



3
السنة



Literary Texts

1ST Semester – 11th Lecture

د. هلا دقوري

1 1

2020-2019

Political Terms Reading & comprehension
Consecutive Translation phonetics
Culture Scientific Texts & Idioms Essay
Contrastive Analysis Dictionaries عربي
GRAMMAR Semantics & Syntax Translation
Speaking & Listening
Literary Texts Interpretation
Science of Translation DISCOURSE ANALYSIS

نصوص أدبية س3 ف1 م11

INDEX OF LITERARY TERMS.

Hello everyone...

Last time we were reading definitions on the final part, and we're just making a real application of the definitions (figures of speech) on the verse itself.

We started with Alliteration; can you just remind me what the Alliteration is?

Student: Repeating the initial letters.

Professor: So, the initial letters of two words, in one line or maximum two lines in the poetry. Can you give me examples?

Student: hope, happiness. Few, father.

Professor: So this is kind of Alliteration. There is something else that we had in which the sounds repeat. This is called Assonance, can you give two words from memory about Assonance?

Student: love, must.

Professor: We have this short /ə/. There is another kind that we had last time, in which we have the same initials and the same ending letters.

Student: Consonance.

Professor: Can you give examples?

Student: hopes, happiness.

Professor: or hall, hell. Ok, so last time, we stopped at the Foot.

- **Foot** is the basic unit of measurement in a line of poetry¹. In scansion², a foot represents one instance of a metrical pattern³. A foot in English prosody is made up of at least two and at most three syllables⁴. Feet are distinguished by the repetitions of pattern of stressed and unstressed syllables⁵.

wh̄ose woods | th̄ese are | t̄h̄ink | t̄know.

The meter in a poem is classified according both to its pattern and the number of feet to the line⁶.

Below is a list of classifications:

Monometer = one foot⁷

Dimeter = two feet

Trimeter = three feet

Tetrameter = four feet

Pentameter = five feet

Since the line above is written in iambic meter, four feet to the line, the line would be referred to as iambic tetrameter⁸.

1. Don't forget that we applied this to the Arabic poetry, and we said the word FOOT stands for التفعيلة.
2. In scansion: يقصد بها التقطيع.
3. In English, definitely we have (stressed, unstressed).
4. When we want to make this kind of scan, we have just to notice the syllables, we said every word consists of syllables. Sometimes orally, and sometimes depending on your ears, because English is a language that has music. So you can just learn English sometimes, and decide whether this is grammatically correct or incorrect by listening to the music of the word, or the sentences that you are just listening to.

For example when we say beautiful: beau / ti / ful. Just notice that there are three syllables.

Exposure: ex / po / sure, There are three syllables. Again, when you want just to make this scan, and decide what kind of meter is in the verse, you have to divide into syllables.

5. |whose woods|: the stressed syllable is the second one. "Whose" is one syllable. "Woods" is one syllable, so we have two syllables here; the foot is over. It's low and can hardly be heard.
6. The number of feet is determined by the number of the syllables, and the maximum number of syllables is three, while the minimum number is two. So a unit is divided into/ consist of two syllables at least.
7. This foot has two syllables; stressed, unstressed, or vice versa unstressed, Stressed.
8. Since we have four feet, and each foot is made up of two syllables; unstressed, stressed, then this call the **Iambic meter**. Bare this in mind.

• **Free Verse** Unrhymed poetry¹ with lines of varying lengths², and containing no specific metrical pattern. The poetry of many modern authors in English provides us with numerous examples of free verse. Consider the following lines from Walt Whitman's "Song of Myself".

I celebrate myself and sing myself,

And what I assume you shall³ assume,

For every atom belonging to me as good belongs to you.

I loaf and invite my soul,

I lean and loaf at my ease observing a spear of summer grass.⁴

1. Can you give an example from the last poem, of the rhyming words in lines?

Student: past, last. (First stanza). Most, lost. (Second stanza). All, recall / afar, are. (Third stanza).

Professor: So, each other line is rhyming. Here we have the whole rhyme is (a, b) (a, b), (c, d) (c, d), (e, f) (e, f).

2. This means the number of feet is not consistent between lines.

3. “Shall” when I say: you will die. What does this mean? –At the end you are going to die. But when I say: you shall die. It means “at my own hands or I will send someone”. “And what I assume you shall assume” there is confirmation, an intention behind the use of shall here. Semantically speaking.

4. Just notice that there is no consistency between each other line even, so it’s completely free verse. Can we just now try to scan this verse according to syllables?

| I cele | | brate my | | self and | | sing my | | self |

There is no consistency on feet.

| and what | | I ass | | ume you | | shall ass | | ume |

| for eve | | ry a | | tom be | | longing | | to me | | as good | | belo ngs | | to you |

| I loaf | | and in | | vite my | | soul |

| I lean | | and loaf | | at my | | ease ob | | serving | | a spear | | of sum | | mer grass |.

There is no consistency at all; the number of feet is not equal, there is no rhyming words almost. Just notice that we have a number of meters either they follow, because they are traditional, they follow a specific number of feet, and each foot has a specific number of syllables, either they are stressed/unstressed **or** unstressed/stressed and this just makes what this meter is. So, we have the iambic meter because it is unstressed/stressed, four feet in each line, while the another one is free verse, because we can’t have a specific number; the same repeated number of feet form line to line.

Student: What is the difference between iambic meter and tetrameter, I think they are consist of four feet.

Professor: Whenever you have four feet, and the syllables are [unstressed, stressed] it means this is iambic meter. “iambic” is the name of the meter, tetrameter it refers to the number of feet.

- **Genre** A literary type or form. Poetry is a genre of literature. Within poetry, sub-genres include lyrical poetry and epic poetry.

Professor: what do we mean by a GENRE? –It means every kind and type of literary work. When I say DRAMA, the THEATER, PLAYS, this is one genre.

When I say NOVEL, this is another genre. When I say POETRY, this is a third genre.

And when I say SCENARIO WRITING, this is another genre, but if you want to go into detail, into each genre, you will find sub-divisions, sub-genres.

The poetry itself is a sub-genre of literature in general, but if you go, there is SATIRICAL POETRY, ELEGY, there is EPIC POETRY. So, every type speaks about something in particular. For example, when I said like جرير و الفرزدق , they were used just to criticize each other, we said this is SATIRICAL POETRY, because they like to lash each other with very tough words, the use of such words (tough words) to criticize others in your poetry is call satirical poetry. Sometimes you have CYNICAL POETRY, you just like to mock other people in your poetry, this is another sub-genre. Sometimes you want to express emotions and love to others; this is a third sub-genre. Sometimes you want to express your sadness for the loss of someone, we say this is ELEGY; this is another sub-genre.

So, we have a lot of GENRES or SUB-GENRES within each type. There is sometimes something which is final but we always have more than one, sometimes we cannot just be limited to one kind, and even the elegy if you want to speak about a died person we have sub-sub- genres, either you complement them or you criticize them. So, every time we have something there is sub of this thing. We have branches, always types are branching.

- **Hyperbole** A figure of speech in which an overstatement¹ or *Exaggeration* occurs as in the following lines from Act 2, scene 2, of Shakespeare's "Macbeth". In this scene, Macbeth has murdered King Duncan. Horrified at the blood on his hands, he asks:
Will all great Neptune's ocean wash this blood²

Clean from my hand? No. This my hand will rather

The multitudinous seas incarnadine,

Making the green one red³.

Literally, it does not require an ocean to wash blood from one's hand. Nor can the blood on one's hand turn the green ocean red⁴. The hyperbole works to illustrate the guilt Macbeth feels at the brutal murder of his King and Kinsman⁵.

1. Notice here the word 'over' it means it's not normal, above the normal line.
2. This really exaggeration; the whole water of the ocean cannot even wash the blood of the king on his hands?? So, this is called hyperbole.
3. Making the green hand that was just offered to do good to people is now turned into red, just notice that this is really exaggeration; he has disposed himself of every good act that he has done in the past, but now he is a murderer, he turned to be murder. So this is really exaggeration.
4. Even your hand that was doing good, if you wash it in an ocean it will turn red.
5. Kinsman: relative.

• **Iamb** A metrical pattern of one unstressed syllable followed by one stressed syllable¹.

The following is an example:

wh̄ose woods | th̄ese are | Ī think | Ī know.

1. But if there is unstressed stressed stressed, this is another meter, not IAMBIC METRE.

• **Imagery**: word sequences or associations in a literary work which appeal to one or more of the senses creating a mental image in the mind of the reader¹. In T.S. Coleridge's "The Rime of the Ancient Mariner",

Day after day, day after day²,
We stuck, nor breath nor motion;
As idle as painted ship³
Upon a painted ocean⁴.

The poet uses images from the art of painting to impart upon the reader a sense of stillness⁵ and immobility⁶.

Imagery, this word is required because it is not restricted to novel, it can just also occur in poetry.

1. Because they say “mental” that means it is already in the mind, which means there is redundancy.
2. Notice here the pronunciation of the word “day” (the long sound of ay) it expresses sadness or boredom. What we call this (ay), in figures of speech?

Student: it is ASSONANCE.

Professor: exactly, the repetition of the same vowel.

3. Here we have imagery: “as idle” it means (not move), “as a painted ship”: ‘we are staying in the same place, as if you were looking at us in a painting on the wall’. ‘Things in a painting do not change their place, and we are the same’, so just notice this kind of imagery.
4. Is it a real ocean? Or only an ocean in a painting? So this is again kind of imagination.
5. Stillness: non-motion.
6. Immobility: I say it is mobile, because It can moved it from place to another place. I cannot stay in my place so I’m mobile it means I’m always moving from one place to another place. So “immobility” means staying in the same place.

• **Irony** takes many forms. In **irony of situation**, the result of an action is the reverse of what the actor expected. In **Dramatic irony**, the audience knows something that the characters in the drama do not¹. In **verbal irony**, the contrast is between the literal meaning of what is said and what is meant². A character may refer to a plan as brilliant, while actually meaning that he/she thinks the plan is foolish³. **Sarcasm** is a form of verbal irony⁴.

1. It is a real IRONY; the reader or the audience knows more than the actor, how ironic is the situation!!
2. “the contrast” is the essential word, contrast between two situations/ things; reader, character / audience, actors. Something written and something spoken, and here they say, “the contrast is between the literal meaning of what is said and what is meant” when I’m angry, I say: come here. I do not mean come here (in front of me) I mean go out. This is the VERBAL IRONY. When I say: I love you. This means I really love you. When I say: in the exam I will love you a lot. (I mean that the exam will not be easy at all) so this is what is meant by VERBAL IRONY.

May be the proctors in the exam will know more than you, this is called DRAMATIC IRONY; I'm the person involved do not know as much as all others around me. آخر من يعلم, Though you are the one who should be focused on.

3. How brilliant this student is!

4. It means: الاستهزاء، التهكم.

• **Lyrical poem:** a short poem wherein the poet expresses an emotion or a feeling¹, or comments an observation from life.

1. What is the difference between: **emotion** and **feeling**? The emotion is “the umbrella”; when you are outrageous this is a kind of emotion. When you are depressed or when you suffer from depression, outrage, anger, love, passion, hatred all these are emotions, but the feeling is at a very limited range, so under the umbrella of emotion we have a lot of feelings.

• **Metaphor:** a figure of speech wherein a comparison is made between two entities in order to create a sense of memorable novelty¹. A simple metaphor that has become a cliché in the language is "she is a rose", meaning she is beautiful or gentle. In “his face was an iceberg”², the poet may want to convey the strictness, lack of emotions, stiffness, or heartlessness³ of the character described.

1. When I say, for example, “she tosses her head like a flower in the breeze” she moves her head from right to left like a flower in the very soft wind, so this is a METAPHOR because I'm just making a comparison and drawing two pictures; one for a lady but I'm just making her beauty and movement exactly like the movement of a flower in the breeze. So this is called the METAPHOR, two things that do not resemble each other, but now they do.

2. This is also a METAPHOR, and it's known by people, in Arabic there is something else like "وجهه من عظم" تعني أنه لا يستح.

3. All these are included in the word “iceberg”.

There is another thing called PERSONIFICATION التشخيص. In METAPHOR, I said, “she is like a rose”, while in PERSONIFICATION I say “the sun is a walking lady” or “a smiling sun”. I'm just borrowing the smile of people and projecting this on something inanimate, in this case I'm personifying the sun.

These are all the part of figures of speech.

• **Meter** A regular pattern of unstressed and stressed syllables in poetry. English meter therefore differs greatly from Arabic meter. The interplay of stressed and unstressed syllables will make it very difficult for non-native speakers to scan English poetry¹ properly, since rules that explain stress patterns in English are incomprehensive², and difficult to remember. Below is an illustration of some commonly used metrical patterns:

Iamb: whōse woods | thēse are | I think | I know.

Trochee: Irish | poēts | learn yōur | trade.

Anapest: ās I came | tō the edge | of the woods.

Dactyl: half ā leāgue, | half ā leāgue, | half ā leāgue, | onwārd.³

Spondee: now, | by | heaven, | my blood begins my safer guides to rule,...⁴

1. When you are able to divide words into syllables (by sound), then you are able to divide poetry. Like when you say beautiful beau-ti-ful, already you know when you should pause the syllable (when you are dividing words into syllables), this means you can just scan poetry very easily.
2. ليست شاملة.
3. These are four feet and each foot consist of three syllables.
4. Each foot has one syllable, which is stressed.

• **Metonymy** is the substitution¹ of one term for another with which it is closely related. Because of their cogency, metonymies are rampant in everyday speech². For example when we say the poem suggests something, we mean the poet. When we speak of a campus, we mean the university.

1. “Substitution” to take something and insert something instead.
2. They recurred in our life. For example, when we say the poem suggests something, we mean the poet. When we mean the poem says something, we mean the poem says something. So this is a kind of METONYMY, whether you say the word “poem” or you say the word “poet” you mean the same, so two words are replacing each other and the meaning has not change.

- **Narrative Poem:** a poem which tells a story¹. Epics² are often book-size narrative poems dealing with the supernatural.

Professor: how many kinds of poetry we have till now?

Student: lyrical poem, free verse.

Professor: free verse it is by depending on the number of lines and rhymes. While in lyrical poem, by depending on the way of presenting the poem; in lyrical poem there is a specific topic while in narrative poem there is another one, also the way of presenting differs between the two kinds.

Read again the lyrical poem, and notice what they said: “this is a short poem where the poet expresses emotions”.

While in the narrative poem, the poet is narrating which means there might be events, not emotions.

1. When there is a narrator, it means you are just borrowing the words of something, the events happened to someone, and telling them to someone else, but in a poetic form.
2. Epics: الملاحم.

- **Ode:** A long lyric poem serious in subject and treatment¹. The diction² and language are often elevated³. John Keats is most famous for his odes which are elaborate⁴ reflections on life, death and immortality.

1. It means there is an introduction, treatment, reasons, and then there is a conclusion. Do you remember the Shakespearean sonnets, there are reason, there is problem that's raised and the final couplet (the final two lines) there is a solution or a suggestion or an allusion, you allude to a solution or something, so there is a treatment throughout the poem, and maybe at the end there is a solution or maybe not, this depends on the type of the poetry.
2. “The diction” means the words/ the style used. The choice of words and it differs from one author to another. It is not only related to poetry, but also to every kind of writing; criticism, drama (theater play), ... it applies to everything.
3. So they are high level, we do not use this popular language or slang language, it means it might be a high register.
4. It means they are just written in length.

Professor: did you notice that THE GENRE is poetry, SUB-GENRE is lyric poetry/lyrical poems, SUB-SUB-GENRE is the ode. As they said “a long lyrical poem”, it means we are always branching and have these subsidiaries. (1 poetry » 2 the lyrical poem » 3 ode), we are going from the over-whelming to the narrower.

• **Onomatopoeia** A literary device wherein the sound of a word echoes its meaning. The words "ding dong", "squeaky", and "roar" are examples¹. The following alliteration in John Keats's *To Autumn* is an example:

The hair soft-lifted by the winnowing wind

The alliterative repetition of the sound /w/ is presumably onomatopoeic², since it echoes the sound of the wind.

1. When I say: oh, this is a **coco**. You understand that there is a bird. Or when saying: there is a **squeak**. I mean there should be a mouse, because squeak is the sound of a mouse. Another example: the word **ding-dong** means there is a bell. **Roar** means this is lion. So, all those the same sound, that's why this is called ONOMATOPEIA.
2. It means, it gives me the sense that I'm hearing a wind.

• **Oxymoron** A combination of two terms that in regular language use are contraries or incompatible¹. Milton's famous description of hell as containing "darkness invisible" is a good example². A common oxymoron in daily use is the description of the polar regions as "frozen deserts". (NAEL, 2845).

1. It means they do not belong to each other; each one lays on the opposite side.
2. "Darkness invisible" here we have two words have the same meaning, but they do not come together; whenever there is darkness it means there is invisibility. So they are contrary to each other and can not be use together, but here in this case, they are.
3. "Frozen deserts" a desert: very hot, frozen: is very cold. Which means this is OXYMORON.

• **Personification** is the attribution of human qualities to an inanimate object or a non-human entity¹.

It is like METAPHOR, but in the opposite way.

1. For example, “a smiling sun”, “a dancing wind”.

• **Protagonist:** The hero or central character of a literary work. In accomplishing his or her objective, the protagonist is hindered by some opposing force which can be human,

animal, or natural¹ The tension with this opposing force, the antagonist pushes action forth², and creates the needed complication to make a work of literature interesting.

1. When I say: this is the hero. The hero maybe is not a person.
2. Here we have the protagonist, which is the main character or the main action in a poem or drama or play, but there is something goes counter to it, but plays a very vital role and pushes the events forward, this is called the antagonist but the main is called the protagonist.

• **Pun:** A play on words wherein a word is used to convey two meanings at the same time.

التورية أو التلاعب اللفظي.

• **Quatrain:** A four-line stanza which may be rhymed or unrhymed¹. A **heroic quatrain** is a four line stanza rhymed (a)(b), (a)(b).

1. It depends on the poem if it is free verse or not.

• **Rhyme:** A pattern of repeated sound at the end of poetic lines¹, used in order to create a musical and memorable effect². Sonnets of all types have specific rhyme patterns, so do certain types of stanzas like the *ottava rima*, and *Spenserian stanza*³. When one of the rhyming words occurs in a place in the line other than at the end, it is called **Internal rhyme**⁴. **Eye rhymes** usually refer to words the endings of which look similar but which actually have different sounds such as "gone" and "alone"⁵.

1. The final words.
2. When I say: all my life I will stay usually on the hay. It means I'm going to be that weak person for a very long time, all my life. There is an effect here I can feel it, at the end created by the words that rhymed together.
3. They are rhymed stanzas, but we don't know the type of division.
4. Here we have sub-division (from the umbrella and narrowing down).
5. It is not real rhyme because doesn't end with the same sound at the end.

• **Satire:** A piece of literature designed to ridicule¹ the subject of the work. While satire can be funny, its aim is not to amuse, but to arouse contempt².

1. تهكم واستهزاء.
2. إزدراء . it can touch people also.

• **Simile:** A figure of speech which takes the form of a comparison between two unlike quantities for which a basis for comparison can be found, and which uses the words "like" or "as" in the comparison¹. A good example is the beginning of Lord Byron's poem, *She Walks in Beauty: She Walks in beauty like the night*.

1. For example, "She is **like** a rose". "He sleeps **like** a log", "he eats **like** pig", "he drinks like a fish". These are similes whether we use **as** or **like** (considering the difference between them).

• **Sonnet:** A lyric poem of fourteen lines with a fixed rhyme scheme¹. In English poetry there are two main types of sonnets, the Petrarchan and the Shakespearean². Differences between the two are in the structure of the lines and the inner divisions within the poem.

1. التقسيم الإيقاعي نفسه.

2. Shakespearean sonnet: two quatrains and a couplet, while the other kind of sonnet (the Italian) an octave and a sestet.

• **Stanza:** A major subdivision in a poem. A stanza of two lines is called a couplet; a stanza of three lines is called a tercet; a stanza of four lines is called a quatrain.

• **Symbol:** A device in literature where an object or a character represents an idea¹.

1. When I say: you are a bird. I mean you move so nimbly from place to a place.

Nimbly: برشاقة

• **Synecdoche:** A figure of speech that substitutes the part for the whole¹. When we speak of "forty heads of cattle", we do not mean "heads only" but the entire animal. Another example is when we ask someone to "lend a hand", meaning to help.

1. For example when I say: أنتم الرجال لا تسمعون, actually there was a man did not hear me so that I decided that all men like him. So, I'm replacing a part for a whole.

• **Theme:** The unifying component of a work of art, or its main idea. The theme provides an answer to the question *What is the work about?*¹ Identifying the theme and analyzing it stands at the core of literary criticism or simply of any casual appreciation of a work of art.

1. This is the idea running throughout the poem.

- **Tone:** By identifying the author's attitude toward his or her subject¹, we identify the tone of his work. Students often confuse *Tone* with *Mood*. The distinction may seem like splitting hairs. However students should keep in mind that mood is more symbiotically connected to the setting (time and place of the work)².

1. Like saying “a very sad tone” or “a merry tone”.
2. For example when I say there is an intimacy tone or when you say this is a disappointment tone, this means there is depression, it runs throughout the whole poem and you can feel it, but this is not like mood because sometimes we have “mood swings”; sometimes you are In a very high mood and sometimes in a very low mood, or in a moderate mood. This is not the same as tone, the tone is what characterizes the poem from the beginning till its end.

That’s all for today, next time we will have **Kubla Khan**.

😊 نكتفي بهذا القدر، نراكم في المحاضرة القادمة بإذن الله

عنوان مكتبة الكمال: ((كليّة الآداب – داخل الحرم الجامعيّ - بناء الصحافة/
جانب المدرّج السّابع

The end ♥