

'ON THE SEA', BY JOHN KEATS

*It keeps eternal whisperings around
Desolate shores, and with its mighty swell
Gluts twice ten thousand caverns, till the spell
Of Hecate leaves them their old shadowy sound.
Often 'tis in such gentle temper found,
That scarcely will the very smallest shell
Be moved for days from where it sometime fell,
When last the winds of heaven were unbound.
O ye! who have your eyeballs vexed and tired,
Feast them upon the wideness of the Sea;
O ye! whose ears are dinn'd with uproar rude,
Or fed too much with cloying melody, –
Sit ye near some old cavern's mouth, and brood
Until ye start, as if the sea-nymphs quired!*

Rhythm and Meter in Poetry

Rhythm is the pattern of stresses in a line of verse. When you speak, you stress some syllables and leave others unstressed. When you string a lot of words together, you start seeing patterns.

Traditional forms of verse use established rhythmic patterns called *meters* (meter means “measure” in Greek), and that’s what meters are — premeasured patterns of stressed and unstressed syllables.

Much of English poetry is written in lines that string together one or more *feet* (individual rhythmical units). Feet are the individual building blocks of meter. Here are the most common feet, the rhythms they represent, and an example of that rhythm.

1) **Anapest:**

*Anapest is a poetic device defined as a metrical foot in a line of a poem that contains three syllables wherein the first two syllables are short and unstressed, followed by a third syllable that is long and stressed. For example: “I must **finish my journey alone.**” Here, the anapestic foot is marked in bold.*

2) **Dactyl:**

Dactyl is a metrical foot, containing three syllables in which the first one is accented, followed by second and third unaccented syllables (accented/unaccented/unaccented) in quantitative meter, such as in the word “humanly.” In dactyl, we put stress on the first syllable, and do not stress second and third syllables, try to say it loud: “HU-man-ly.”

3) **Iamb:**

An iamb is a literary device that can be defined as a foot containing unaccented and short syllables, followed by a long and accented syllable in a single line of a poem (unstressed/stressed syllables.)

The basic function of iambic meter is to create a speech that should have a regular pattern. It functions to make a normal speech fit into heightened formality and dramatic form. Since it gives a rhythmic sense, it lends the text high drama and formality. Hence, the main purpose of iambic meter is to give highly emotional experience, and makes a piece of work beautifully poetic.

Common Types of Meter with iambs

There are a few types of meter containing iambs that are used in poetry:

- **Iambic Trimeter:** A line with three iambs (six syllables total). This was common in Greek tragedy and comedy, and was the meter in which most verses were spoken.
- **Iambic Tetrameter:** A line with four iambs (eight syllables total). Less common than the other metrical forms containing iambs.
- **Iambic Pentameter:** A line with five iambs (ten syllables or five feet). Iambic pentameter is one of the most common meters used in all of English language poetry, and became especially popular in Renaissance England. William Shakespeare famously used iambic pentameter in his plays and sonnets.
- **Iambic Hexameter,** also known as Alexandrine: A line with six iambs (twelve syllables). Poems in this meter were popular in the German Baroque period and in early modern and modern French poetry. The name “Alexandrine,” meaning a line with twelve syllables, probably came from a book of romances of which Alexander the Great was the hero and all of the lines were contained twelve syllables.
- **Iambic Heptameter:** A line with seven iambs (fourteen syllables total). Perhaps the rarest of all of these meters.

List of Some Literary Terms

≈POETRY≈

- Alliteration

Alliteration is the repetition of initial sounds in neighboring words. Alliteration draws attention to the phrase and is often used for emphasis. The initial consonant sound is usually repeated in two neighboring words although sometimes the repetition occurs also in words that are not neighbors.

Example: *sweet smell of success.*

- Anaphora

Anaphora is a stylistic device that consists of repeating a sequence of words at the beginnings of neighboring clauses to give them emphasis. This rhetorical device is contrasted with epiphora, also called epistrophe, which consists of repeating words at the end of clauses.

- Assonance

Assonance is a figure of speech that is found more often in verse than in prose. It refers to the repetition of vowel sounds to create internal rhyming within phrases or sentences.

Example: *"That solitude which suits abstruser musings."*

- Hyperbole

Hyperbole is the use of exaggeration as a rhetorical device or figure of speech. It may be used to evoke strong feelings or to create a strong impression, but is not meant to be taken literally. Hyperboles are exaggerations to create emphasis or effect.

Example: *I could sleep for a year.*

- Litotes

Litotes is a figure of speech consisting of an understatement in which an affirmative is expressed by negating its opposite. For example, instead of saying that someone is *mean*, you can say *he is not very generous*.

- Onomatopoeia

A figure of speech in which the sound of a word imitates its sense.

Example: *"hiss,"* or *"buzz"*.

- **Oxymoron**

An oxymoron is a figure of speech that combines incongruous or contradictory terms.

Example: Deafening silence.

- **Persona**

A dramatic character, distinguished from the poet, who is the speaker of a poem.

- **Personification**

Personification is a figure of speech in which human characteristics are attributed to an abstract quality, animal, or inanimate object.

- **Metaphor**

Metaphor (from the Greek language: meaning "transfer") is language that directly compares seemingly unrelated subjects. It is a figure of speech that compares two or more things not using like or as.

Example: All the world's a stage.

- **Meter**

Meter: The number of feet within a line of traditional verse.

Example: iambic pentameter.

- **Rhyme**

The repetition of identical concluding syllables in different words, most often at the ends of lines.

- **Rhythm**

The recurrence of accent or stress in lines of verse.

- **Simile**

A simile is a figure of speech comparing two unlike things, often introduced with the word "like" or "as".

Guidelines for writing a commentary

- ❖ A commentary is NOT a paraphrase or summary of the work. A commentary is a close examination of a passage in which the student makes salient comments on the craftsmanship of the writer, discusses the literary effects achieved in the passage and how they are achieved.

Outline

- I. Introduction and context.
- II. Analysis of structure, content, form and style: general considerations are followed by detailed analysis.
- III. Conclusion.

I. Introduction /Contextualization (this section should be short).

- a) State briefly where the passage comes from. (Mention the name of the author and title of the work under study. Title of novel or play should be underlined/ title of a poem should be written between quotation marks.)
- b) Provide any contextual information necessary to the understanding of the passage, i.e. indicate at what point in the text the passage occurs, what precedes and what follows it. Characters in the passage should be presented, and you should refer to the relationship between them. For poetry, you can give the general idea of the poem (except for the narrative poems).

II. Analysis of Structure, Content, Form and Style.

The sort of questions to be considered in this central, substantial section of your commentary might include the following:

- a) General considerations relating to the passage as a whole.

- What is the passage about? (A void paraphrase).

- What are the principal ideas or themes of the passage and how do they relate (briefly) to the concerns of the text as a whole?
- Does the passage consist of narrative or dialogue or both?

b) Questions relating to a detailed analysis taking the passage line by line, sentence by sentence, word by word in the case of literary texts. Use the line numbers for ease of reference. In this section you may refer to the text as a whole but always in connection with, and with the aim of casting light upon, this particular passage.

- Identify and consider keywords, themes, ideas and their development in the passage.
- How does the narration work? Is it in the first or third person? Is it descriptive, analytical or ironic, etc? What can one say about the author's position in relation to the narrative point of view?
- How is the reader being addressed and how are his/her responses being conditioned?
- How is dialogue handled?
- How does the characterization work? (Issues of gender, authorial bias, irony might all come in here).
- What imagery is used? And what is its function?
- Is the vocabulary abstract, concrete, formal, informal, etc?
- Is the passage using devices which we usually associate with other genres (poetry, fable, play, short-story, etc)?

c) Certain kinds of texts invite additional questions – poetic texts raise issues of form, imagery and rhythm more acutely and subtly than most prose texts; dramatic texts invite discussion of character, performance issues, comic or tragic qualities.

III. Conclusion/ Dramatic relevance.

This section should once more be brief, offering a summary of your findings and possibly once again opening out towards the text as a whole (or mention why the passage under study is important).

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Guided Reading

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List of Some Literary Terms

- Fiction-

Antagonist: A character or force against which another character struggles.

Character: An imaginary person that inhabits a literary work. Literary characters may be major or minor, static (unchanging/flat) or dynamic (capable of change/rounded).

Characterization: The means by which writers present and reveal character. Although techniques of characterization are complex, writers typically reveal characters through their speech, dress, manner, and actions.

Climax: The turning point of the action in the plot of a play or story. The climax represents the point of greatest tension in the work.

Complication: An intensification of the conflict in a story or play. Complication builds up, accumulates, and develops the primary or central conflict in a literary work.

Dénouement: The resolution of the plot of a literary work.

Dramatic irony: Where the audience or reader is aware of something important, of which the characters in the story are not aware.

Exposition: The first stage of a fictional or dramatic plot, in which necessary background information is provided.

Falling action: In the plot of a story or play, the action following the climax of the work that moves it towards its denouement or resolution.

Flashback: An interruption of a work's chronology to describe or present an incident that occurred prior to the main time frame of a work's action. Writers use flashbacks to complicate the sense of chronology in the plot of their works and to convey the richness of the experience of human time.

Foreshadowing: Where future events in a story, or perhaps the outcome, are suggested by the author before they happen.

Irony

A contrast between what is said and what is meant or between what happens and what is expected to happen in life and in literature.

Personification: The endowment of inanimate objects or abstract concepts with animate or living qualities.

Protagonist: The main character of a literary work.

Resolution: The sorting out or unraveling of a plot at the end of a play, novel, or story.

Rising action: A set of conflicts and crises that constitute the part of a play's or story's plot leading up to the climax.

Satire

A literary work that criticizes human misconduct and ridicules vices, stupidities, and follies.

1. Tragedy according to Aristotle, (Extract from Aristotle's The poetics).

A perfect tragedy should imitate an action which excite pity and fear, this being the distinctive function of tragic imitation. It follows plainly, in the first place, that the change of fortune presented must not be the spectacle of a virtuous man brought from prosperity to adversity, for this moves neither pity nor fear; it merely shocks us. Nor, again, that of a bad man passing from adversity to prosperity, for nothing can be more alien to the spirit of tragedy; it possesses no single tragic quality; it neither satisfies the moral sense nor calls for pity or fear. Nor, again, should the downfall of an utter villain be exhibited. A plot of this kind would doubtless satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune and fear by the misfortune of man like ourselves. Such an event, therefore, will be neither pitiful nor terrible. There remains, then, the character between these two extremes — that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice a depravity, but by some error or frailty. He must be one who is highly renowned and prosperous ...like Oedipus.

Eventually, the Aristotelian tragic hero dies a tragic death, having fallen from great heights and having made an irreversible mistake. The hero must courageously accept his death with honor. For Aristotle, the best kind of plot involves then the misfortune of someone who is neither particularly good nor particularly bad and whose downfall does not result from some unpleasantness or vice, but rather from *hamartia*—an error in judgment.

2. Tragedy according to Miller, (Extract from Miller's "The tragedy of the Common Man", 1958).

Aristotle and Arthur Miller's views or definitions of the tragedy and the tragic hero vary from each other significantly. Arthur Miller believes that tragedy can happen to a common man, it doesn't necessarily have to be a great man, or a man with some specific qualities. A common man can be the victim of a tragedy, because anyone can strive to protect his dignity, doesn't have to be a great man or a king. For Miller the question of rank "is significant only as it reflects the question of the social application of the hero's career" ... Miller thinks that "it matters not at all whether a modern play concerns itself with a grocer or a president if the intensity of the hero's commitment to his course is less than the maximum possible (...) It matters not at all whether the hero falls from a great height or a small one.."

Moreover, he also believes that "the lasting appeal of tragedy is due to our need to face the fact of death to strengthen ourselves for life (...) a man's death is and ought to be an essentially terrifying thing and ought to make nobody happy(..) It "can be, and appear to be, an assertion of bravery, and can serve to separate the death of a man from the death of animals..."

To be read:

Criticism on the short story

- [A Tragedy of Two Ambitions Analysis ,Thomas Hardy ...](#)
[www.eliteskills.com ›...](#)

• [CHAPTER III AMBITIONS OF THE MAIN CHARACTERS IN ...](#)
[digilib.uinsby.ac.id › .](#)

M Zainuddin - 2014

This is the analysis of Joshua and. Cornelius Halborough activities throughn A. Tragedy of Two Ambitions. In this chapter.

"A Tragedy of Two Ambitions"

With "A Tragedy of Two Ambitions" begins the group of stories in which Hardy's social criticism is most striking. This tale is the first of several which emphasize the decadence of the clerical class. At the same time it carries the theme of class ambition to its tragic end.

Joshua and Cornelius Halborough have an alcoholic father who has drunk up the funds which their dead mother had left them for a university education. They go into clerical training, hoping to advance, but are preyed upon by their father, whom they contrive to send to Canada. Their greatest social fulfillment comes when their sister Rosa, "whom they loved more ambitiously than themselves", attracts a wealthy, established widower. Marriage is imminent when they learn that their father has returned to England.

The two brothers meet him on the road into town where he drunkenly informs them that he intends to make an appearance at the home of Rosa's beloved squire. Old Halborough leaves

them triumphantly they soon hear some splashing sounds and realize that their father has fallen into the weir. They allow him to drown.

After the funeral of the drowned man, the brothers walk near the scene of his death, where their attention is attracted by the white fluttering of the leaves of a silver-poplar tree — grown from the old man's hedge-out walking stick which Joshua had hidden in some mud near the sedge. Unable to hear watching the sapling turn white they walk away as Cornelius murmurs:

To have endured the cross, despising the shame — there lay greatness! But now I often feel that I should like to put an end to trouble here in the self-same spot.

"Hardy never made the mistake of Edgar Allan Poe in thinking that art and morals should never Join hands."

"A Tragedy of Two Ambitions" is a didactic story. While the protagonists are individuals rather than types, they represent the universal desire of the lower class to rise. The difference between the two brothers emphasizes the extreme of the ambition which finally drives them: Cornelius is always somewhat moderate in his desires; he is not without spiritual values. Joshua is, however, the stronger personality, and it is his way that determines their action. As boys, when Joshua complained that, since they could not go to a university, their careers must be limited, Cornelius answered, "We can preach the Gospel as well without a hood on our surplices as with one," to which Joshua replied, "Preach the Gospel — true, • • • But we can't rise".

Joshua plunges ahead with a thought only for the glorious end. Nothing distracts him for a moment. Even when his sister Jokes with him, "Joshua was the reverse of playful; the world was too important a concern for him to indulge in light moods". Rosa considers her first visit to the Fellmers "as a pastime," but "to Joshua it was a serious step in life".

It is Joshua who stands still when Halborough falls into the weir. Cornelius's first impulse is to save him, but following Joshua's example, he remains frozen. Mr. Halborough is a symbol of the moral problems — questions of reality — with which Cornelius and Joshua should be able to deal. Their shortcoming is that they can offer no answer but passive murder. Hardy thus expresses their weakness: in their hopes for advancement and in their education, they have been concerned with only the material. Their souls have not risen with their pride. Cornelius alone, while he could never rise in the church hierarchy, could have been happy and satisfied with the realization of his moderate ambitions. Joshua, obsessed by his visions, is responsible, not for his father's death alone, but, in part, for the destruction of his brother.

Hardy implies a criticism, not only of people whose ambitions are founded on wrong values; he is also judging the society in which such false criteria are nurtured. The conclusion implies that to have committed patricide for any reason was wrong: the brothers would have proved their moral

measure had they borne their cross. It does not imply, however, that they could have risen socially thereby. They could not advance further under any circumstances.

Joshua has been acting on the assumption that to succeed in the church, people must believe in you, first of all, as a gentleman, secondly as a man of means, thirdly as a scholar, fourthly as a preacher, fifthly, perhaps, as a Christian — but always first as a gentleman, with all their heart and soul and strength. The truth of this opinion is never denied they just realize that the requirements are even more difficult to fulfil than they had imagined — are, indeed, impossible. The conclusion is implicit that the church, and the society, which preclude a man's admission to the high echelons because he is not a gentleman or a man of means (i.e., because he is not near the top in the first place), are themselves based upon wrong values.

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What should be read

The play:

A DOLL'S HOUSE by Henrik Ibsen 1879 translated by William ...
myetudes.org › [PDF Files](#) › [DollsHouse](#) full01

Criticism:

A Doll's House: Plot Overview - SparkNotes

www.sparknotes.com › [lit](#) › [dollhouse](#) › [summary](#)

A Doll's House opens on Christmas Eve. Nora Helmer enters her well-furnished living room—the setting of the entire play—carrying several packages. Torvald ...

A Doll's House - Analysis - Dramatica

dramatica.com › [analysis](#) › [a-dolls-house](#)

[A Doll's House Act I Summary and Analysis | GradeSaver](http://www.gradesaver.com/a-dolls-house/study)
[www.gradesaver.com > a-dolls-house > study](http://www.gradesaver.com/a-dolls-house/study)

[A Doll's House Act One Summary & Analysis from LitCharts](http://www.litcharts.com/lit/a-doll-s-house/act-one)
[www.litcharts.com > lit > a-doll-s-house > act-one](http://www.litcharts.com/lit/a-doll-s-house/act-one)

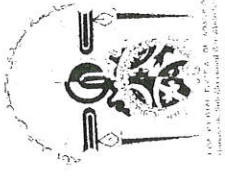
[A Doll's House Characters and Analysis - A Research Guide](http://www.aresearchguide.com/a-dolls-house-characteristics)
[www.aresearchguide.com > a-dolls-house-characteristics](http://www.aresearchguide.com/a-dolls-house-characteristics)

[A Doll's House Analysis | Shmoop](http://www.shmoop.com/literature/dolls-house/analysis)
[www.shmoop.com > literature > dolls-house > anal...](http://www.shmoop.com/literature/dolls-house/analysis)

[A Doll's House Analysis - eNotes.com](http://www.enotes.com/topics/dolls-house/in-depth)
[www.enotes.com > topics > dolls-house > in-depth](http://www.enotes.com/topics/dolls-house/in-depth)

[A Doll's House - CliffsNotes](http://www.cliffsnotes.com/literature/play-summary)
[www.cliffsnotes.com > literature > play-summary](http://www.cliffsnotes.com/literature/play-summary)

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Examen de la session du printemps 2018 – 2019
(Session rattrapage)

Cycle : Fundamental BA		
Filière :	English Studies	Module : Introduction to literature
Semester:	Four	Prof. : F. BADDOURI
Full Name :		C.N.E. :
Exam Number :		

Instructions: Make sure you have two printed pages. The answers to all the questions must be written on this sheet.

I. Answer briefly the following questions:

- A. Explain the following lines from Shakespeare's "The Seven Ages of Man":

"Seeking the bubble reputation
Even in the cannon's mouth."