بسم الله الرحمن الرحيم

Open University of Sudan

Education & Languages Programmes

An Introduction to Literature

Code En203

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Introduction

Dear Learner,

This course is designed to introduce you to the field of English language literature. The material is selected and sequenced in such a way that it helps you study it on your own or with the help of a tutor or an academic instructor. The course is an introductory one so it contains representative works of literature: fiction, poetry and drama. We hope to acquaint you here with the fundamental features of these genres and familiarize you with some of the best ways of reading, understanding and appreciating literary works.

The course will also attempt to equip you with the required literary terms which will help you to analyze, discuss and interpret literary texts.

The study of literature is not like the study of other subjects. Literature does not consist of a body of knowledge that you can learn in the conventional sense. The study of literature is exploration and discovery. You need to develop your own ideas and responses to the text that you study. The development of these independent judgments will underpin everything that you do in your study of literature.

General Objectives

The general objectives of this course are:

(1) to introduce learners of English language to the field of literature,

(2) to encourage learners to develop interest in literary study,

(3) to develop confidence in learners to express their responses effectively,

(4) to train learners to use critical concepts and terms with understanding and awareness.

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Unit One
Fiction

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Introduction

Preview

Dear learner,

This unit deals with the fiction genre. It includes two main types of fictional forms: the short story, and the novel. You will learn about the characteristic features of each of these forms. You will also find a number of exercises and self-assessment questions based on extracts from fiction.

Objectives



By the end of this unit, you will be able to:

1. recognize and define the basic literary terms used in analyzing fiction,
2. read critically, imaginatively and analytically novels and short stories.
3. answer questions based on extracts selected from novels and short stories.
4. write short critical descriptions of literary texts.

1. Definition of Fiction

Term "**fiction"** is a general concept. It is used to refer to the art of story telling which is recognized in the various fictional forms such as the novel and short story.

Fiction is a form of literature which is different from drama and different from poetry. In fact it is a distinct literary genre of its own. It refers to novels and short stories collectively and it is used to distinguish imaginative literature from non-fiction such as history and biography. Thus Fiction is basically a narrative told in prose.

SAQs (1)

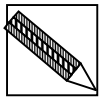


(1) Are all narrative accounts fiction?

(2) What are the three main forms of literature?

(3) What does the term "genre" mean?

Exercise (1)



(1) What is the difference between fiction and history?

(2) Name the two main fictional forms ?

(3) Which of these two forms do you prefer and why?

2. Aims of Fiction

All fictional forms have various purposes and different objectives. The **psychological novel**, for example deals with man's psychological problems and the psychological experiences man has to suffer throughout his life. The **historical novel** focuses on the history of nations, kings and queens and noble personalities. The **didactic novel** which aims at reforming Man's morality, is written to instruct and persuade. Moreover, there is the **social novel** which deals with the life of individual people or the life of a society or community. It concentrates on some aspects of society such as the social and economic conditions. There is also the **Gothic novel** which deals with cruel passions and supernatural terrors in some medieval setting, such as a haunted castle or monastery.

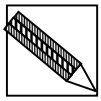


SAQs (2)



1. What does didactic novel focus on?
2. How is the historical novel different from a social novel?

Exercise (2)



What are the various objectives of fiction ?

3. Novel

The novel is an extended work of prose fiction. It depicts human lives at large. In it, the novelist tells the reader about his or her personal option of life. In other words, it reflects human life in the universe around us (macrocosm) in a kind of miniature representation (microcosm). The novel may portray a way of life or a social class, often with implicit or explicit criticism of contemporary society.

Sometimes some novels deal with human experience and relationships, others may probe into profound psychological issues.

The English novel has enriched English literature with many masterpieces written by great novelists. Here is a list of some novelists and some of their famous novels:

No	Novelists	Novels
1	Daniel Defoe	Robinson Crusoe
2	Samuel Richardson	Pamela
3	Henry Fielding	Tom Jones, Joseph Andrews
4	Oliver Goldsmith	The Vicar of Wakefield
5	Jane Austin	Pride and Prejudice, Emma
6	Sir Walter Scott	Ivanhoe
7	Charles Dickens	David Copperfield, Oliver Twist
8	Thomas Hardy	The Mayor of Caster Bridge, Tess
9	Emily Bronte	Wuthering Heights
10	Charlotte Bronte	Jane Eyre
11	George Eliot	Silas Marner, The Mill on the Floss
12	Henry James	Washington Square
13	E. M. Forster	The Longest Journey, A Room with a View, Passage to India
14	R. L. Stevenson	Kidnapped
15	D. H. Lawrence	Sons and Lovers, Lady Chatterley's Lover
16	James Joyce	Ulysses
17	Arnold Bennett	The Old Wives' Tale
18	Virginia Woolf	To the Lighthouse, Mrs. Dallaway
19	George Orwell	Animal Farm
20	Graham Green	Brighton Rock
21	William Golding	Lord of the Flies
22	Kingsley Amis	Lucky Jim

SAQs (3)



1. Define the term ‘novel’.
2. What does the word "masterpiece" mean?

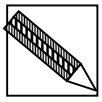
4. Short Story

The short story is a form of prose fiction. It usually narrates a limited number of events with concentration on a single aim with one plot. It often involves a small number of characters. The writer of a short story avoids unnecessarily repetitive and detailed descriptions because the short story demands economy and conciseness.

One main difference between the short story and the novel is that: the short story is more economical, short and does not allow for elaboration. Usually there is one single main point around which the whole story revolves, and there is one plot.

In the novel, however, there is more room for detailed descriptions and elaborated treatment of characters, setting and theme.

Exercise (3)



1. What is the main difference between the short story and the novel?
2. Define the term "short story ".

5. Elements of Fiction

Dear Student,

You are now going to study the different components or parts that make up fiction's forms. Technically, these constituents are known as "elements of fiction".

5.1 Setting

Setting is the time and place at which the action of a novel or short story takes place. The description of the setting informs you a great deal about what is happening or about what is to come. When the details of the setting are given in the beginning of the story, then

this will enable you to understand what is to come later on in the story. The details of the setting are very helpful clues to what the story will be about.

5.2 Character

The term ,'**character'** is used to refer to a person or animal in a novel or short story. Characters are imaginary people or animals created by the writer in a work of fiction. The process by which writers of novels and short stories reveal the characters in a work of fiction is called characterization. It is the means by which the writer makes characters seem real to their reader.

There are various methods which can be used by writers to develop characters in a story. These include:
(a) Showing the characters appearance,
(b) Displaying the characters actions,
(c) Revealing the characters thoughts,
(d) Letting the character speak, and
(e) Getting the reactions of others.

Characters are of various types:
(a) **Round characters**: these are complex and multi dimensional just like real people.
(b) **Flat character**s are one- dimensional and superficial. They can be described in a single sentence.
(c) **Dynamic characters** are characters who change in an important way because of action in the story.
(d) **Static characters**: these are characters who do not change much or at all during a story.
(e) **Stock characters**: these are predictable stereotypes of people.

Dear Students, still there are other terms people use in connection with characters. The **major character** at the center of the story is called the **protagonist**. A character or force that opposes the protagonist is called the **antagonist.**

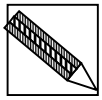
While reading fiction always look for links, clues and connections between, among and about characters. Ask yourself questions such as what is the role, function and significance of each character? This will help you understand the characters in that work.

SAQs (4)



(1) Explain the terms "setting ".
(2) Distinguish between:
(2 – a) (Protagonist) and (antagonist).
(2 – b) (flat) character and round character.

Exercise (4)



What are the methods of characterization?

5.3 Point of View

This term refers to "who tells the story?"
Every story is narrated or told by a narrator, who is created by the author and is usually different from the author himself or herself. The narrator controls the story by talking from a particular point of view. Thus. **point of view** pertains to who tells the story and how the story is told.

A story can be told from:

(a) First- person point of view

Here the narrator participates in action but sometimes has limited vision or knowledge.

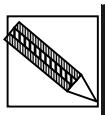
(b) Third- person point of view

In third person narrative, the narrator describes the characters as ' he', she' or ' they. When reading fiction in which third person point of view is used, it is necessary to discover the implicit or explicit nature of the narrator's approach to the reader and the events described.

(c) Omniscient narrator

An **omniscient narrator** describes a story or narrates as if he/she is capable of seeing every event about characters, even to the extent of knowing their inner motives, feeling and thoughts.

Exercise (5)



Identify the **point of view** used in each of the following novels:

1- **The Return of the Native**, by Thomas Hardy.
2- The **Secret Agent** by Joseph Conrad.
3- **David 'Copperfield** by Charles Dickens.

5.4 Plot

The term '**plot'** is used to refer to the arrangement of ideas, events and incidents that make up a story. It is the author's conscious selection and arrangement of incidents in a story to shape that action and give the story a particular focus.

When you study a **plot,** ask yourself what happens. and also ask yourself how and why things happen the way they do. Some stories are written in a pyramidal pattern in which the plot is divided into three essential parts. The first part is called **rising action,** in which complication creates some sort of conflict for the hero. The second part is the **climax**, which is the moment of greatest emotional tension in a story. The climax usually marks a **turning point** in the plot at which the rising action reverses to become the falling action. The third part is called **falling action** or **resolution**. It is

characterized by diminishing tension and resolution of the plot's conflict and complications.

SAQs (5)



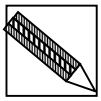
Briefly define each of the following terms:

1. Rising action.
2. Falling action.
3. Climax.
4. Resolution.
5. Plot.

5.5 Theme

The concept '**theme'** is an important one: it is ′the idea or point of a story formulated as generalizations ′.The theme is "the abstract subject of a work of literature ; its central idea or ideas, which may or may not be explicit or obvious". A story may contain one theme or several themes. A single theme can be, for instance rashness, kin ship, evil, selfishness; or the theme can be of dual nature such as: love / hate, life / death, known / unknown, individual/ society.

Exercise (6)



Identify the theme in the following works:

1. **Wuthering Heights** by Emily Bronte.
2. **Nicholas Nickelby** by Charles Dickens.
3. **Gasper Ruiz** by. Joseph Conrad.
4. **Silas Marner** by George Eliot.
5. **The Black Arrow** by Robert Louis Stevenson.

6. Extracts for Study

Dear student, you are now going to study extracts from fiction.

6.1 Extract one from **Nicholas Nickleby** by Charles Dickens (1812 – 1870).

This novel was published in monthly parts in 1838 – 9. It is concerned with the hero, Nicholas Nickleby's struggle for justice and happiness.

One of Dickens's main intention in this novel is to show the cunning and meanness of the headmaster – Mr. Wackford Squeers – of a private school where Nicholas goes as an assistant. He finally thrashes the headmaster because of his cruelty, and goes away to London where he finds kind employers.

The following passage shows the cleverness of Dickens in mixing sadness and humour. There is little doubt that the novel made the government of that time aware of the condition in certain schools and, as the century went on, it took more and more control over them.

Read through the following passage very carefully and then do the exercises following it:

Having dismissed his attendant and seen the box safely deposited in the coach – office, Nicholas looked into the coffee room in search of Mr. Squeers.

He found that learned gentleman sitting at breakfast; with the three little boys before noticed, and two others who had turned up by some lucky chance since the interview of the previous day, ranged in a row on the opposite seat.

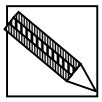
Mr. Squeers had before him a small measure of coffee, a plate of hot toast, and a cold round of beef ; but he was at that moment busy preparing breakfast for the little boys.

’This is two penn’orth of milk is it waiter?’ said Mr. Squeers, looking down into a large blue mug, and slanting it gently, so as to get an accurate view of the quantity of liquid contained in it.
‘That’s two penn’orth, sir replied the waiter.
‘What a rare article milk is, to be sure in London, ‘said Mr. Squeers with a sigh.
‘Just fill that jug up with lukewarm water, William, will you?’
‘To the very top, sir?’ inquired the waiter. ‘why, the milk will be drowned. ‘
‘Never you mind that, ‘replied Mr. Squeers. ‘Serve it right for being so dear.
You order that thick bread and butter for three, did you ?’
‘Coming directly, sir.’
‘You needn’t hurry yourself,’ said Squeers; ‘there’s plenty of time. Conquer your passions, boys, and don’t be eager after victuals.’ As he uttered this moral precept, Mr. Squeers took a large bite out of the cold beef, and recognized Nicholas.
‘Sit down, Mr. Nickleby,’ said Squeers. ‘Here we are, a breakfasting, you see, Nicholas did not see that anybody was breakfasting; except Mr. Squeers; but he bowed … and looked as cheerful as he could.
‘Oh! That the milk and water, is it William?’ said Squeers. ‘Very good; don’t forget the bread and butter presently.’

At this fresh mention of the bread and butter, the five little boys looked very eager, and following the waiter out with their eyes, meanwhile Mr. Squeers tasted the milk and water.
‘Ah!’ said that gentleman smacking his lips, ‘here’s richness! Think of the many beggars and orphans in the streets that would be glad of this, little boys. A shocking thing hunger is, Isn’t it, Mr. Nickleby?’
‘ When I say number one,’ pursued Mr. Squeers, putting the mug before the children, ‘ the boy on the left hand nearest the window may take a drink; and when I say number two, the boy next him will go in, and so till we come to number five, which is the last boy. Are you ready?’
‘Yes, sir’ cried all the little boys with great eagerness.

‘That’s right, ’said Squeers, calmly getting on with his breakfast. ‘Keep reading till I tell you to begin. Subdue your appetites, my dears and you’ve conquered ׀human nature’.
This is a way we teach strength of mind, Mr. Nickleby, said the school master, turning to Nicholas and speaking with his mouth very full of beef and toast. Nicholas murmured something – he know not what – in reply; and the little boys dividing their gaze between the mug, the great and butter (which had by this time arrived), and every morsel which Mr. Squeers took into his mouth, remained with strained eyes in torments of expectation.
‘Thank God for a good breakfast,’ said Squeers when he had finished. Number one may take a drink.’
Number one seized the mug ravenously, and had just drunk enough to make him wish for more, when Mr. Squeers gave the signal for number two, who gave up at the same interesting moments to number three; and the process was repeated until the milk and water terminated with number five.
‘ And now,’ said the schoolmaster, dividing the bread and butter for three into as many portions as there were children, ‘ you had better look sharp with your breakfast, for the horn will blow in a minute or two, and then every body leaves off.’
Permission being thus given to fall to the boys began to eat greedily, and in desperate haste: while the schoolmaster (who was in high school humour after his meal) picked his teeth with a fork, and looked smilingly on. In a very short time, the horn was heard.
‘I thought it wouldn’t be long,’ said Squeers jumping up and producing a little basket from under the seat; ‘put what you haven’t had time to eat in here, boys you’ll want it on the road!’

Exercise (7)



A. In your own words give the meaning of the following words and expressions from the passage.

slanting, rare, lukewarm, morsel, seized, portions

picked his teeth, on the road.

B. Give short answers to the following questions:

a. What did Mr. Squeers do to increase the quantity of milk?

b. What was the method suggested by Mr. queers to the boys for drinking the milk ?

c. What was the little basket used for ? Why?

C. Describe the scene as Nicholas Nichleby saw it as he entered the waiting room where Mr. Squeers and the five boys were waiting for the coach.

Write your answers in about 10 – 12 lines.

D. How do you know that Mr. Squeers was a very mean Person? Write your answers in about 10 – 12 lines.

E. Comment on Mr. Squeers sense of humour as shown in the passage.

F. Tell the story in your own words.

6.2 Extract two from **King Solomon's Mines**

by Sir Henry Rider Haggard (1856 – 1925)

King Solomon's Mines the author's third book, was published in 1886. It was a success beyond all expectations and it has remained so ever since. A recent film vision has made it more widely known, and at the same time has changed the story almost beyond recognition.

The true story is that of sir Henry Curtis who goes with an old friend, a sea-captain named Good, to south Africa, to find his

brother, George Curtis. He learns from Allan Quatermain, a south Africa hunter, that George Curtis has gone to find King Solmon's Mines, across a terrible desert and over a dangerous range of mountains into a strange land beyond.

Read through this passage and then do the exercises following it:

'Here is the chamber; let my lords light the lamp, and enter,' and she placed the lamp full of oil upon the floor and leaned herself against the side of the cave. I took out a match, of which we had still a few in a box, and lit a rush wick, and then looked for the doorway, but there was nothing before us expect the solid rocks. Gagool grinned. 'The way is there, my lords. Ha! Ha! Ha!' 'Do you jest with us?' I said sternly.

'I jest not, my lords. See!' and she pointed at the rock. As she did so, on holding up the lamp we perceived that a mass of stone was rising slowly from the floor and vanishing into the rock above, where doubtless there was a cavity prepared to receive it. The mass was of the width of a good sized door, about ten feet high and not less than five feet thick. It must have weighed at least twenty or thirty tons. And was clearly moved upon some simple balance principle ….

Very slowly and gently the great stone raised itself, till at last it had vanished altogether, and a dark hole presented itself to us in the place which the door had filled.

Our excitement was so intense, as we saw the way to Solomon's treasure chamber thrown open at last, that I for one began to tremble and shake. Would it prove a hoax after all, I wondered, or was old Da Silvestra right? And were there vast hoards of wealth stored in that dark place, hoards which would make us the richest men in the whole world? We should know in a minutes or two.

'Enter white men from the Stars, ' said Gagool, advancing into the doorway; 'but first hear your servant, Gagool the old. The bright stones that you will see were dug out of the pit over which the silent ones are set, and stored here, I know not by whom. But once has this place been entered since the time that those who stored the stones

departed in haste, leaving them behind. The report of the treasure went down indeed among the people who lived in the country from age to age, but none knew where the chamber was, nor the secret of the door. But it happened that a white man reached this country from over the mountain – perchance he too came "from the stars" – and was well received by the king of that day. He it is who sits yonder, 'and she pointed to the fifth king at the table of the Dead. 'And it came to pass that he and a woman of the country who was with him journeyed to this place, and that by chance the woman learnt the secret of the door – a thousand years might you search but you should never find it. Then the white man entered with the woman. And found the stones, and filled with stones the skin of a small goat which the woman had with her to hold food. And as he was going from the chamber he took up one more stone, large one, and held it in his hand. Here she paused.

'Well,' I asked, breathless with interest as we all were, ' what happened to Da Silvestra ?
The old hag started at the mention of the name.
'How do you know the dead man's name?' she asked sharply; and then, without waiting for an answer, went on:

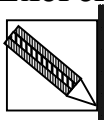
'None knows what happened; but it came about the white man was frightened for he flung down the goatskin, with the stones, and fled out with only the one stones in his hand and that the king took, and it is the
stone which you took from Twala's brow.'

'Have none entered here since ?' I asked, peering again down the dark passage.
None, my lords, only the secret of the door has been kept, and every king has opened it though he has not entered. There is a saying, that those who enter there will die within a moon, even as the white man died in the cave upon the mountain where you found him, and therefore the kings do not enter. Mine are true words.'

Our eyes met as she said. I turned sick and cold. How did the old hag know all these things?

'Enter, my lords. If I speak truth, the goatskin with the stones will lie upon the floor; and if there is truth as to whether it is death to enter here, that you will lean afterwards. Ha! Ha! Ha! ' and she hobbled through the doorway bearing the light with her; but I confess that once more I hesitated about following … A few yards down the passage, in a narrow way hewn out of the living rock, Gagool had paused, and was waiting for us.

Exercise (8)



A. In your own words, give the meanings of the following words and expressions taken from the passage;

jest, vast, hag, in haste, sternly

B. Referring to the passage, write questions to which the following are suitable answers:

(i) On the floor.
(ii) Ten feet high and five feet thick.
(iii) Because they would die ' within a moon.'

C. Explain clearly why the men were afraid as they followed Gagool. Write your answers in 8-10 lines.

D. In your own words (65 – 70) tell the story of the white man (Da Silvestra), the last man to enter the treasure room.

E. Answer the following question:

a) Why did Sir Henry Curtis begin to shake and tremble?
b) What was the saying about the door?

F. Write short notes on Gagool.

6.3 Extract Three From "**Animal Farm**" by **George Orwell**

Read the extract; then answer the questions that follow.

Old Major's Speech

Mr. Jones was the owner of the Manor Farm. He had shut the animals up for the night, but he had not done it properly. He was too drunk to remember what to do. He walked unsteadily across the yard and when he reached the back door of the farm-house he kicked off his boots. He then entered the kitchen and poured himself another glass of beer. When he had finished this he walked heavily upstairs. Mr. Jones had gone to bed long before and was fast asleep.

As soon as the light in the bedroom went out, all the animals stared to move about. They were going to have a meeting. Old Major, as the oldest pig was called, had had a strange dream the night before and he wanted to tell the animals all about it. They had agreed to meet in the big barn as soon as Mr. Jones had gone to bed. All the animals respected Old Major and were therefore quite willing to miss an hour's sleep so that they could hear what he had to say.

At one end of the big barn, on a raised platform, sat Old Major. Above his head hung a lamp. He was twenty years old and had recently grown rather fat. Even so, he was still a handsome pig and

had a wise and kindly appearance. It did not take long for all the other animals to arrive. First came the three pig, Bluebell, Jessie and Pincher. Then came the younger pigs, who lay down in the straw just in front of the platform. The hens hopped up to the windows. The pigeons flew up to the beams in the roof. The sheep and cows lay down in the straw behind the pigs. The two cart-horses, Boxer and Clover, came in together. They walked very slowly and carefully, making sure that they did not step on any of the smaller animals. Clover had had foals* and was getting rather fat as she became-aged. Boxer was an enormous beast, and as strong as any two ordinary horses put together. A white stripe down his nose gave him a rather stupid appearance, and in fact he really was not very clever. Nevertheless, he was well respected for his steadiness of character and for his ability to work hard. After the horses came Muriel, the white goat, and Benjamin, the donkey. Benjamin was the oldest animal on the farm, and the worst-tempered. He seldom talked and when he did it was usually to make some odd remark. He never laughed and, if asked why, he would say that he saw nothing to laugh at. However, without openly admitting it, he was very fond of Boxer. The two of them usually spent every Sunday together in a small field, eating grass side by side and never speaking.

The two horses had just lain down when a group of baby ducks walked in, one behind the other, as ducks do. They had lost their

mother and felt rather sorry for themselves. They didn't know where to go and wandered hopelessly from side to side looking for somewhere to sit where they wouldn't be stepped on. Clover made a kind of wall around them with her great front leg, and the ducklings crept down inside it, and quickly fell asleep. At the last moment came Mollie. She was a foolish, pretty, white pony. She was chewing a lump of sugar and walked so lightly that she seemed to be dancing. She took a place near the front and began shaking her white mane*, hoping that everyone would notice the red ribbons that were tied in it. Last of all came the cat, who looked around, as usual, for the warmest place. She finally decided to squeeze herself in between Boxer and Clover. She lay there quite happily throughout Old Major's speech without listening to a word of what he was saying.

All the animals were now present except Moses, the tame raven*, who slept in the kitchen behind the back door. When Old Major saw that they had all made themselves comfortable and were ready to listen, he cleared his throat and began, 'Friends, you have heard already about the strange dream that I had last night. But I will come to that dream later. I have something else to say first. I do not think, friends, that I shall be with you for many more months, and before I die, I think it is my duty to pass to you as much of my own wisdom as possible. I have had a long life and have had a lot of time for thinking while I have lain alone in my bed. I do think that I may say

that I understand the nature of life on this earth as well as any animal now living. It is about this that I wish to speak to you.

'Now, friends, what is the nature of this life of ours? Let us be honest about it: our lives are miserable, full of labour, and short. We are born and we are given just enough food to keep us alive. Those who can are forced to work as hard as they are able. The moment we are no longer useful we are cruelly killed. No animal in England knows the meaning of happiness or free time after he is a year old. No animal in England is free. The life of an animal is all misery and slavery. That is the plain truth.

'But is this simply part of the order of nature? Is it because this land of ours is so poor that it cannot provide a good life for those who live upon it? No, friends, a thousand times no! The soil of England is rich, its climate is good, it is able to provide much more food than is necessary for the number of animals that now inhabit it. This single farm of ours could provide enough food for a dozen horses, twenty cows, hundreds of sheep

and all of them could still live in comfort and dignity that is almost impossible to imagine now. Why then do we continue to live in this miserable way? Because nearly all that is produced our labour is stolen from us by humans. And there, friends, is the answer to all our problems. It is found in a single word - man. Man is the only real

enemy we have. Remove man from our land and the main cause of too much work and hunger is gone forever.

'Man is the only creature that uses without producing. He does not give milk, he does not lay eggs, he is too weak to pull the plough, he cannot run fast enough to catch rabbits. Yet he is lord of all the animals. He makes them work, he gives back to them only just enough to stop them from dying of hunger, and the rest he keeps for himself. In spite of all that we do, no one here owns more than his own skin. You cows that I see before me, how many thousands of gallons of milk have you give during this last year? And what has happened to that milk which your young calves* should have drunk to make them strong? It has all gone down the throats of our enemies. And you hens, how many eggs have you laid this year, and how many of those eggs have ever become chickens? The rest have all gone to market and have been sold for money for Jones and his men. And you Clover, where are those four goals you had, that would have given you pleasure in your old age? Each was sold at a year old - you will never see one of them again. In return for all that you have done, what have you ever had except only just enough food and a stall?

Old Major cleared his throat and began to sing. As he had said, his voice was not good, but he sang as well as he could, and it was a good, strong tune. The words ran:

Beasts of England, beasts of Ireland,
Beasts of all the land and skies,
Listen to my joyful message,
How the golden future lies.

Soon or late the day is coming,
Animals will be alone
And the gentle fields of England,
Shall with happiness be sown.

Riches more than mind can picture,
Wheat and barley, oats and hay,
Clover, beans, and mange l -wurzels*,
Shall be ours upon that day.

Bright will shine the fields of England,
Purer shall its waters be,
Sweeter yet shall blow its breezes,
On the day that sets us free.

For that day we all must labour,
Though we may die before it breaks;
Cows and horses, geese and turkeys,
All must work for freedom's sake.

Beasts of England, beasts of Ireland,
Beasts of all the lands and skies,
Listen to my joyful message, how the golden future lies.

Singing this song made the animals wildly excited. Almost before Old Major had reached the end, they had begun singing it for themselves. Even the stupidest of them had already learnt the tune and a few of the words, and the clever ones, such as the pigs and the

dogs, had learnt the whole song in a few minutes. And then, after a little practice, the whole farm sang Beasts of England as loudly as they could. Each animal sang the song in his own way, and each loved it. In fact they were all so pleased with the song that they sang it five times, and they would probably have continued all night if they had not been interrupted.

Unfortunately, the noise woke up Mr. Jones, who jumped out of bed, feeling sure that something terrible had happened in the farm-yard. He seized the gun which always stood in the corner of his bedroom, and shot out of the window into the darkness. He hit the barn, and the meeting hurriedly came to an end. Everyone ran to his own sleeping place. The whole farm was asleep in a moment.

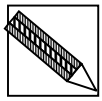
SAQs (6)



What does each of the following words mean?

1. Foal
2. Mane
3. Raven
4. Calf
5. Mangel-wurzel

Exercise (9)



1. Describe in your own words the sort of person Mr. Jones seems to be?
2. What did the animals do once Mr. Jones had gone to bed?
3. What was the reason for the meeting?
4. How and why did the meeting end?

6.4 A Short Story

Read the following short story. Then answer the questions that follow.

CALLED TO THE RESCUE

Henry Spicer

A young man from Cambridge University, Mr. D___, had been studying during the summer at the quiet little town of Exmouth. At this place, as many readers know, the river Exe is crossed by a ferry, which brings passengers near the Starcross station on the Great Western Railway. For this purpose a boat remains ready from sunrise to sunset.

One night between twelve and one o'clock, the young man suddenly awoke. He felt that a commanding voice had spoken to him; it had said so clearly that the last word still sounded in his ear:

"Go down to the ferry1"

Thinking it an ordinary dream, he turned over to sleep again, when the command was repeated with this addition:

"The boatman waits!"

There was something in the second voice that made it impossible for the young man to take no notice. He tried not to obey, and sat up in bed for some minutes quite awake. He reasoned with himself. It seemed foolish to get up in the middle of the night on the orders of an imaginary voice; to go to a ferry where no boat would

be found (for the boatman lived at Starcross), for a purpose of which he knew nothing. He tried to dismiss the idea but was unsuccessful. He felt, in any case, that sleep was impossible. It was only a short walk to the ferry and back and he need not tell anyone of his journey. At last he jumped from the bed, dressed rapidly and set out.

Before he reached the ferry he was astonished to hear the boatman's rough voice calling to him through the darkness impatiently.

"Well, you've kept me waiting long enough tonight, I think. I've waited nearly an hour for you."

They ferryman had , it seemed, received his orders too, but did not think that they had any unusual origin. Finding no passenger waiting on his own side of the river, he probably decided that he had been called by someone in a passing boat, and ordered to go across.

By the time Mr. D___ had arrived on the Starcross side, a further idea had gained possession of his mind.

"Exeter! Exeter! Exeter!" was the word that continually sounded in his head, like a calling bell. He felt now that the purpose of this strange night journey, whatever it might be, would be completed at Exeter. To Exeter he therefore went at the first opportunity. It was only about eight or ten miles, and he reached that good city about sunrise.

Now, for the first time, he did not know what to do. All ideas and feelings had gone. He wandered aimlessly about the streets, and

blamed himself severely for the readiness with which he had come. He now considered the whole matter as idle imagination, but comforted himself with the idea that at that early hour no one he knew would be there to ask questions. Mr. D___ decided to return home by the next train; but meanwhile the shops and houses began to open, and reaching a hotel, the young man went inside to order some breakfast.

The waiter was very slow in bringing the meal, but when he did so he apologized for the delay. He said that the hotel was full because a lot of people were visiting Exeter in connection with the cases which were being tried in the law-courts

Mr. D___ had heard nothing about these trials and felt no interest in the subject. But he saw that the waiter considered the judge's visit as an event of great importance, and so he encouraged the man to talk. He was rewarded by a very amusing history of the cases that had already been tried, as well as the waiter's own ideas about the cases which remained. Mr. D___ became interested in the matter, and so, instead of returning to Exmouth by the next train, he walked about until the court opened and then went in and sat down to watch.

The case which was just beginning seemed to cause unusual excitement. The prisoner was accused of murder. No one had seen him actually doing the act of murder, but from what the witnesses said, it seemed certain that he would be found guilty. His only hope

seemed to be to prove that the witnesses were all talking about the wrong man, and to show that he had not been there at the time.

When he was asked what he had to say, he quietly replied:

"It is impossible that I could have done this thing, because on the day and at the hour when it happened, I was sent for to mend a window at Mr. G___'s house at M___. There is one gentleman," he added after a pause, "who could prove I was there, but I don't know who he is, nor where to look for him. Yes, I know that he could prove that I am not guilty. There is a special reason that would make him remember me. But I can't do anything about it. God's will be done." And the poor fellow seemed ready to accept his fate.

All this time Mr. D___ had been listening with deep attention; and when the prisoner ended his sad and hopeless speech, Mr. D___ raised his head suddenly and looked carefully at him. When his eyes fell on that sad , tired face, a number of events came back to his mine. They were events that seemed simple enough when they happened, but were now important because they concerned the life of a fellow-creature.

Mr. D___ had gone, some months before, to visit a friend at M___. The friend was out, but wishing especially to see him, D___ had decided to wait for his return. For that purpose he had gone up to his friend's library, intending to pass the time reading a book. But here he found a man mending the window, and instead of reading he

stood for some minutes watching the man and talking to him about his work.

While he was doing this, something was said that Mr. D___ wished to write down and he took out his notebook for the purpose. But he found that he had lost his pencil. The man, seeing his difficulty, had handed him his own (a short brown pencil with square sides), saying that Mr. D___ could keep it if he wished.

All this came back to the young man's mind as clearly as if it had happened the day before. Hastily turning to his note-book, he there found the very words he had written, including the date, in the thick but faint lines produced by the man's pencil.

He immediately made known to the court his wish to be examined for the sake of the prisoner. Going into the witness-box, he told all that he knew, and said that the prisoner was indeed mending the window as he had said.

The prisoner was found not guilty and set free.

Activity



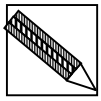
QUESTIONS TO STIMULATE DISCUSSION

Discuss with a colleague

1. Do you think that the title of the story is appropriate? Why?
2. What is the theme of this story?
3. What is the setting of the story?
4. Is this story a thriller? How do you know?
5. Is it an imaginary story, or a true one? Why?
6. Why didn't Mr. D__ obey the commanding voice at first?

Give four reasons

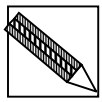
Exercise (10)



Some of the statements below are true and some are false. Choose the false statements. Why are they incorrect?

1. A boat remains from sunset till sunrise.
2. When Mr. D__ heard the commanding voice, he immediately obeyed it.
3. The boatman lived at Exmouth.
4. The boatman said that he had waited for about an hour for Mr. D__.
5. Exeter is about eight or ten miles from Starcross.
6. Mr. D__ went into a restaurant to order some breakfast.
7. The waiter was very slow in bringing the meal.
8. Mr. D__ went to the court to meet a friend.
9. Mr. D__ met the accused man at Mr. G__'s house.
10. The prisoner was found guilty.

Exercise (11)



The words in the left column are from the story. Without using a dictionary, try to match them with synonyms in the right column.

Number One is done for you.

1	reasoned	a	said again
2	astonished	b	acknowledged faults
3	comforted	c	moved about aimlessly
4	apologized	d	commanded
5	wandered	e	charged with crime
6	accused	f	determined
7	repeated	g	began a journey
8	set out	h	thought logically
9	ordered	i	surprised greatly
10	decided	j	relaxed

1	**2**	**3**	**4**	**5**	**6**	**7**	**8**	**9**	**10**
h									

Overview

Dear student,

In this unit we have described to you the various aspects of the fiction genre. The literary terms which are used to analyze and discuss fiction have been explained. You have also read two fiction extracts and answered comprehension questions on them.

Preview of Unit two

In unit two you will study the drama genre. You will study key concepts and elements of drama then you will read a play.

Answers key

Exercise (1)

1. History refers to the events that happened in the past. i.e the past
   events – these are real.
   While fiction describes imaginary people and events.

1. Novel and short story

2. Answers to this question differ from person to person.

Exercise (2)

Fiction have various objectives. A work of fiction may, for example deals with history of nation, or some psychological problem, or it may instruct and teach. Alternatively a work of fiction may aim at social reform.

Exercise (3)

1. The main difference between the novel and the short is that the short story is shorter than the novel and it does not provide an elaborate treatment of events, character and theme.
2. The Short story
   Is a story about imaginary events and character, which is short enough to be read from beginning to end in one sitting.

Exercise (4)

1. Methods of characterization are:
   a. **showing** the character's **appearance**,
   b. **displaying** the character's **actions**,
   c. **rereading** the character's **thoughts**,
   d. **letting** the character **speak** and
   e. **getting** th**e reaction** of others.

Exercise (5)

1. Omniscient.
2. Third- person narration.
3. First- person narration.

Exercise (6)

1. .Love and hate.
2. Struggle for justice and happiness
3. The revolt of the people of Chile and Peru against the Spaniards early in the 19^{th} c.
4. A tale of an old miser who loses his gold and then learns that money does not bring happiness .
5. A tale of the end of the Middle Ages , when the labourers are struggling to throw off the power of the manor lords. It is the end of the feudal system.

Exercise (7)

Nicholas Nickel by

Question (A)

Slanting: sloping
Rare: not frequently used, uncommon
Lukewarm: moderately warm
Morsel: a small piece or a mouthful of food
Seize: take hold of, grab
Portion: a part of a whole, a part allotted or group
Picked his teeth: removed loose particles from his teeth (e.g. meat)
On the road: during the trip or journey

Question (B)

a. He diluted the milk with lukewarm.
b. Mr. Squeers: 'When I say number one … the boy on the left hand nearest the window may take a drink; and when I say number two, the boy next him will go in, and so till we come to number five, which is the last boy,'
c. For keeping what the boys have not had time to eat. To be eaten on the road (during the trip).

Exercise (8)

King Solomon's Mines

Question A

Jest : joke
Vast: unusually large
Hag : an unpleasant or ugly old woman; a witch
In haste: hurriedly
Sternly: firmly, seriously

Question (E)

a. Because his excitement was very intense when he saw the way to Solomon's treasure chamber thrown open at last.
b. Those who enter the chamber will die within a moon

Exercise (9) Animal Farm

1. Mr. Jones is a rich farmer who owns a big farm. He drinks a lot and he seems to be careless and violent as well.
2. They had agreed to meet in the big barn as soon as Mr. Jones had gone to bed.
3. they met to discuss the nature of the life they lead.
4. The meeting ended hurriedly because Mr. Jones woke up, jumped out of bed, seized his gun, shot and hit the barn.

Exercise (10)

False Statements: 1, 2, 3, 6, 8, 10.

1. A boat remains from sunrise to sunset.
2. He did not immediately obey it.
3. The boatman lived at Starcross.
6. ... went into a hotel.
8. ... to attend some law cases.
10. The prisoner was found not guilty.

Exercise (11)

1	2	3	4	5	6	7	8	9	10
h	i	j	b	c	e	a	g	d	f


Unit Two
Drama

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Introduction
Preview

Dear Learner,

This unit deals with the **'drama genre'**. You will examine drama types, elements of drama and you will study extracts from plays. You will also have to do some exercises and self-assessment tasks to help yourself understand and retain the material you have studied.

Objectives



(1) By the end of this unit you are expected to be able to :

(1) **Define** significant **concepts** of **drama**.

(2) **Discriminate** between **comedy**, **tragedy** and **tragicomedy**.

(3) **Use terms** and **concepts** of drama to **analyse** and **discuss** drama works.

(4) **Study critically** specific drama works .

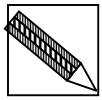
1. Definition of Drama

1.1 Definition

Drama is the form or genre of literature which is intended to be performed usually in some sort of theater . As a form of literature, drama is both similar to and different from the other forms of literature, namely fiction and poetry.

Drama is just like fiction and poetry in being a text which aims at communicating ideas about certain issues.It has similar elements such as : setting, plot, characters, climax, etc. It however, differs from both fiction and poetry in several aspects. Drama has one characteristic peculiar to itself – it is written primarily to be performed, not to be read. Moreover, drama uses dialogue. Of the four major fictional points of view, the dramatist is limited to only one, that is, the objective or dramatic. Finally most works of drama are divided into acts and scenes.

Exercise (1)



1-What does each of the following terms mean?

a. theatre stage
b. dramatist
c. objective point of view
d. act
e. scene

SAQs (1)



1. Define drama.
2. How does drama differ from fiction and poetry?
3. In what sense is drama similar to poetry and fiction?

2. Types of Drama

Plays can be classified into several types. However, in this introductory course, it will suffice to familiarize yourself with the major types. These are **comedy**, **tragedy** and **tragicomedy**.

2.1 Comedy

Comedy is a broad type which encompasses a large variety of different sorts of literary works. Nevertheless, the term ‘comedy’ is often used to refer to a kind of plays which is intended to entertain and amuse the audience and which ends happily. The aim of comedy is to amuse and teach as well.

Here is a list of plays which can be classified as comedy.

Play	Playwright
(1) **As You Like It** (C.1599)	William Shakespeare
(2) **Volpone**	Ben Jonson
(3) **She Stoops to Conquer**	Oliver Goldsmith
(4) **Charley’s Aunt (1892)**	Brandon Thomas
(5) **Waiting for Godot**	Samuel Beckett
(6) **The Taming of the Shrew**	William Shakespeare

The major genre comedy can be subdivided into several sub-genres. These include :

2.11Comedy of manners

This form of comedy focuses on love intrigues of people in high social classes.



2.1.2 Romantic comedy

This type of comedy involves heroines and heroes fall in love, experience difficulties and eventually overcome these and achieve happiness ever after. This type of comedy is often light-hearted and unrealistic.

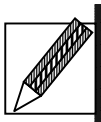
2.1.3 Satiric comedy

This type of comedy uses satire to criticize. It makes fun of violators of social norms: political, social, economic policies, and human folly in general.

2.1.4 Farce

This is the kind of comedy which intends primarily to provoke laughter. It usually employs exaggerated characters and complex plots with mistaken identity as a component.

Exercise (2)



(1) To which type of comedy does each of the following plays belong?

a-Shakespeare's **The Taming of the S**hrew
b- Johnson's **Volpone**
c- Shakespeare's **As You Like It**

SAQs (2)



1- Briefly define the term " comedy " in your own words
2- Give examples of plays which can be classified as comedy.
3- What are the sub-genres of comedy ?
4- Distinguish between :
(4 – a) **comedy of manners** and **romantic comedy**.
(4 – b) **farce** and **satiric** comedy.

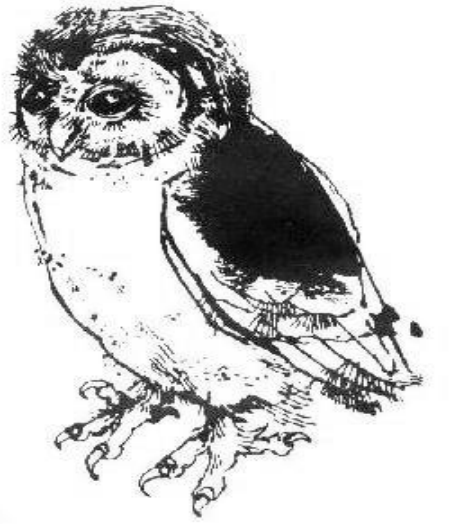
2.2 Tragedy

Tragedy is a genre of drama which traces the downfall of a great person or persons. It is often serious and has an unhappy ending.

Most plays of this type are about the fate of individuals who are of significance and have high status, such as kings and queens, a monarch or superhuman beings. However, at the present time those individuals can be ordinary people.

Below is a list of plays which can be classified as tragedy :

Play	Playwright
Julius Caesar	William Shakespeare
Oedipus the King	Sophocles
Hamlet (C. 1601)	William Shakespeare
All for Love (1678)	Dryden
The Caretaker (1960)	J.H Pinter
Death of a Salesman	Arthur Miller



Exercise (3)

(2) Define each of the following terms :

a- Revenge tragedy
b- Tragic flaw
c- Tragic irony.
d- Classical tragedy.

SAQs (3)



2- What is tragedy ?
3- Does the tragic hero have to be a king or queen ?
4- How does tragedy differ from comedy ?

2.3 Tragicomedy

Tragicomedy is a work of drama in which both tragedy and comedy are mixed. In this type of plays people from high and low social classes are depicted on the stage. Protagonists are made to come close to death, yet they are unexpectedly rescued at the end. Examples of the plays which belong to this sub-genre of drama are found in the following table :

Play	Playwright
The Merchant of Venice (C.1569)	William Shakespeare
The Winter's Tale (C. 1611)	William Shakespeare
Waiting for Godot (1953)	Samuel Beckett

SAQs (3)



1) What is tragicomedy?
2) Give examples of plays which are classified as tragicomedy

3. Elements of Drama

Aristotle (384 – 322 BC), the Greek philosopher, outlined six elements of drama in his famous work the "Poetics".They are :

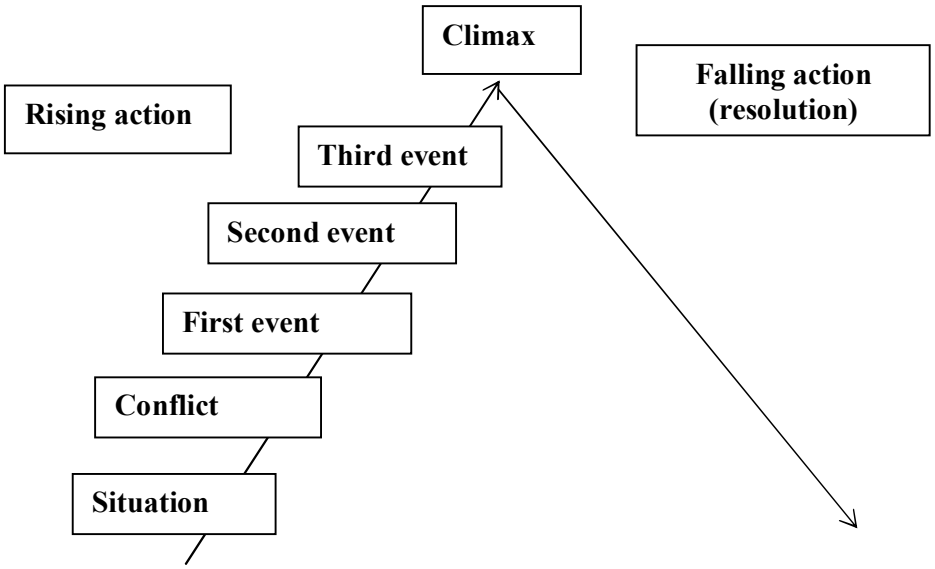
3.1 Theme

This element refers to what the play means. It refers to **thought and ideas**. Sometimes the theme is explicitly stated through dialogue by a character acting as the author's voice. Sometimes the theme is obviously shown in the title. At other times, the theme is less obvious and emerges only after some effort, thought or study

3.2 Action

Action means the **events of a play**. It is the **plot** or what happens. The action must possess unity and it must follow a pattern or sequence in which each event initiates the next event.

The plot of a play is just like the plot of fiction, it is the author's selection and order of events or incidents to shape the action. Look at the following diagram.



3.3 Characters

Characters are people **presented** in the play. The playwright shows us the characters in action. The reader or audience infers what a characters is like (i.e his or her personality, age, appearance, beliefs, education, social status , economic background, etc.) from what the character says, does or thinks.
Dramatized characters are generally convincing and lifelike.

Dear student,

So far you must have seen that the three elements (plot, theme , and characters), in drama, are generally defined in the same way as they are defined for fiction. See elements of fiction in **Unit One**.

3.4 Language

Language is the choice of words and structures by the author. The dialogue, verbal exchanges between characters plays three important functions. It moves or advances the plot, provides exposition and establishes setting, and reveals characters.

3.5 Music

Music as an element of drama encompasses the rhythm of dialogue and speeches in a play. Music is not a component of every play – yet it can be used. So music can include sound effects, voices of the actors, songs, and instrumental music played as underscore in a drama.



3.6 Spectacle

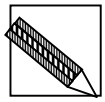
This element of drama involves all aspects of scenery, costumes, and special effects in a production ; the visual components of the play created for theatrical event ; and the qualities determined by the playwright that create the world and atmosphere of the play for the audience's eye.



Dear students,

Now you must have found that the last three elements are peculiar to the drama genre.

Exercise (4)



1- What does " stage directions " mean?
2- How does " conflict " differ from " climax " ?

SAQs (5)



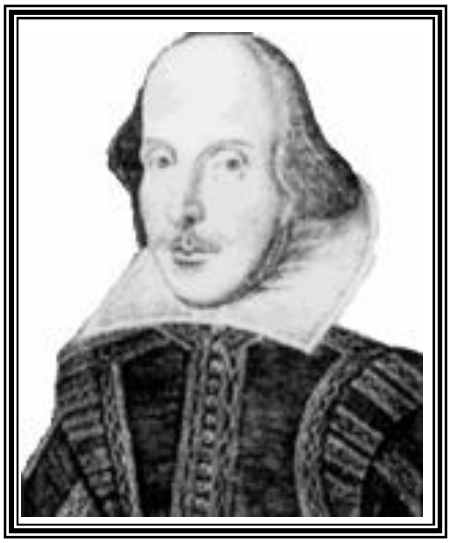
1. State the elements of drama as described by Aristotle.
2. Which elements are shared by both fiction and drama ?
3. Which elements are peculiar to drama ?

4. A Study of Specific Plays

Macbeth by William Shakespeare

4.1 Playwright

William Shakespeare was born in 1564, in Stratford - on - Avon. He wrote Macbeth in 1606. Shakespeare was both a playwright and an actor. He wrote about thirty -six plays and a hundred and fifty poems. Shakespeare died in 1616.



4.2 Plot

Macbeth and Banquo, two Scottish generals are going back home after a victorious battle against an army of rebels (the rebellion of the Thane of Cawdor against King Duncan of Scotland), when they are met by three witches. These witches foretell that Macbeth shall be King of Scotland and Banquo shall be father to many kings. Macbeth is deeply affected by their words. His wife, lady Macbeth encourages him to murder Duncan, the king of Scotland, while he is a guest at their castle the king honours Macbeth by coming to stay at his castle.

But here, at the instigation of his wife, Macbeth murders him and seizes the crown.

Macbeth now is the most powerful man in the kingdom. However, he sees his position is insecure and he becomes suspicious. He suspects everyone around him.This, together with the witches prophecy concerning Banquo , drives Macbeth to kill Banquo and his son, Fleance.The ruffians Macbeth hires are successful in murdering Banguo, but Fleance escapes. Moreover, Banguo's ghost haunts Macbeth.

Macbeth now seeks the witches, who warn him be aware of Macduff, and give him a feeling of security by telling him that "none of woman born " can harm him, and that he shall never be defeated till Birnam wood move to Dunsinane hill.

Macduff has gone to England to collect an army to fight Macbeth.In his absence in England, Macbeth killed his wife and children.

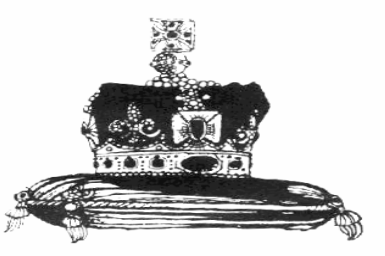
The effects of Macbeth's murders and misrule are now seen in the forces gathering head against him.Eventually, he is defeated and killed, and yet the letter of the prophecies remains unbroken. Malcolm then becomes king of Scotland.

4.3 Theme

The theme of Macbeth is found in Act one, scene (vii) " Vaulting ambition, which o'erleaps itself And falls on the others."

Ambition conspires with unholy forces to commit evil deed. With every murder Macbeth thinks that he will have achieved his aim and it will be the last. Yet he still has his ambition. Having obtained the crown, he has the further ambitious to keep it in his own family. Surely just one more killing will give him all he wants. And thus it goes on and on.

Macbeth has no sooner sinned than he loses pleasure and happiness of the fruits of his sin. This joy and happiness he had looked for gets farther and farther away as each new murder increases his remorse and fear.



Crown



Coronet

4.4 Type of Play

Macbeth is a tragedy. It belongs to a group of Shakespeare's plays often classified as " the great tragedies ".

4.5 Characters

Macbeth :

Macbeth is a nobleman and a Scottish general in the king's army. He is ambitious and he has physical courage. He dominates the whole play. In fact the story is the story of his rise and fall.



Lady Macbeth

Lady Macbeth is Macbeth's wife. She too, is intensely ambitious. But her ambition is not personal, rather it is for her husband. She has conscience, yet she suppresses it.

Macduff :

Macduff is a Scottish nobleman. He travels with Duncan to Macbeth's castle. It is Macduff who discovers the murder of Duncan. He is an honest and straight-forward person.



Banquo

Banquo is a Scottish general in the king's army and Macbeth's friend. With Macbeth Banquo helps Duncan's forces claim victory over the king of Norway and the Thane of Cawdor. Unlike Macbeth who is fascinated by the weird sisters, Banquo expresses doubts about the witches and their prophecies.

Three Witches (The Weird Sisters)

The witches in this play are present in only four scenes, but fascination with them motivates much of the play's action . They represent the most important supernatural element of the play

Duncan

Duncan is the king of Scotland. He is an old man, honourable, trusting and humble in performing the duties of his position.

Lady Macduff

She is Macduff's wife. She plays a small part, yet she is admired, in the play.

Fleance :

Fleance is Banquo's son. He is seen as a threat by Macbeth.

Malcolm and Donalbain

Malcolm is Duncan's older son and Donalbain is Duncan's younger son.

4.6 Setting

Macbeth takes place in Scotland in the eleventh century.

4.7 Climax

The climax of the play occurs in Act three, Scene three, where Banquo is killed by murderers whom Macbeth has hired, and Fleance, Banquo's son, escapes.

4.8 Language

Shakespeare used poetic language.This is characterized by:

(1) **imagery** expressed in **simile and metapho**r, for example, this is a simile :

" I cannot fly, But, bear-like, I must fight the course "

(v.vii)

And here is a **metaphor** :

"…… myself should be the root and father of many kings "
(lll.i)

(2) **rhythm** which depends on five stressed syllables in each line

"Methought I heard a voice cry sleep no more .
Macbeth does murder sleep'– the innocent sleep'' (ll.ii)

Most of the play is in poetic form. The only prose passages are the speeches of the Porter. Shakespeare used prose for the comic characters and verse for the nobler characters. Lady Macbeth also speaks prose in her sleep-walking.

SAQS (6)



1. Briefly describe these characters :
Macbeth , Lady Macbeth , Macduff, Banquo.
2. Is **Macbeth** a comedy or a tragedy ? Why?
3. Where does the "climax " of the play occur?
4. Describe the theme of Macbeth .
5. How is language (prose versus verse) used in **Macbeth**?

4.9 Now read some extracts from "Macbeth".

Act One: Scene 3. *On the moor*
Thunder. Enter the three Witches

First Witch

Where hast thou been, sister?

Second Witch

Killing swine.

Third Witch

Sister, where thou?

First Witch

A sailor's wife had chestnuts in her lap,
And munch'd, and munch'd, and munch'd: 'Give
me,' quoth I.
'Aroint thee, witch!' the rump-fed ronyon cries.
Her husband's to Aleppo gone, master o' the Tiger:
Put in a sieve I'll thither sail,
And, like a rat without a tail,
I'll do, I'll do, and I'll do.

Second Witch

I'll give you a wind,

First Witch

Th'art kind.

Third Witch

And I another.

First Witch

I myself have all the other;
And the very ports they blow,
All the quarters that they know
I' the shipman's card.
I'll drain him dry as hay:
Sleep shall neither night nor day
Hang upon his pent-house lid;
He shall live a man forbid.
Weary sev'n nights nine times nine
Shall he dwindle, peak and pine:
Though his bark cannot be lost,
Yet it shall be tempest-tost,
Look what I have.

Second Witch

Show me, show me.

Witch First

Here I have a pilot's thumb,
Wrech'd as homeward he did come.
(A drum beats.)

Third Witch

A drum! A drum!
Macbeth doth come.

All

The weird sisters, hand in hand,
Posters of the sea and land,
Thus do go about, about:
Thrice to thine, and thrice to mine,

And thrice again, to make up nine.
Peace! the charm's wound up.
Enter Macbeth and Banquo

Macbeth

How far is 't call'd to Forres? What are these?
So wither'd and so wild in their attire,
That look not like th' inhabitants o' the earth,
And yet are on 't? Live you? Or are you naught
That man may question? You seem to under-
sand me,
By each at once her choppy finger laying
Upon her skinny lips: you should be women,
And yet your beards forbid me to interpret
That you are so.

Macbeth

Speak, if you can: what are you?

First Witch

All hail, Macbeth! Hail to thee, Thane of Glamis!
Second Witch
All hail, Macbedth! Hail to thee, Thane of Cawdor!

Third Witch

All hail, Macbeth! That shall be King hereafter.

Banquo

.....
Speak then to me, who neither beg nor fear,
Your favours nor your hate.

First Witch

Hail!

Second Witch
Hail!

Third Witch
Hail!

First Witch
Lesser than Macbeth, and greater.

Second Witch
Not so happy, yet much happier.

Third Witch
Thou shalt get kings, though thou be none:
So, all hail, Macbeth and NBanquo!

First Witch
Banquo and Macbeth, all hail!

Act two: Scene 1

The courtyard of Macbeth's castle
Enter Banquo and Fleance, with a servant bearing a torch before them.

Banquo
How goes the night, boy?

Fleance
The moon is down; I have not heard the clock.

Banquo
And she goes down at twelve. Fleance
I take 't, 'tis later, sir.

Banquo

Hold, take my sword. There's husbandry in heaven;
Their candles are all out. Take thee that too.
A heavy summons lies like lead upon me,
And yet I would not sleep: merciful powers,
Restrain in me the cursed thoughts that nature
Gives way to in repose.

Enter Macbeth, and a Servant with a torch

Give me my sword.
Who's there?

Macbeth

A friend

Banquo

What, sir! Not yet at rest? The king's a- bed:
He has been in unusual pleasure, and
Sent forth great largess to your offices,
This diamond he greets your wife withal,
By the name of most kind hostess; and shut up
In measureless content.

Macbeth

Being unprepar'd,
Our will became the servant to defect,
Which else should free have wrought.

Banquo

All's well.
I dreamt last night of the three weird sisters:
To you they have show'd some truth.

Macbeth

I think not of them:
Yet, when we can entreat an hour to serve,

We would spend it in some words upon that business,
If you would grant the time.
.....

Macbeth

Good repose the while!

Banquo

Thanks, sir: the like to you.
Exeunt Banquo and Fleance.

Macbeth

Go bid thy mistress when my drink is ready,
She strike upon the bell. Get thee to bed.
Exit Servant.
Is this a dagger which I see before me,
The handle toward my hand? Come let me clutch thee:
I have thee not, and yet I see thee still.
Art thou not, fatal vision, sensible
To feeling as to sight? Or art thou but
A dagger of the mind, a false creation,
Proceeding from the heat-oppressed brain?
I see thee yet, in form as palpable
As this which now I draw.
.....

A bell rings.

Macbeth

I go, and it is done, the bell invites me.
Hear it not, Duncan; for it is a knell
That summons thee to heaven, or to hell.
Exit

Act two: Scene 2

The courtyard of Macbeth's castle
Enter Lady Macbeth

Lady Macbeth

That which hath made them drunk hath made me bold,
What hath quench'd them hath given me fire. Hark!
Peace!
It was the owl that shriek'd, the fatal bellman,
Which gives the stern'st good-night. He is about it:
The doors are open, and the surfeited grooms
Do mock their charge with snores: I have drugg'd
their possers,
That death and nature do contend about them,
Whether they live or die.

Macbeth

Within Who's there? What, ho!

Lady Macbeth

Alack! I am afraid they have awak'd,
And 'tis not done; the attempt and not the deed
Confounds us. Hark! I laid their daggers ready;
He could not miss 'em. Had he not resembled
My father as he slept, I had done't.
Enter Macbeth
My husband

Macbeth

I have done the deed. Didst thou not hear a noise?
Lady Macbeth
I heard the owl scream and the crickets cry.
Did not you speak?
Macbeth When?
Lady Macbeth Now.
Macbeth As I descended?
Lady Macbeth Ay.

Macbeth

Hark!
Who lies I' the second chamber?
Lady Macbeth Donalbain

Macbeth

Looking at his hands This is a sorry sight.

Lady Macbeth

A foolish thought to say a sorry sight.

Macbeth

There's one did laugh in 's sleep, and one cried 'Murder!'
That they did wake each other: I stood and heard them;
But they did say their prayers, and address'd them
Again to sleep.

Lady Macbeth

There are two lodg'd together.

Macbeth

One cried 'God bless us!', and 'Amen' the other,
As they had seen me with these hangman's hands.
Listening their fear, I could not say 'Amen',
When they did say 'God bless us!'

Lady Macbeth Consider it not so deeply.

Macbeth

But wherefore could not I pronounce 'Amen'?
I had most need of blessing, and 'Amen'
Stuck in my throat.

Lady Macbeth

These deeds must not be thought
After these ways; it will make us mad.

Macbeth

Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep' - the innocent sleep,
Sleep that knits up the ravell'd sleave of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast -
Lady Macbeth What do you mean?

Macbeth

Still it cried, 'Sleep no more!' to all the house:
'Glamis hath murder'd sleep, and therefore Cawdor
Shall sleep no more, Macbeth shall sleep no more!'

Lady Macbeth

Who was it that thus cried? Why, worthy thane,
You do unbend your noble strength to think
So brainsickly of things. Go, get some water,
And wash this filthy witness from your hand.
Why did you bring these daggers from the place?
They must lie there: go, carry them, and smear
The sleepy grooms with blood.

Macbeth

I'll go no more.
I am afraid to think what I have done;
Look on 't again I dare not.

Lady Macbeth

Infirm of purpose!
Give me the daggers. The sleeping and the dead
Are but as pictures; 'tis the eye of childhood
That fears a painted devil. If he do bleed,
I'll gild the faces of the grooms withal;
For it must seem their guilt.
.....

Act four : Scene 1.

A cave in the moor. In the centre is a boiling cauldron. Thunder. Enter the three Witches

.....

All

Double, double, toil and trouble;
Fire burn and cauldron bubble.
Second Witch
Cool it with a baboon's blood,
Then the charm is firm and good.
Enter Hecate

Hecate

O well done! I commend your pains,
And every one shall share l' the gains.
And now about the cauldron sing,
Like elves and fairies in a ring,
Enchanting all that you put in.
They sing.

Second Witch

By the pricking of my thumbs,
Something wicked this way comes.
Open. Locks,
Whoever knocks.

Enter Macbeth

Macbeth

How, now, you secret, black, and midnight hags!
What is 't you do?

All

A deed without a name.

Macbeth

I conjure you, by that which you profess -
Howe'er you come to know it - answer me:
To what I ask you.
First Witch Speak.

Second Witch

Demand.

Third Witch

We'll answer.

First Witch

Say if thou'dst rather hear it from our mouths,
Or from our masters'?

Macbeth

Call 'em: let me see 'em!

First Witch

Pur in sow's blood, that hath eaten
Her nine farrow; grease that's sweaten
From the murderer's gibbet, throw
Into the flame.

All

Come, high or low
Thyself and office deftly show.

Thunder. First Apparition: an armed Head

Macbeth

Tell me, thou unknown power, -

First Witch

He knows thy thought:
Hear his speech, but say thou nought.

First Apparition

Macbeth, Macbeth, Macbeth! Beware Macduff;
Beware the Thane of Fife. Dismiss me. Enough.

Descends

Macbeth

Whate'er thou art, for thy good caution thanks;
Thou hast harp'd my fear aright. But one word more -
First Witch
He will not be commanded: here's another,
More potent than the first.
Thunder. Second Apparition: a bloody Child

Second Apparition

Macbeth! Macbeth! Macbeth! -

Macbeth

Had I three ears, I'd hear thee.

Second Apparition

Be bloody, bold, and resolute; laugh to scorn
The power of man, for none of woman born
Shall harm Macbeth.
Descends

Macbeth

Then live, Macduff: what need I fear of thee?
But yet I'll make assurance double sure,
And take a bond of fate: thou shalt not live;
That I may tell pale-hearted fear it lies,
And sleep in spite of thunder.
Thunder. Third Apparition: a Child crowned, with a tree in his hand
What is this,
That rises like the issue of a king,
And wears upon his baby brow the round
And top of sovereignty?

All

Listen, but speak not to 't.

Third Apparition

Be lion-mettl'd, proud, and take no care
Who chafes, who frets, or where conspirers are:
Macbeth shall never vanquish'd be until
Great Birnam Wood to high Dunsinane Hill
Shall come against him. *Descends*

Macbeth

That will never be:
Who can impress the forest, bid the tree
Unfix his earth-bound root? Sweet bodements! Good!

.....

Act five: Scene 6. A plain before the castle.
Enter, with drum and colours, Malcolm, Old Siward, Macduff,
and their Army, with boughs (large branches of trees).

Act 5: Scene 7.

Another part of the plain.
The battle continues throughout this scene. Macbeth meets young
Siward, and kills him. Macduff hurries across the stage in search of Macbeth. They fight. Victory is proclaimed. Macduff enters with Macbeth's head. Malcolm is king.

Alarums. Enter Macbeth

Macbeth

They have tied me to a stake; I cannot fly,
But bear-like I must fight the course. What's he
That was not born of woman? Such a one
Am I to fear, or none.
Enter Young Siward

Young Siward

What is thy name?

Macbeth

Thou'lt be afraid to hear it.

Young Siward

No; though thou call'st thyself a hotter name
Than any is in hell.

Macbeth

My name's Macbeth

Young Siward

The devil himself could not pronounce a title
More hateful to mine ear.
Macbeth No, nor more fearful.

Young Siward

Thou liest, abhorred tyrant, with my sword
I'll prove the lie thou speak'st.
They fight and Young Siward is slain.

Macbeth

Thou wast born of woman:
But swords I smile at, weapons laugh to scorn,
Brandish'd by man that's of a woman born. Exit

Alarums. Enter Macduff

Macduff

That way the noise is. Tyrant, show thy face:
If thou be'st slain and with no stroke of mine,
My wife and children's ghosts will haunt me still.
I cannot strike at wretched kerns, whose arms
Are hir'd to bear their staves; either thou, Macbeth,
Or else my sword with an unbatter'd edge
I sheathe again undeeded. There thou should'st be;
By this great clatter, one of the greatest note
Seems bruited. Let me find him, fortune!
And more I beg not. *Exit. Alarmus*
Enter Malcolm and Old Siward

Siward

This way, my lord; the castle's gently render'd:
The tyrant's people on both sides do fight;
The noble thanes do bravely in the war;
The day almost itself professes yours,
And little is to do.

Malcolm

We have met with foes
That strike beside us.

Siward

Enter, sir, the castle.
Exeunt. Alarmus.
Enter Macbeth

Macbeth

Why should I play the Roman fool, and die
On mine own sword? Whiles I see lives, the gashes
Do better upon them.
Enter Macduff

Macduff

Turn, hell-hound, turn!

Macbeth

Of all men else I have avoided thee;
But get thee back, my soul is too much charg'd
With blood of thine already.

Macduff

I have no words;
My voice is in my sword, thou bloodier villain
Than terms can give thee out! *They fight.*

Macbeth

Thou losest labour:
As easy may'st thou the intrenchant air
With thy keen sword impress, as make me bleed:
Let fall thy blade on vulnerable crests;
I bear a charmed life, which must not yield
To one of woman born.

Macduff

Despair thy charm;
And let the angel whom thou still hast serv'd
tell thee. Macduff was from his mother's womb
Untimely ripp'd.

Macbeth

Accursed be that tongue that tells me so,
For it hath cow'd my better part of man:
And be these juggling fiends no more believ'd,
That palter with us in a double sense;
That keep the word of promise to our ear,
And break it to our hope. I'll not fight with thee.

Macduff

Then yield thee, coward,
And live to be the show and gaze o' the time:
We'll have thee, as our rarer monsters are,
Painted upon a pole, and underwrit,
'Here may you see the tyrant.'

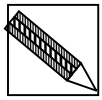
Macbeth

To kiss the ground before young Macolm's feet,
And to be baited with the rabble's curse.
Though Birnam Wood be come to Dunsinane,
And thou oppos'd, being of no woman born,
Yet I will try the last. Before my body
I throw my warlike shield: lay on, Macduff,
And damn'd be him that first cries, 'Hold, enough!'

Exeunt, fighting.

Retreat. Flourish: trumpets give a call that signifies surrender; then other trumpets (Malcolm's) sound the call of triumph. At the end of the play, Malcolm is crowned king of Scotland.

Exercise (5)



Context Questions

1. That which hath made them drunk hath made me bold,
   What hath quench'd them hath given me fire. Hark! Peace!
   It was the owl that shreik'd, the fatal bellman
   Which gives the stern'st good-night. He is about it.
   (1) Who is speaking?
   (2) What is the speaker listening for?
   (3) Who comes on to the stage after these lines? What has he done?

2. Why should I play the Roman fool, and die
   On my own sword? While I see lives, the gashes
   Do better upon them.
   (1) Who is speaking?
   (2) To whom?
   (3) What does the speaker mean by 'the Roman fool'?
   (4) Does the speaker play the Roman fool?
   (5) Why?
   (6) What does he do?
   (7) What is the location of this speech?

SAQs (7)



1. Give an account of the part played by the supernatural in Macbeth.
2. What is your impression of the character of Macbeth after reading
   the extracts?

4.10 An Extract for Study and Discussion

Now we are going to deal with an extract from a very famous play written by T. S. Eliot. '**Murder in the Cathedral'.** It was written for Canterbury Festival in 1935. It is about the martyrdom of Archbishop Thomas Beckett. The tragic conflict in Murder in the Cathedral is between Beckett's duty to God and his duty to the state in the person of Henry the Second.

The following extract begins after the Four Knights have already appeared once with the murderous intent clearly apparent, and the priests of the Cathedral are attempting to bar the door against their return.

MURDER IN THE CATHEDAL

By T. S. Eliot

PRIESTS

Bar the door. Bar the door.

The door is barred.

We are safe. We are safe.

They dare not break in.

They cannot break in. They have not the force.

We are safe. We are safe.

THOMAS

Unbar the doors! throw open the doors!

I will not have the house of prayer, the church of Christ,

The sanctuary, turned into a fortress.

The Church shall protect her own, in her own way, not

As oak and stone; stone and oak decay,

Give no stay, but the Church shall endure.

The Church shall be open, even to our enemies. Open the door!

PRIEST

My Lord! these are not men, these come not as men come, but

Like maddened beasts. They come not like men, who

Respect the sanctuary, who kneel to the Body of Christ,

But like beasts. You would bar the door

Against the lion, the leopard, the wolf or the boar,
Why not more
Against beasts with the souls of damned men, against men
Who would damn themselves to beasts. My Lord! My Lord!

THOMAS

You think me reckless, desperate and mad.
You argue by results, as this world does,
To settle if an act be good or bad.
You defer to the fact. For every life and every act
Consequence of good and evil can be shown.
And as in time results of many deeds are blended
So good and evil in the end become confounded.
It is not in time that my death shall be known;
It is out of time that my decision is taken
If you call that decision
To which my whole being gives entire consent.
I give my life
To the Law of God above the Law of Man.
Unbar the door! unbar the door!
We are not here to triumph by fighting, by stratagem, or by resistance
Not to fight with beasts as men. We have fought the beast
And have conquered. We have only to conquer
Now, by suffering. This is the easier victory.
Now is the triumph of the Cross, now

Open the door! I command it. OPEN THE DOOR!

[The door is opened. The Knights enter, slightly tipsy]

PRIESTS

This way, my Lord! Quick. Up the stair. To the roof.
To the crypt. Come. Force him.

KNIGHTS

Where is Becket, the traitor to the King?
Where is Becket, the meddling priest?
Come down Daniel to the lion's den,
Come down Daniel for the mark of the beast.
Are you washed in the blood of the Lamb?
Are you marked with the mark of the beast?
Come down Daniel to the lion's den,
Come down Daniel and join in the feast.
Where is Becket the cheapside brat?
Where is Becket the faithless priest?
Come down Daniel to the lions' den,
Come down Daniel and join in the feast.

THOMAS

It is the just man who
Like a bold lion, should be without fear.
I am here.

No traitor to the king. I am a priest,
A Christian, saved by the blood of Christ,
Ready to suffer with my blood.
This is the sign of the Church always,
The sign of blood. Blood for blood.
His blood given to buy my life,
My blood given to pay for His death,
My death or His death.

FIRST KNIGHT

Absolve all those you have excommunicated.

SECOND KNIGHT

Resign the powers you have arrogated.

THIRD KNIGHT

Restore to the King the money you appropriated.

FIRST KNIGHT

Renew the obedience you have violated.

THOMAS

For my Lord I am now ready to die,
That His Church may have peace and liberty.
Do with me as you will, to your hurt and shame;
But none of my people, in God's name,

Whether layman or clerk, shall you touch.
This I forbid.

KNIGHTS

Traitor! traitor! traitor!

THOMAS

You, Reginald, three times traitor you:
Traitor to me as my temporal vassal,
Traitor to me as your spiritual lord,
Traitor to God in desecrating His Church.

FIRST KNIGHT

No faith do I owe to a renegrade,
And what I owe shall now be paid.

THOMAS

Now to Almighty God, to the Blessed Mary ever Virgin, to the blessed John the Baptist, the holy apostles Peter and Paul, to the blessed martyr Denys, and to all the Saints, I commend my cause and that of the Church.

[While the knights kill him, we hear the

CHORUS OF WOMEN OF CANTERBURY

Clear the air! clean the sky! wash the wind! take stone from stone and wash them.
The land is foul, the water is foul, our beasts and ourselves defiled

with blood.
A rain of blood has blinded my eyes. Where is England?
Where is Kent? Where is Canterbury?
O far far far in the past; and I wander in a land of barren boughs:
if I break them, they bleed; I wander in a land of dry stones: if
I touch them they bleed.
How how can I ever return, to the soft quiet seasons?
Night stay with us, stop sun, hold season, let the day not come,
Let the spring not come.
Can I look again at the day and its common things, and see them
all smeared with blood, through a curtain of falling blood?
We did not wish anything to happen.
We understood the private catastrophe,
The personal loss, the general misery
Living and partly living;
The terror by night that ends in daily action,
The terror by day that ends i sleep;
But the talk in the market-place, the hand on the broom,
The night-time heaping of the ashes,
The fuel laid on the fire at daybreak,
These acts marked a limit to our suffering.
Every horror had its definition,
Every sorrow had a kind of end:
In life there is not time to grieve long.

But this, this is out of life, this is out of time,
An instant eternity of evil and wrong.
We are soiled by a filth that we cannot clean, united to supernatural
The tragic conflict in Murder in the Cathedral is between Beckett's duty to God and his duty to the state in the person of Henry the Second.

vermin,
It is not we alone, it is not the house, it is not the city that is
defiled,
But the world that is wholly foul.
Clear the air! Clean the sky! Wash the wind! Take the stone from the stone, take the skin from the arm, take the muscle from the bone, and wash them. Wash the stone, wash the bone, wash the brain, wash the soul, wash them wash them!

[The knights, having completed the murder, advance to the front of the stage and address the audience.

FIRST KNIGHT

We beg you to give us your attention for a few moments. We
Know that you may be disposed to judge unfavourably of our action.
You are Englishmen, and therefore you believe in fair play: and
When you see one man being set upon by four, then your sympathies
Are all with the under dog. I respect your feelings. I share them.
Nevertheless, I appeal to your sense of honour. You are Englishmen,

And therefore will not judge anybody without hearing both
Sides of the case. That is in accordance with our long-established
Principle of Trial by Jury. I am not myself qualified to put our
Case to you. I am a man of action and not of words. For that
Reason I shall do no more than introduce the other speakers, who,
With their various abilities, and different points of view, will be
Able to lay before you the merits of this extremely complex problem.
I shall call upon our eldest member to speak first, my neighbour
In the country: Baron William de Traci

THIRD KNIGHT

I am afraid I am not anything like such an experienced speaker as my
Old friend Reginald Fitz Urse would lead you to believe. But there is one thing, I should like to say, … .

Activity



With one of your colleagues discuss the following questions.

1. What is the function of the priests in this scene?
2. What contribution is made by the Chorus of the women of Canterbury to the dramatic presentation of the murder of Thomas?
3. Comment on the diction of the play.
4. What does the play gain by being written in verse?
5. Discuss in detail the figurative language used in ***Murder in the Cathedral***.
6. Do you think that Eliot believe that the murder of Thomas Beckett is justifiable?.

Overview

Dear Student,

You have finished Unit Two and now you are familiar with the drama genre : Its definition, types and elements. You must have also studied the questions carefully and compared your answers with the model answers provided in the answers key.

Preview of Unit Three

In Unit Two you studied drama .In Unit Three you will study Poetry , the third major genre in this course.You will first be introduced to types of poetry, then elements of poetry and finally you will study specific poems.

Answers Key

Exercise (1)

Theater stage:

a. A place where plays are performed. A stage is the raised area in a theatre where actors perform their work.

b. **Dramatist**

Dramatist is a person who writes plays.'Playwright' is also used to mean the same as dramatist.

c. **Objective point** of view or narrative. In this kind of narration the narrator is unnamed, unidentified and detached.

d. **Act**

Act is a section or division in the action of a play.Acts are often divided into scenes.

e. **Scene**

Sub-division or sub-section of an act. A scene is a small unit of action and time in a play.

Exercise (2)

a. Farce
b. Satiric comedy
c. Romantic comedy

Exercise (3)

a. Revenge tragedy

This is a sub-form of tragedy which focuses on the hero or protagonist's attempts to revenge against those who have done wrong. An example is Shakespeare's Hamlet.

b. Tragic flaw

Refers to weakness in or imperfection of character.The term Hamartia is also used to mean the same thing.They both refer to the mistake or error of judgment which tragic

protagonists make and which lead eventually to their downfall.

c. **Tragic irony**

Irony is a contrast or discrepancy between one thing and another. Tragic irony is the discrepancy between what actors (characters) know and what readers (audience) know.

d. **Classical tragedy** is a term used to refer to tragedy of highest quality and most typical of ancient Greek or Roman models.

Exercise (4)

1. Stage directions

These are instructions written by the playwright about how the actors are to move and behave in a play. They explain where actors should move,i.e to which direction, how they should move, how they should speak, what body expressions they should make, etc.

2. Conflict is the struggle the character faces, while **climax** is the point of greatest intensity in a literary work.

Exercise (5)

1. (1) Lady Macbeth

   (2) The owl

   (3) Macbeth: He has done the deed

2. (1) Macbeth

   (2) Macduff

   (3) Play the part of a foolish Roman e.g Brutus or Antony, who killed themselves with their own swords.

(4) No.

(5) He is killed

(6) He fights

(7) The field

Activity

The following are possible answers to the exercises in this unit.

1. The function of the priests in this scene is to prevent the murder of Thomas Becket, the Archbishop of Canterbury.

2. The contribution of the chorus of the women of Canterbury

a. comment on the murder

b. create the mood of the action

3. Appropriate. The words are dealing with Christianity and the Church of England.

4. The rhythm of the verse gave a quality to the dialogue.

5. (Discuss with a colleague.)

6. No. Eliot clearly sympathizes with Beckett.


Unit Three
Poetry

UNIT CONTENT

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Introduction

Preview

Dear Learner

Now, this is Unit Three of your course "Introduction to Literature" .In this last unit you will study **poetry**.First you will be introduced to the elements of poetry, then you will be familiarized with different types of poems, and finally a sample of poems will be analysed and discussed.Like in Unit's One and Two, again you will be asked to do a number of exercises and SAQs.

Objectives



By the end of this unit, you will be able to :

a. **Define** the **basic terms** that are used to analyse and discuss poetry.
b. Name **different types** of poems.
c. **Show an appreciation** of some poems.
d. **Read critically** and **imaginatively**.

1. Elements of poetry

Poetry is a form or genre of literature. It is an art.The term "**verse** " is also used to refer to " poetry" in general.Poetry like, drama and fiction has its own elements, some of which are similar to those of the other genres, and some are different.The main ingredients of poetry are explained below.

1.1 Structure and form

Structure as an element of poetry refers to the overall principle of organization of a poem. **Form** is the way the poem is visually presented. Lines of poetry are grouped into **stanzas** or free **verse**.

1.1.1 Stanza

A stanza is a group or unit of lines of verse within a poem.It may have two or many lines of verse

- Two lines (couplet)
- Three lines (tercet)
- Four lines (quatrain)
- Five lines (quintet)
- Six lines (sestet)
- Seven lines (septet)
- Eight lines (octave)

1.1.2 Free Verse

Free verse is verse released from the convention of regular pattern of stresses and line lengths. It is written in broken- up lines like poetry, not continuously like prose.It is usually very rhythmical .

Free verse was used by poets such as Ezra Pound, W.C.Williams and T.S.Eliot

The following example is taken from Eliot's "The Waste Land"

April is the cruelest month, breeding

Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.

SAQs (1)



1. What is the difference between :
   b. poetry and verse ?
   c. structure and form?
   d. couplet and octave ?
   e. sestet and septet?
2. Briefly define each of the following terms.
   a. poetry.
   b. stanza.
   c. free verse.

1.2 Figurative Language

Figurative language is also sometimes called **figures of speech**.This includes : **simile**, **metaphor** and **personification**.

- Simile is a comparison of two things using an explicit word such as "like" "as, " resembles",or " than". Look at this example:

…….. Here and there
his brown skin hung in strips
like ancient wallpaper,
and its pattern of darker brown
was like wallpaper :
shapes like full – blown roses
stained and lost through age.
{ from " the fish" by Bishop, E.(1911 – 1979)}

- Metaphor is a direct comparison of two things without the use of words such as " like", "as". The aim, here, is to give clearer meaning to one of the compared objects.**Metaphor**, then, is an implied comparison .An example of metaphor is found in (Hardy's " Darkling Thrush " 1901)

"And Winter's dregs made desolate
The weakening eye of day ".

Hardy wants the reader to understand that "the weakening eye of day " is the sun made clearly dull by the effect of winter light and the cold weather.

- **Personification**

Personification is giving human qualities to an object, thing or an animal. It could be seen as a special kind of metaphor in which a non-human object or quality is referred to as if it were human.An example of personification is this :

"Let not Ambition mock, their useful toil,
Their homely joys, and destiny obscure : "
(From Thomas Gray's " Elegy " {1716 – 1771})

1.3 Sound

Sound as an element of poetry, is used here to cover a wide range of minor elements. Our discussion, however, will be limited to the following ingredients:

❖ **Rhyme**

Rhyme consists of matching sounds at the ends of lines of verse. This creates a very clearly audible sense of pattern.An example is shown below:

"He who binds to himself a joy
Does the winged life destroy
But he who kisses the joy as it flies
Lives in eternity's sun rise.
(William Blake)

When you are studying a poem, it is important to find out what effect the rhyme has.Rhyme can give a musical sound quality to a poem,it can help readers remember verses and themes and it can help readers guess what will come next.

Rhyme scheme is used to refer to the sequence in which the rhyme occurs.The first end sound is given the letter "a", the second "b" and so on. Study this example carefully. (From William Wordsworth 1807).

My heart leaps up when I behold a
A rainbow in the sky b
So was it when my life began; c
So is it now I am a man; c
So be it when I shall grow old ; a
Or let me die! b
The Child is father of Man ; c
And I could wish my days to be d
Bound each to each by natural piety d

So the rhyme scheme of the above lyric is a b c c a b c d d .

❖ **Rhythm**

The term **rhythm** means the pattern of **stress** and **unstressed sounds** in a line of poetry.

For example the rhythm of these lines is easily perceived.

I have / a boy / of five / years old
His face / is fresh / and fair / to see

Strongly stressed syllables are marked / weaker stressed syllables are marked with /

❖ **Repetition**

This element of sound includes the following :

1- **Alliteration** : This is the repetition of consonant sounds in initial position in words near each other .Look at this stanza from "The Rime of the Ancient Mariner "

Swifly, flew the ship,

Yet she sailed softly too :
Sweetly, sweetly blew the breeze –
On me a lone it blew.

2- Assonance: This is the repetition of vowel sounds. Examine the following

Example from Thomas Hardy's " The Darkling Thrush"

"…….. His crypt the cloudy canopy …. "

3- Refrain : This is the repetition of words or whole lines in the course of a poem .An example is provided in these lines from Thomas Wyatt's.

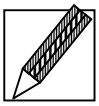
Forget not yet the tried intent
Of such a truth as I have meant,
My great travail so gladly spent
Forget not yet …

SAQs (2)



1- How does a **simile** differ from a **metaphor** ?
2- Define " personification".
3- What is the difference between **rhyme** and **rhythm**?
4- How does "rhyme" help readers appreciate a poem?
5- Give an example of "alliteration" and another of "assonance ".

Exercise (1)



1- Briefly define these terms :
elegy, syllable, stress.

2. Types of Poetry

Types of poetry are also called " poetic forms " and they are so many. You do not need to know all of them right now. So we will introduce you to a few types.



2.1 Dramatic Poetry

Dramatic Poetry is a name given to a specific kind of poems in which a single character, addressing a silent listener, explains his actions at an important moment or crisis in his life. As he speaks he unconsciously reveals his state of mind, his history and his relations to other people.His words also evoke the setting of the action.

The most famous dramatic monologues in English literature are those written by Robert Browning " My Last Duchess ", and Tennyson "Tithonus".

2.2 Narrative Poetry

This is also called **narrative verse**. It is poetry which tells a story.It is divided into two sub-genres: **epic** and **ballad**.

An **epic** is a long narrative poem which describes the deeds of heroes in battle.Other epics are poems of history or people's origins. Examples of this type are The **Iliad** and **the Odyssey** by Homer.

The **ballad** is a song that tells a story. The story often has a tragic theme.



2.3 The Sonnet

The **sonnet** is a fourteen line poem which has a fixed pattern of metre and rhythm. The English sonnet is usually organized into three quatrains

(four lines) with a concluding couplet (two lines).The rhyming scheme is based on the pattern a b a b c d c d e f e f g g . An example of a sonnet is provided below.

By William Shakespeare

So oft have I invoked thee for my Muse	a
And found such faire assistance in my verse,	b
As every Alien pen hath got my use,	a
And under thee their poesy disperses.	b
Thine eyes, that taught the dumb on high to sing	c
And heavy ignorance aloft to flie,	d
Have added feathers to the learned's wing,	c
And given grace a double majestie.	d
Yet be most proud of that which I compile.	e
Whose influence is thine and born of thee,	f
In others works thou dost but mend the style	e
And arts with thy sweet graces graced be.	f
But thou art all my art, and dost advance	g
As high as learning my rude ignorance	g

2.4 Lyric Poetry

A lyric is a poem, usually short, expressing in a personal manner the feelings and thoughts of an individual speaker.
Lyric poetry in its broadest sense encompasses a large number of other more specialized kinds of poetry, including the elegy, ode and hymn Examples of lyrics are Marvell's. "To His Coy Mistress ", and Tennysons "Ulysses".

SAQs (3)



1. Name four **types** of poetry ?
2. Give an example of each poetic **form**.
3. What are the sub-divisions of **narrative poetry** ?
4. Briefly describe the English **sonnet**.

Exercise (2)

1. How does an "ode" differ from a " hymn" ?

3. A Study of Specific Poems



3.1 Read the following poem by William Shakespeare.

My mistress eyes are nothing like the sun
Coral is far more red than her lips red ;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head;
I have seen roses damasked, red and white
But no roses see I in her cheeks.
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound
I grant I never saw a goddess go.
My mistress, when she walks, treads on the ground
And yet, by heaven, I think my love is as rare
As any she belied with false compare

Notes

Type of Poem

Sonnet

Structure

Three quatrains and a couplet
(4 lines + 4 lines + 4 lines + 2 lines)

Theme

The poet tells us " What his mistress is not "
In the couplet i.e the last two lines, the poet reveals acceptance and appreciation of what his mistress is. She is very rare and she is very beautiful.

Rhyming scheme

a b a b c d c d e f e f g g

3.2 Look closely at these two poems by William Blake and William Wordsworth. Both poems deal with the development of London at the end of the eighteenth century.

First read Blake's poem, which was published in 1794 and clearly expresses the poet's strong negative feelings about London.

London

I wander thro' each chartered street,
Near where the chartered Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every man,
In every infant's cry of fear,
In every voice, in every ban
The mind-forged manacles I hear.

How the chimney-sweeper's cry
Every blackening church appals;
And the hapless soldier's sigh
Runs in blood down palace walls.

But most thro' midnight streets I hear
How the youthful harlot's curse
Blasts the new-born infant's tear,
And blights with plagues the marriage hearse.

Explanation of key words:

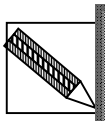
chartered:	a bill of rights, a royal document giving legal status to a city
ban:	curse or swear word
manacles:	handcuffs
hapless:	unfortunate
harlot:	prostitute

Now read Wordworth's poem which was written on 31st, July, 1802, and is obviously a poem in praise of a great city. Remember that London was then smaller than now. The poem reveals that even from Westminster Bridge the countryside was not far away.

Composed upon Westminster Bridge

Earth has not anything to show more fair:
Dull would he be of soul who could pass by
A sight so touching in its majesty:
This city now doth, like a garment, wear
The beauty of the morning; silent, bare,
Ships, towers, domes, theatres, and temples lie
Open unto the fields, and to the sky;
All bright and glittering in the smokeless air.
Never did sun more beautifully steep
In his first splendour, valley, rock, or hill;
Ne'er saw I, never felt, a calm so deep!
The river glideth at his own sweet will:
Dear God! The very houses seen asleep;
And all that mighty heart is lying still!

Exercise (3)



Compare Blake's view of London with Wordsworth's view of London as expressed in their poems. Consider:

(a) how each poet responds to the city,

(b) the images each poet chooses to reflect his view of London.

SAQs (4)



Give the meaning of each of the following words as used in the poems:

(a) woe
(b) hearse
(c) majesty
(d) splendour
(e) temples

3.3 Now read the following poem; then do exercise (4) and SAQs (5).

Heaven - haven
A nun takes the fail
I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail
And a few lilies blow.

And I have asked to be
Where no storms come,
Where the green swell is in the haven dumb,
And out of the swing of the sea.

G. M. Hopkins

SAQs (5)



Now list the words in the poem which are:

(a) new to you,

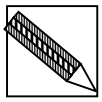
(b) not new but you do not understand in this context.

Use a good dictionary of current English to discover the meaning

of the new words in (a) above, and to find out the new meanings

for the words in (b).

Exercise (4)



Write brief notes on each of the following aspects of the poem:

(a) sound effects

(b) rhythm and rhyme

(c) line and verse

4.4 Study this poem carefully; then do the exercises that follow.

To an Athlete Dying Young
A. E. Housman (1859 - 1936)

The time you won your town the race
We chaired you through the market-place;
Man and boy stood cheering by,
And home we brought you shoulder-high.

Today, the road all runners come,
Shoulder-high we bring you home,
And set you at your threshold down,
Townsman of a stiller town.

Smart lad, to slip betimes away
From fields where glory does not stay
And early though the laurel grows
It withers quicker than the rose.

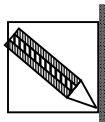
Eyes the shady night has shut
Cannot see the record cut,
And silence sounds no worse than cheers
After earth has stopped the ears;

Now you will not swell the rout
Of lads that wore their honors out,
Runners whom renown outran
And the name died before the man.

So set, before its echoes fade,
The fleet foot on the sill of shade,
And hold to the low lintel up
The still-defended challenge-up.

And round that early-laureled head
Will flock to gaze the strengthless dead,
And find unwithered on its curls
The garland briefer than a girl's.

Exercise (5)



1. What is the theme of the poem ?
2. What is the literary device the poet used to express the main idea ?
3. Why do you think the poet used this device in particular ?
4. Complete the following :
   The last stanza exhibits a fine effect which the poet has prepared for . The stanza catches up the contrast between the _____ and the (2)_____ already made in the third stanza . The connection is hinted at in the phrase (3)_____ .

Activity



Read the following poem carefully to yourself and write down your initial ideas on how the poet uses rhyme and with what effect.

4.5 The Tiger

Tiger! Tiger! burning bright
In the forest of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, and what are,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dead hand? and what dread feet?

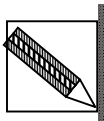
What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And watered heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tiger! Tiger! burning bright
In the forest of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

William Blake

Exercise (6)



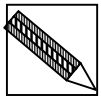
Work out the rhyme scheme of William Blake's poem 'The Tiger' using letters of the alphabet.

4.6 An Irish Airman Foresees his Death

I know that I shall meet my fate
Somewhere among the clouds above;
Those that I fight I do not hate,
Those that I guard I do not love;
My country is Kiltartan Cross,
My Countrymen Kiltartan's poor,
No likely end could bring them loss
Or leave them happier than before.
Nor law, nor duty bade me fight,
Nor public men, nor cheering crowds,
A lonely impulse of delight
Drove to this tumult in the clouds;
I balanced all, brought all to mind,
The years to come seemed waste of breath.
A waste of breath the years behind
In balance with this life, this death.

W. B. Yeats

Exercise (7)



1. What does the poet mean by: 'My country is Kiltartan Cross?
2. Is the Irish Airman willing to go to war? Why?
3. Work out the rhyme scheme of this poem.

Poems for Discussion

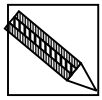
Here we have some poems for study and discussion

4.7 Shall I Compare Thee …?

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 dimm'd;
And every fair from fair sometime declines,
By chance, or Nature's changing course, untrimm'd;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou owest;
Nor shall Death brag thou wander'st 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.

William Shakespeare

Exercise (8)



1. What do you think of the diction of this poem?
2. What kind of poem is it?
3. Is it a sonnet? How do you know?
4. Which season of the year does the poet like most?
5. What does Shakespeare mean by: 'the eye of heaven'?
6. From this poem, give examples of:
   (a) personification
   (b) alliteration
7. Notice the use of: thee, thou, art, hath, growest. Do British people use such words in their daily speech?

4.8 The Eagle

He clasps the crag with crooked hands;

Close to the sun in azure lands,

Ringed with the azure world, he stands.

The wrinkled sea beneath him crawls,

He watches from the mountain walls,

And like a thunderbolt he falls.

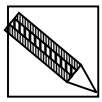
Alfred, Lord Tennyson

Activity



Read the poem 'The Eagle' again carefully. I am sure that you will enjoy reading it. Noticed that Tennyson uses different types of figures of speech (figurative language)?

Exercise (9)



1. What figure of speech is used in the first verse?
2. What figure of speech is used in: The wrinkled sea...?
3. What figure of speech can be found in the last line?

Activity



Paraphrase and comment on the poem 'The Eagle'.

4.9
THE PASSIONATE SHEPHERD TO HIS LOVE

By: Christopher Marlowe
(1564 - 1593)

Come live with me, and be my love,
And we will all the pleasure prove
That hills and valleys, dale and field,
And all the craggy mountains yield.

There we will sit upon the rocks,
Seeing the shepherds feed their flocks
By shallow rivers, to whose falls

Melodious birds sing madrigals.

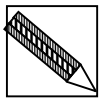
And I will make thee beds of roses
With a thousand fragrant posies,
A cap of flowers and a kirtle
Embroider'd all with leaves of myrtle.

A gown made of the finest wool
Which from our pretty lambs we pull,
Fair lined slippers for the cold,
With buckles of the purest gold.

A belt of straw and ivy buds,
With coral clasps and amber studs,
And if these pleasures may thee move
Come live with me, and be my love.

The shepherd swains shall dance and sing
For thy delight each May-morning:
If these delights thy mind may move,
Then live with me, and be my love.

Exercise (10)



1. What is the genre of this poem?
2. The language of this poem is simple. Why?
3. Is the shepherd trustworthy in this poem?
4. There are images from rural life in this poem.
   Mention them.
5. What is the setting of this poem?

SAQs (7)



1. What is an epic? Give examples.
2. What is a ballad? Give examples.

Dear Student,

When you read a poem, read it several times and look at it closely. Ask yourself questions about the poem. Think about your feeling and attitude towards the poem: your likes and dislikes about the poem and why .This will help you understand and appreciate poetry .

Overview

Dear Learner,

You have now completed unit three.

In this unit you have been introduced to the poetry genre. You have studied types of poetry, elements of poetry and basic poetic terms.

Answers Key

Exercise (1)

Elegy

An elegy is a poem written as a lament for the death of someone, or written to record a passing event

Syllable

A syllable is a unit of sound which contains a vowel sound with one or more consonant sounds.

Stress

An extra force used when pronouncing a particular syllable.

Exercise (2)

Ode

An ode is a type of lyric poem.
It is characterized by its length, form, style and seriousness of purpose.

Hymn

A hymn is a religious song.

Exercise (3)

One way to write about two poems is to deal with one poem first then the other. Before that, however, you will need to have planned your thoughts about similarities and differences in advance. This is because you will need to refer backward and forwards between the two poems. Try to organize your answer as follows:

Introduction

Introduce the main points of comparison. Refer to the subject matter of each poem and state the main similarities and differences. Discuss your own personal response to the poems if you like.

First part

Write about the first poem. As you write, follow the order of the poem from the first line to the last line. As you go, discuss the subject

of the poem and the poet's attitude to the subject, referring to details of language and imagery. Then discuss the format or layout of the poem.

Second part

Write about the second poem in the same way you did with the first poem.

Final part

Now write about the similarities and differences. State which poem is more effective and why.

Exercise (4)

(a) Sound effects:

Soft consonants are used to give a feeling of calm and shelter.

Verse One uses f, l, and s;

Verse Two uses s, y, n, and m.

The two titles support this: only the word (takes) contains any hard sounds.

B) Rhythm and rhyme

The rhythm suggests the gently rocking motion of water in a quiet harbour, like a mother rocking her child to sleep.

The rhyme pattern gives an enclosed feeling, since line four rhymes with line one in each verse.

(C) Line and verse

The lines are simple but varied, restful without being monotonous. The verses are short, and each suggests something rounded and complete:

the nun's inner resolve to devote her life permanently to God.

Exercise (5)

1. The real theme of the poem is that : the early death of the young athlete is a matter of congratulation rather than of sorrow .
2. The literary device used is paradox .

A paradox is an apparently self-contradicting statement , or one that seems in conflict with all logic and opinion ; yet lying behind the superficial absurdity is a meaning or truth .

3. The use of paradox in this poem is important because a paradox tends to provoke a certain mental alertness , a certain awareness which in this case prevents the tone of the poem from becoming too soft .

(a) laurel

(b) rose

(c) "early –laureled head "

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