lexical) meaning of the word, which is called denotation. The other meaning is the associations that the word has gained اكتسبت or which the word acquires يكتسب through its history. This is called connotation.

In Science, writers use words which have one direct meaning only. Since the object of Science is to impart نقل knowledge, writers of Science rely on the denotative meaning of the word. In Literature, it is not only the dictionary meaning that counts, but the sound, suggestion and connotations of the word. Therefore, writers of literature are concerned with the connotative and figurative meaning of the word, especially Poetry, which represents the highest form of literature. Connotations appeal to the feelings and emotions, whereas denotation appeals تناشد to the brains and understanding.

E.g., the dictionary meaning of the word “pen” is a tool used for writing. On the other hand, the connotative meaning for the same word is knowledge.

E.g., the lexical meaning of the word “mother” is a female parent of an animal, while the word carries many associations: warmth, security, love and comfort.

So, every word has two aspects: denotation and connotation.

Denotation: المعنى القاموس is the dictionary and lexical meaning of the word.

Connotation: المعنى المجازي أو الضمني is the figurative meaning which the word acquires through its history.

Literature may be defined as the body of written works of a language, period or culture, produced by writers specialized in a certain field. Literature is an expression of life through the medium of language. It is a written record of human experience, emotion, and thought.

Literary composition may be of two kinds:

1. Metrical(verse)
2. Non-Metrical(prose)

Verse: composition written in meter. Poetry is written in verse.

Prose: Spoken or written language that is not metrically versified, as distinguished from poetry or verse. Novels, essays, short stories and most modern drama are written in prose.

What are the main forms of literature?

1. Poetry
2. Novel
3. Drama

Poetry: is a dramatization of human experience (human feelings, sensation, ideas and impressions) in metrical language. Poetry is the language of the heart; it expresses and evokes feelings and imagination by the use of vivid and evocative language.

The primary function of poetry is to give aesthetic pleasure and this is not possible without the use of meter or regularly rhythmical language. So, meter is an essential part of the perfection of poetry, and the use of meter modifies the language of poetry. But without imagination and emotion any subject treated in meter will remain mere verse. And without meter even the most emotional and imaginative subject will remain prose.

How to Study and Understand a Poem:

1. Read the Poem carefully.

2. Find and understand the meaning of the poem and give the general, detailed meaning of the poem and decide the intention of the poet.

General Meaning: it expresses the general idea of the poem and is usually expressed in one or two sentences after reading the whole poem. Very often, but not always, the general meaning can be drawn from the title of the poem.

Detailed Meaning: is achieved by giving a detailed meaning of each line and stanza of the poem.

The Intention: It is the feelings that the poet intends to arouse in the readers and which shows the closest understanding of what the poet wants to say or why he wrote the poem.

What is the significance of the figures of speech and the devices employed by the poet?

Since poetry is an art that appeals to the emotions, the diction of poetry should be figurative. So, the use of figures of speech and other poetic devices are essential to the emotional, aesthetic, and imaginative appeal of poetry. A poet uses figures of speech and different poetic devices to decorate his language and to make it more vivid and pictorial, and to convey his ideas more clearly. Devices may be divided into three groups: Structural, Sense and Sound devices.

Devices

Structural devices	Sense devices	Sound devices

Contrast	Simile	Alliteration
Illustration	Metaphor	Onomatopoeia
Repetition	Personification	Rhyme
		Assonance
		Rhythm

1. Structural Devices: These devices are referred to as structural devices because they are woven into the structure of the poem and they indicate the way a poem has been built. The most commonly used structural devices in poetry are Contrast, Illustration and Repetition.

Contrast This is the most common of all structural devices. It occurs when we find two completely opposite pictures or ideas placed side by side in a poem. Sometimes the contrast is direct, sometimes it is implied. Contrast can be a very effective literary device for emphasis and clarity. Some examples of contrast in poems are:

The contrast in “The Ancient Mariner” by Coleridge is between the rapid movement of the ship in the first stanza and the complete lack of emotion which immediately follows after the killing of the albatross.

In “Break, Break, Break” and “Lucy”, the contrast between life and death is implied.

Illustration (Imagery): This usually takes the form of a vivid picture by which a poet makes an idea clear to the reader. In “Break, Break, Break”, there are images of the fisherman’s boy, the sailor lad and the stately ships. While in “Ozymandias”, there is one central image: the shattered statue of Ozymandias, the Egyptian king

Repetition: is the repetition of words, lines or entire stanzas at intervals to emphasize a particular idea. Repetition is an effective tool for emphasis and clarity and adds a musical quality.

In “The Ancient Mariner”, the word ‘water’ is repeated several times to show how thirsty the sailors were and to emphasize the idea that water is everywhere. “Water, water, everywhere,

And all the boards did shrink;

Water, water, everywhere

Nor any drop to drink.

2.Sense Devices: devices that appeal to the senses and which are able to create sound, sight, taste, feel or smell pictures in the reader’s mind. The most commonly sense devices are:

Simile: a figure of speech in which a similarity between two objects or ideas is directly expressed through the use of words such as ‘like’, ‘as...as’ or ‘than’. or by a verb such as ‘seems’ and ‘appears’. Usually, one of the objects of the simile is concrete, the other is abstract.

In the line “O my Love is like a red, red rose” from “A Red, Red Rose” by Robert Burns, the poet compares love which is abstract to a rose which is concrete.

In “The Ancient Mariner”, Coleridge compares the real ship to a painted one. “As idle as a painted ship Upon a painted ocean” (“The Ancient Mariner”)

The comparison enables us to imagine how still, unmoving and unchanging the ship is and how it is destined to stay in the same place forever.

In “Lucy”, Wordsworth compares the girl to a star: “Fair as a star, when only one
Is shining in the sky” (“Lucy” by William Wordsworth)

Metaphor الاستعارة: Metaphor is a figure of speech in which the writer asserts an identification between two different things. Unlike simile, the comparison in Metaphor is not direct but implied; the connectives such as ‘like’, ‘as’, or ‘than’ are not used. The significance of Metaphor is to make the abstract become more tangible and concrete.

In “Lucy” by William Wordsworth, Wordsworth compares Lucy to a violet. Both live unknown by a mossy stone. But Wordsworth does not say that Lucy was like a violet, rather Lucy is a violet.

“A violet by a mossy stone

Half hidden from the eye!"

Personification: is a figure of speech in which the poet gives human qualities to inanimate things or abstract ideas. That is, he allows an idea or object to act as if it were a human being.

In "The Sick Rose" by William Blake, Blake personifies the rose by being sick which is a human attribute.

"O Rose, thou art sick!"

Lecture 2

Sound Devices: devices which add to the musical quality of the poem. The most commonly used sound devices are alliteration, rhyme, rhythm, consonance, assonance and onomatopoeia.

Alliteration الجناس: the repetition of the same initial sound in two or more closely associated words in a line of poetry. Alliteration adds to the musical quality of the poem.

E.g., "The fair breeze blew, the white foam flew," ("The Ancient Mariner" by Samuel T. Coleridge)

Fair, foam, flew /f/

Breeze, blew /b/

The repeated 'b' and 'f's make the lines run quickly and gives the impression of a ship travelling at high speed.

E.g., "Day after day, day after day: ("The Ancient Mariner" by Coleridge)

Day, day, day, day /d/

Assonance: السجع it is the repetition of vowel sounds within words in a line of poetry. The vowels may not be identical from word to word. Only the vowel sound is required to match in assonance, not the vowel itself.

Example the repetition of the sound /o/ in "O Rose thou art sick."

Consonance: is the repetition of consonant sounds within words in a line of poetry. "He thrusts his fists against the posts and still insists he sees the ghosts."

Consonance is similar to alliteration in that it uses the repetition of consonant sounds. But alliteration is a form of consonance that occurs at the beginning of a word while consonance is common at the end of words.

Onomatopoeia: is the imitation of natural sounds in the sounds of words and thus suggest the object described. For example: cuckoo, hum, buzz, crash, hiss, etc.

In the line "In the howling storm," from "The Sick Roes" the use of the word "howling" is an onomatopoeia describing the storm.

Howl is a long cry uttered by an animal such as a dog or wolf.

Rhyme: القافية is the similarity of sound between two or more words. The similarity is based on vowels of the accented syllable and the letters preceding the vowel must be unlike in sound. Rhyme suggests harmony and order.

Rhymes are classified according to the position of the rhymed syllables in the line into:

End Rhyme: It is the most common type; it is the ending of the final words in a line of poetry with identical sounds.

The poet in “The Sick Rose” has used end rhyme in the text. For example, “worm/storm” and “joy/destroy.”

Rhyme Scheme: نظام القافية is the pattern of the rhyme throughout the poem. The conventional method of referring to a rhyme scheme of a poem is to work through the alphabet, assigning the same letter to the lines that rhyme.

“The Sick Rose” follows the abcb defe rhyme scheme

O Rose thou art sick! A

The invisible worm b

That flies in the night, c

In the howling storm b

Has found out thy bed d

Of crimson joy: e

And his dark secret love f

Does thy life destroy.e

Rhythm الأيقاع: is a regular recurrence of stresses in a line of poetry. Rhythm gives the poem its sound and music. The rhythm of a poem must always help to convey the poet’s intention and mood.

Meter: a rhythm established by a regular pattern of stressed and unstressed syllables, or as they sometimes called, long and short syllables

in a line of poetry. The most common meter in Poetry is the pentameter (a five-foot line of Poetry.)

Literary terms and devices:

Stanza: المقطع الشعري is a group of lines of poetry bound together with a rhyme scheme.

Coupletالكوبلت : is two lines of poetry rhyming together and expressing a single idea.

Quatrainالمقطع الرباعي is a four-line stanza.

Caesuraالوقف عند منتصف البيت الشعري is a short pause in a line of poetry, often marked by punctuation.

Look on my works, ye Mighty, and despair!

' Nothing beside remains. Round the decay

Ode: A poem in which a person expresses a strong feeling or love or respect for someone or something.

القصيد: قصيدة يعبر فيها الشخص عن شعور قوي أو حب أو احترام لشخص أو شيء ما

Symbolism: is using symbols to signify ideas and qualities, giving them symbolic meanings that are different from the literal meanings.

الرمزية: تستخدم الرمزية الرموز للدلالة على الأفكار والصفات ، وتعطيها معاني رمزية تختلف عن المعاني الحرفية

Elegy: It is a sad poem, usually written to praise and express sorrow for someone who is dead.

المراثية: وهي قصيدة حزينة ، عادة ما تكتب للإشادة والتعبير عن الحزن على شخص ميت

Fable: A short story that often uses talking animals as the main characters and teaches an explicit moral or lesson.

الخرافة: قصة قصيرة غالبًا ما تستخدم الحيوانات الناطقة كشخصيات رئيسية وتعلم درسًا أو أخلاقًا واضحًا

Refrainاللازمة الشعرية is the repetition of a line or several lines in a poem for the sake of emphasis.

Anaphora: is the repetition of the same word or the first part of the sentence at the beginning of a number of successive lines in order to achieve an artistic effect.

Example: "O' well" is repeated twice at the beginning of lines 1 and 3 from stanza 2 in "Break, Break, Break" by Alfred Lord Tennyson

"O, well for the fisherman's boy,
That he shouts with his sister at play!
O, well for the sailor lad,
That he sings in his boat on the bay!"

Rhetorical Question: السؤال البلاغي is a question that needs no answer. The function of rhetorical question is to emphasize a point and make a deeper impression on the reader than a direct statement.

Sonnet 18 by William Shakespeare starts off with a rhetorical question: "Shall I compare thee to a Summer's day?"

Apostrophe: المناجاة is a rhetorical device in which the poet addresses an absent person or personified object.

The poet addresses the rose in the line "O Rose thou art sick" from "The Sick Rose" by William Blake.

Paradox: المفارقة is a statement which is apparently contradictory with ordinary experience, existing belief or tradition.

Example: War is peace. "Death thou shalt die" from John Donne "Death be not Proud"

Antithesis: التضاد is a figure of speech which includes two words or ideas that contrast or have opposite meaning.

"One short sleep past, we wake eternally" from "Death be not Proud" by John Donne ب

Hyperbole: المبالغة is a device used to exaggerate a statement for the sake of emphasis. Thus, the writer magnifies a fact or an emotion in such a way as to attribute great importance to it.

In “A Red, Red Rose” by Robert Burns, the poet uses hyperbole in the last line of the second stanza, as he magnifies his love to his beloved saying that his love will flow even when the seas dry up.

“And I will love thee still, my dear,

Till a’ the seas gang dry.

Understatement: is a rhetorical device in which the poet belittles a fact or a person in such a way as to show its faulty nature.

Symbolism is using symbols to signify ideas and qualities, giving them symbolic meanings different from literal meanings.

Example: “Rose” is a symbol of beauty, love and passion.

Puns (double meaning) is a literary device which includes words with similar sounds but with different meanings

In the line “Rest of their bones, and soul’s delivery” from “Death be not Proud”, ‘soul’s delivery’ is a pun on giving birth that the poet uses in the poem to signify that the death of someone’s body is an eventual birth for their soul. The other meaning is Death is the delivery of the soul to Heaven.

Irony: المفارقة: Contrast between what is said and what is really meant, or between what appears to be true and what is really true.

Verbal Irony: التورية اللفظية: is a figure of speech in which the intended meaning of a word is different from the actual meaning. Thus, Irony is a contrast between what is said and what is really meant.

Situational Irony (Irony of Circumstance): المفارقة او التورية الظرفية: It is the presentation of two contradictory situations. In “The Ancient Mariner” by

Coleridge, the irony is that the ship is surrounded by water, but the sailors cannot drink the saltwater.

Water, water, everywhere,

And all the boards did shrink;

Water, water, everywhere,

Nor any drop to drink. (lines 119-122 "The Ancient Mariner")

Synecdoche: It is a figure of speech in which the part of something refers to the whole.

In "Break, Break, Break" by Alfred Lord Tennyson, the poet uses synecdoche in lines 11 and 12. imagines that his friend's "vanish'd hand" is a stand-in for the whole person. Line 12: More synecdoche. The friend's "voice," like his "vanish'd hand," is meant to stand in for the whole person.

"But O for the touch of a vanished hand,

And the sound of a voice that is still!"

Metonymyالكناية: it is a way of replacing an object or idea with something associated to it.

"The pen is mightier than the sword." This sentence has two metonyms:

"Pen" stands for "knowledge."

"Sword" stands for "war"

Allusion: is a figure of speech in which the poet indirectly or explicitly refers (alludes) to a person, place, event or thing of historical, Biblical or literary significance.

Types of Allusion:

1.Literary Allusion: reference to Literature (books, poems, fairy tales, literary figures)

2. Historical Allusion: references to history
3. Religious or Biblical Allusion: reference to religion, the creation, the Bible or other religious texts)
4. Classical Allusion: references to Greek or Roman Mythology

Euphemism **لتزويق اللفظي** is an indirect and more pleasant way of expressing something unpleasant. The function of Euphemism is to make the harsh, impolite and the unpleasant more pleasant and acceptable to the reader.

In the following line “One short sleep past, we wake eternally” from “Death be not Proud” by John Donne, Death is described as “short sleep”

Detailed Analysis of "The London Merchant" by George Lillo

Introduction and Dramatic Elements

George Lillo's play 'The London Merchant' is one of the most significant examples of sentimental drama in the 18th century. It reflects the shift from aristocratic tragedy to bourgeois tragedy, where ordinary people—especially apprentices and tradesmen—are at the center of moral and emotional conflict. Lillo replaces kings and nobles with relatable middle-class characters, making moral lessons accessible to wider audiences.

The dramatic elements in this play include:

1. ****Plot**** – The storyline revolves around George Barnwell, a virtuous apprentice who is led astray by a seductive woman, Millwood. His moral downfall and eventual repentance form the core tragedy.
2. ****Characters**** – The protagonist Barnwell is depicted as emotionally vulnerable and morally weak, while Millwood is manipulative and calculating. Thorowgood represents moral virtue and guidance. Maria embodies purity and unrequited love.

3. ****Setting**** – The action unfolds in a middle-class London society, making the play more realistic and morally instructive.
4. ****Conflict**** – The main conflict is internal, within Barnwell, as he struggles between conscience and desire. There is also societal conflict—between virtue and vice.
5. ****Theme**** – Major themes include temptation, repentance, justice, morality, the dangers of urban corruption, and the power of true virtue.
6. ****Language and Tone**** – The language is emotional, expressive, and rich in sentiment. The tone is didactic and moralistic.

Scene Analysis

Scene I: Barnwell's Torment

Barnwell, full of emotional agony, prepares to murder his uncle. His internal conflict is vividly expressed through rich and poetic language. He feels as though nature itself condemns his plan. This scene reveals his guilt and the tragic path he feels forced to follow. It highlights the sentimental drama's focus on moral struggle and emotional pain.

Scene II: The Uncle's Reflection

The uncle walks in a wood, reflecting on death and mortality. He is portrayed as wise, spiritual, and kind-hearted—emphasizing the tragedy of his later murder. This scene serves to deepen the audience's sympathy for him and build anticipation of the coming crime.

Scene III: The Murder

Barnwell confronts and kills his uncle despite hesitations and final pleas. The uncle forgives him as he dies. This powerful scene is filled with intense emotion and sentiment. The uncle's piety contrasts Barnwell's despair. It is a dramatic climax showcasing repentance and forgiveness—key values in sentimental drama.

Scene IV: Barnwell in Prison

Barnwell expresses deep regret. He curses himself and reflects on his moral downfall. He no longer sees value in living and feels unworthy of redemption. This soliloquy is emotional and rich in introspection, consistent with the sentimental tradition.

Scene V–XI: Barnwell's Final Moments

Maria and Trueman visit Barnwell in prison. Maria shows great compassion and faith in his redemption. Barnwell's final words emphasize justice, repentance, and moral restoration. He accepts his fate, warning others to learn from his downfall. His execution is not shown, but the emotional farewell scene reinforces the play's moral lesson.

Melodrama, Naturalism, and the Tragedy of Maria Marten

Melodrama and Naturalism in 18th-19th Century Drama

In the second half of the eighteenth century, the popularity of sentimental drama declined. Writers like Sheridan and Goldsmith offered comedies that, while still humorous and reflective of social norms, avoided the extreme sentimentality of earlier works. These comedies resembled the Restoration Comedy of Manners but with less artificiality.

A significant change came with the rise of melodrama and the eventual shift toward naturalism. Melodrama favored exaggerated emotions, clear distinctions between good and evil, and sensational scenes. Naturalism, on the other hand, emphasized realism and the complexity of human experience. The decline of traditional playwriting was also affected by changes in theatre architecture, licensing laws, and audience preferences.

Large theatres demanded more visual spectacle. Managers emphasized music, sound effects, and scenery, while the depth of character and subtle dialogue diminished. Audiences preferred entertainment with thrilling plots and obvious moral messaging. This gave rise to melodrama's formulaic characters and dramatic intensity.

Maria Marten or The Murder in the Red Barn

'Maria Marten' is a classic melodrama that illustrates the elements of sensationalism, tragic love, betrayal, and murder. Corder, the villain, lures Maria

under the false promise of marriage. Fearing she will expose his earlier crime—the murder of their baby—he plans to kill her.

Maria, unaware of the danger, expresses her love and loyalty. Her emotional speech heightens the pathos. The grave scene is melodramatic, with music, lightning, and trembling emotions. She pleads for mercy, reminding Corder of their child and her devotion, but he remains resolute. Ultimately, she is killed despite her prayers.

In her final breath, Maria offers forgiveness, which contrasts with Corder's immediate remorse. His realization comes too late. The exaggerated emotions, dramatic musical cues, and moral clarity reinforce the conventions of melodrama.

Dramatic Elements in *Maria Marten*

1. **Plot** – A tale of deception, love, betrayal, and murder. The narrative is simple but emotionally charged.
2. **Characters** – Maria is the innocent victim; Corder is the villain consumed by ambition and guilt. Their roles are clearly defined.
3. **Conflict** – The core conflict is Maria's trust and Corder's criminal intent. Internal conflict arises in Corder post-murder.
4. **Setting** – The eerie Red Barn and the grave emphasize doom and secrecy.
5. **Themes** – Justice, betrayal, gendered vulnerability, and divine retribution.
6. **Tone and Style** – Sentimental, heightened emotion, dramatic stage directions, and musical accompaniment to enhance audience response.

In the final scenes of "Caste" by T.W. Robertson, the emotional climax of the play unfolds with a blend of humor, sentiment, and class commentary.

1. **George's Return**:

George, believed to be dead in India, dramatically returns home, shocking everyone. His unexpected return creates chaos, confusion, and emotional

outbursts, especially from Polly and Sam. George's reappearance represents hope and the enduring power of love and family. Polly and Sam's reactions are theatrical and heartfelt, bringing both comic relief and emotional tension.

2. ****Esther's Shock and Recognition****:

Esther, George's wife, slowly realizes he is alive. Her emotional turmoil is expressed through poetic language and gestures. The scene is intensified as she finally sees George and faints from shock. The couple's reunion is filled with relief and overwhelming joy. This emotional reunion emphasizes the melodramatic style of the play, appealing to the audience's sense of love, sacrifice, and endurance.

3. ****Sam's Humor and Support****:

Sam continues to provide comedic support throughout the scene. His practical approach, funny remarks, and innocent confusion add levity to the serious moments. Despite his simple nature, Sam proves to be a loyal and caring friend, representing the working-class virtues of honesty and kindness.

4. ****Revelation of Past Events****:

George recounts his escape from captivity in India, showing bravery and resilience. He describes how he was hidden by a sympathetic servant and how he managed to kill a betraying Sepoy and escape back to England. This heroic tale reinforces his noble character and justifies his absence.

5. ****The Marquise's Reaction****:

The Marquise, George's aristocratic mother, initially seems cold and class-conscious, but is eventually softened by George's return and Esther's strength. She accepts Esther and her grandson, suggesting reconciliation across class lines.

6. ****Class and Caste Commentary****:

A significant part of the dialogue reflects on the issue of caste and social class. George and Hawtree discuss the absurdity of rigid social boundaries, ultimately concluding that true love and noble character matter more than social status.

George's final line, "I'm in love with my wife!" humorously but powerfully sums up this moral.

7. ****Comic Ending with Eccles****:

The play ends with a humorous and chaotic entrance by Eccles, Polly's drunk father. His inappropriate behavior contrasts sharply with the emotional and moral resolution of the play. Captain Hawtree takes charge of the situation, humorously threatening Eccles, which adds a final note of comic relief.

****Dramatic Elements Present****:

- ****Plot****: Complex and emotional, centered on mistaken death, reunion, and class tension.
- ****Character****: Strong, well-developed characters from different social backgrounds.
- ****Theme****: Love vs. class, family, forgiveness, bravery, and social reconciliation.
- ****Dialogue****: Natural yet dramatic, often poetic or humorous.
- ****Spectacle****: Theatrical entrances, dramatic fainting, and physical comedy.
- ****Music****: Emotional impact is heightened by music and stage directions.

In summary, these final pages offer a satisfying conclusion with a blend of sentimental drama, moral reflection, and comic relief, typical of Victorian melodrama but delivered with a modern sensitivity to realism and social issues.