



# Introduction to English Literature

## An Introduction to Literature

### First-Stage

#### Department of English

مقدمة الى الادب الانكليزي

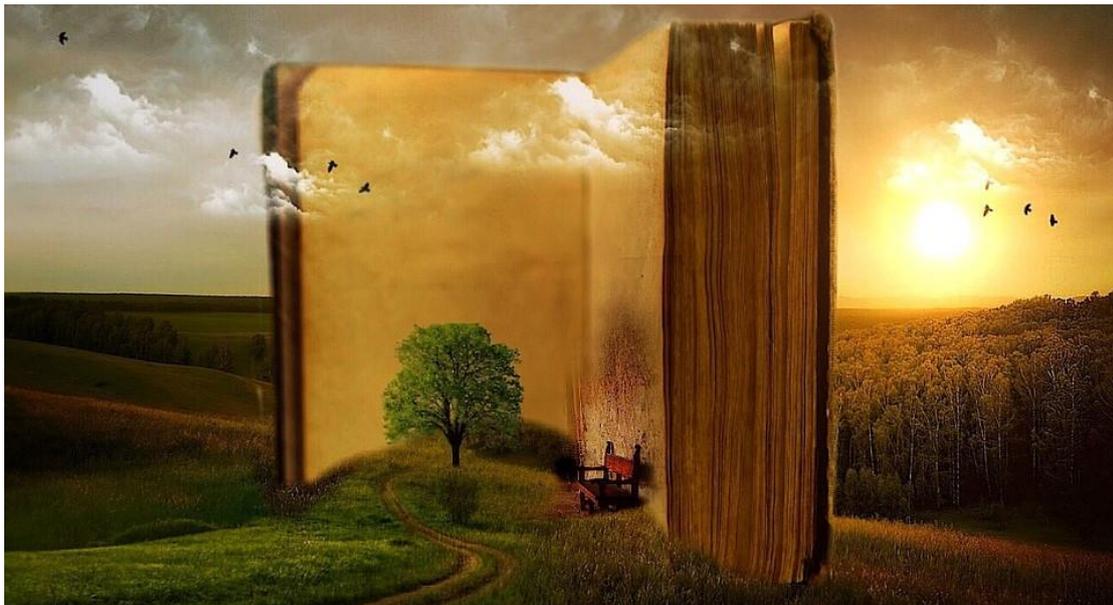
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## Introduction to English Literature

### Definitions:

**Literature:** Is a collection of written works, such as stories, poems, novels, and plays, that are considered forms of art. Unlike technical books that only give facts, literature uses creative and beautiful language to express deep human feelings, imagination, and ideas. It allows us to share experiences with people from different times and places, helping us understand what it means to be human while preserving our culture for the future.



### **The Importance of Literature:**

**Literature vs. Medicine (Body vs. Soul):** While medicine focuses on curing physical ailments, literature heals the mind and spirit. By engaging with characters' struggles, we build empathy—the emotional intelligence needed to understand others—acting as essential medicine for the soul.

**Literature vs. Politics (Power vs. Truth):** Politics manages groups and power, often obscuring truth to maintain control. In contrast, literature preserves the individual voice. It "speaks truth to power," exposing corruption and highlighting the personal lives affected by political decisions.

**Literature vs. Religion (Answers vs. Inquiry):** Religion typically provides structured beliefs and answers. Literature, however, offers a space to *question* them. Instead of rigid rules, it explores complex moral dilemmas, allowing readers to experience diverse perspectives and find personal meaning.

**Literature vs. History (Facts vs. Feelings):** History records facts and dates, but literature records feelings. While history states a war killed thousands, literature describes a mother's grief. It breathes life into dry facts, preserving humanity's emotional history.

### **The Reasons for Studying English Literature:**

- 1- English language can be learned through literature (poetry, prose, and drama).
- 2- One can know about the English culture through the English literature because it reflects the traditions and customs of the English people.
- 3- In literature, there is a sort of enjoyment. In other words, literature can entertain us.
- 4- Literature can help the learners master the various English skills: reading, writing, listening, and speaking.
- 5- Studying literature is the way to create good critics and analysts.
- 6- Literature can teach us many moral lessons. There are a lot of social experiences in the various literary works the learners are exposed to.
- 7- In addition to developing the writing skill in general, literature enables the English learners to master essay writing through the analyses of the multiple poems, stories, and plays.

### **History of English Literature:**

<b><u>Old English (Anglo-Saxon Period)</u></b>	<b><u>450–1066</u></b>
<b><u>Middle English Period</u></b>	<b><u>1066-1500</u></b>
<b><u>The Renaissance</u></b>	<b><u>1500-1600</u></b>
<b>The Neoclassical Period</b>	<b>1600-1785</b>
<b>The Romantic Period</b>	<b>1785-1832</b>
<b>The Victorian Age</b>	<b>1832-1901</b>
<b>The Edwardian Period</b>	<b>1901-1914</b>
<b>The Georgian Period</b>	<b>1910-1936</b>
<b>The Modern Period</b>	<b>Early 20th century</b>
<b>The Postmodern Period</b>	<b>Mid-20th century</b>

- 1-The Anglo-Saxon or Old English Period (450–1066)
- 2-The Anglo-Norman or Middle English period (1066–1500)
- 3-The Renaissance Period or Modern Period (1500–1660)

## 1. The Anglo-Saxon or Old English Period (450-1066 AD)

Angles and Saxons were the ancestors of the English race. After the fall of the Western Roman Empire in the early 5th Century, three Germanic tribes—the Angles, Saxons, and Jutes—saw an opportunity to fill in the power gap and started migrating to Britain. The Anglo-Saxons were fearless, adventurous, and brave people. By 670 A.D. they had occupied the major part of the country, and the land of Anglos or Angloland—present day England—became their permanent abode.



The Old English spoken by Anglo-Saxon people looks incomprehensible to today's English-speakers. However, there are a good number of words that have survived in modern day English such as “day”, “year”, “love”, “arm” etc.

## 2. The Anglo-Norman or Middle English Period (1066-1500 AD)

With the Norman conquest began a new era in the history of England literature. The Normans brought with them their rich French culture and language. The literature of this period comes under the category of Norman-French Literature or Anglo-French Literature. Since the Anglo-Norman period belonged to the Middle Ages or Medieval times in Britain History, we also call it the Middle English period in the history of English literature.



## The Age of Chaucer (Narrative Poetry) "father of English poetry,"

Geoffrey Chaucer, often called the **Father of English Poetry**, was one of the most influential writers of the fourteenth century. He played a major role in shaping English literature during the **Age of Chaucer**, a period marked by social change, linguistic development, and the rise of narrative poetry. Chaucer wrote in **Middle English**, helping elevate it to a respected literary language at a time when French and Latin were still dominant. His greatest contribution is *The Canterbury Tales*, a remarkable collection of narrative poems that portray a wide range of characters from medieval society. Through vivid storytelling, humor, and realistic dialogue, Chaucer captured the complexities of human nature and daily life. He also introduced new poetic forms, experimented with rhyme schemes, and enriched English vocabulary. Chaucer's works reflect moral lessons, social criticism, and deep insight into human behavior. His ability to blend entertainment with meaningful themes established him as a foundational figure in English literature and helped lay the groundwork for future English poetry and narrative tradition.

### Geoffrey Chaucer ' poem

A Canterbury Tales

#### Nun's Tale

Who in her way of smiling and was very unaffected and modest  
And all was sentiment and tender heart.

.....

#### Philosopher's Tales

Although he was a philosopher  
Nevertheless, he had only a little of Gold in his coffer.

.....

#### Knight's Tale

Everyone for himself, and there is no other

### 3. The Renaissance Period or Modern Period (1500–1660)

The Renaissance Period in the history of English literature is also known as the Elizabethan Period or the Age of Shakespeare. It is, in fact, the 'golden age' in the history of English literature. After the Middle Ages in Europe came the Renaissance, meaning revival or rebirth. As a result, the darkness of the middle ages was replaced by the enlightenment of the human mind with the 'Revival of Learning', which the Renaissance prompted.

The major characteristic of the Renaissance was its focus on Humanism i.e. man's concern with himself as an object of observation. The Renaissance actually started Italy by Dante, Boccaccio, and Petrarch. However, it became popular in Europe during the Elizabethan Period. Beside focusing on the 'study of mankind'.

Literature has different branches, the most important of which are:

1- Poetry

2- Novel

3-Drama

## Part One:

### Poetry

#### I. What is Poetry?

Poetry is a type of literature that conveys a thought, describes a scene or tells a story in a concentrated, lyrical arrangement of words. Poems can be structured, with **rhyming lines** and **meter**, the rhythm and emphasis of a line based on syllabic beats. Poems can also be **freeform**, which follows no formal structure.

The basic building block of a poem is a verse known as a **stanza**. A stanza is a grouping of lines related to the same thought or topic, similar to a paragraph in prose. A stanza can be subdivided based on the number of lines it contains. For example, a **couplet** is a stanza with two lines.

#### Poetic Devices

Poetic devices are techniques used by poets to enhance meaning, create mood, and add musicality to their writing. They include sound patterns, figurative language, structural elements, and imagery that help express emotions, highlight ideas, and engage the reader's imagination.

<b>1-Structural Devices</b>	<b>2. Sense Devices</b>	<b>3. Sound Devices:</b>
a) Contrast b) illustration c) Repetition	a) Simile b) Metaphor c) Personification d) Symbol	a) Alliteration b) Onomatopoeia c) Rhythm d) Assonance e) Consonance f) Rhyme: i. Reverse rhyme ii. Para Rhyme iii. Rhyme Proper

## Poetic Devices

### Poetic devices can be divided into three types:

#### 1-Structural Devices

These devices indicate the way a whole poem has been built and become apparent as soon as the meaning of the poem has been found.

a) **Contrast**: the juxtaposition of opposed images, ideas, or both. To heighten or clarify a scene or a theme. Contrast of the most direct kind can be found in the poem “Cargoes” where a direct comparison is made between ancient and modern times, where there are three ships and the third differs greatly from the first two.

b) **Illustration / Imagery**: the specific description of visible objects and scenes, especially if the description is vivid and particularized. In “Break, Break, Break” there are pictures of the fisherman’s boy, the sailor lad and the stately ships. It is by these means that the poet stresses the fact that life goes on when someone dies or suffers.

c) **Repetition**: Repeating words, phrases, lines or whole stanzas at frequent intervals to emphasize a particular idea. Note the repetition of word ‘water’ in the lines of Ancient Mariner, the poet makes us feel how vast the ocean is, by repeating the word ‘water’ over and over again. At the same time he helps us to understand how thirsty the sailors were. For them, water is something that is everywhere and at the same moment nowhere.

#### 2-Sense Devices (Figures of speech)

They are Simile, metaphor, and personification. Simile and metaphor are very special devices indeed. Their peculiar effect lays in the way apparently unrelated objects or ideas are brought together. A poet often compels us to fix our attention on one object while comparing it with another. It may be said that the quality of a poet often depends on his ability to bring together objects and ideas which are unconnected.

a) **Simile**: A comparison between two distinctly different things is explicitly indicated by the word ‘like’ or ‘as’.

A simple example is Robert Burns’ = “O my love’s like a red, red rose” Poem & prose ...  
Mostly encyclical O Rose

b) **Metaphor**: A word or expression that in literal usage denotes one kind of thing is applied to a distinctly different kind of thing, without asserting a comparison.

For an **example**: If Burns had said “O my love is a red, red rose” he would have uttered, technically speaking a metaphor instead of a simile.

**c) Personification:** Personification is a type of figures of speech in which an idea or thing is given human attributes and/or feelings or is spoken of as if it were human. Personification involves given human characteristics to nonhuman things. This allows writers to create life and motion within inanimate objects, animals, and even abstract ideas by assigning them recognizable human behaviors and emotions. Personification is a literary device found often in children's literature.

**Example:**

**“Ah, William, we’re weary of weather,”  
said the sunflowers, shining with dew.  
“Our traveling habits have tired us.  
Can you give us a room with a view?”**

The sunflowers in this poem are talking to **William Blake**, telling him that they want to be moved because they are tired of being outside in the weather.

**D:Symbol:**

something that stands for or represents something else; printed or written character that is commonly used to designate something (as in mathematics or music)

Examples:

1. The Dove (الحمامة)=Symbol meaning: Peace, purity
- 2-The Rose (الوردة)=Symbol meaning: Love, beauty
3. The Night (الليل)=Symbol meaning: Fear, mystery, sadness
- 4-The Road (الطريق)=Symbol meaning: Life journey, choices

### 3. Sound Devices

**Literary Device:** Is a technique used by writers uses to produce a special effect in their writing and to convey his or her messages in a simple manner to the readers. In other words, a strategy used in the making of a narrative to relay information to the audience and, particularly, to "develop" the narrative, usually in order to make it more complete, complicated, or interesting.

- a) Alliteration:** Is the repetition of initial sounds or consonants in a line of poetry or in closely adjacent lines: An example is the repetition of the /s/, /θ/ and /w/ consonants in Shakespeare's sonnet 30

**When to the sessions of sweet silent thought  
I summon up remembrance of things past,  
I sigh the lack of many a thing I sought  
And with old woes new wail my dear time's waste...**

**b) Onomatopoeia:** it is formation and use of words to imitate sounds. For an example: dong, crackle, moo, pop, whiz, whoosh, zoom. It's a figure of speech in which sound reflects the sense.

**c) Rhythm:** It is the pattern of sounds perceived as the recurrence of equivalent beats at more or less equal intervals. The quickness of rhythm depends on:

1) Length of line: the shorter the line is, the quicker the rhythm would be.

2) Number of sound devices: the more sound devices are in the poem, the quicker rhythm is.

3) Theme: sad poems tend to have slow rhythm, while happy themes are usually presented via quick rhythm.

**d) Assonance:** Is the repetition of identical of similar vowels -especially in stressed syllables- in a sequence of nearby words. Note the recurrent long i in the opening lines of Keats' "Ode on a Grecian Urn" 1820:

**Thou still unravished bride of quietness,  
Thou foster child of silence and slow time...**

**e) Consonance:** is the repetition of two or more consonants, but with a change in the intervening vowel: live-love, lean-alone, pitter-patter. And W.H. Auden's poem of the 1930s "O where are you going? said reader to rider" makes prominent use of this device, the last stanza reads:

**"Out of this house" – said rider to reader.  
"Yours never will" – said farer to fearer.  
"They're looking for you" – said hearer to horror.  
As he left there, as he left them there.**

#### **f) Rhyme: Rhyme**

Rhyme is a literary device, featured particularly in poetry, in which identical or similar concluding syllables in different words are repeated. Rhyme most often occurs at the ends of poetic lines. In addition, rhyme is principally a function of sound rather than spelling. For example, words rhyme that end with the same vowel sound but have different spellings: *day, prey, weigh, bouquet*. This is true for words with the same consonant ending as well: *vain, rein, lane*. Rhyme is therefore predominantly independent of the way words look or are spelled. Writers use rhymes as a way to create sound patterns in order to emphasize certain words and their relationships with others in an artistic manner.

Shakespeare's famous Sonnet 18 for instance. You will notice that it has the typical structure of a Shakespearean sonnet: **ABAB CDCD EFEF GG**.

Shall I compare thee to a summer's day?      **A=day-----Y**  
 Thou art more lovely and more temperate.      **B= temperate---E**  
 Rough winds do shake the darling buds of May, **A= May---Y**  
 And summer's lease hath all too short a date.      **B= date-----E**

### Typical rhyme schemes include:

*Alternating rhyme:* ABAB

*Couplet:* AA, BB, CC

*Enclosed rhyme:* ABBA

*Limerick:* AABBA

*Shakespearean sonnet* (as seen above): ABAB CDCD EFEF GG

other sonnets: ABBA CDDC EFE FEF

### Meter

Another way to lend structure to a poem is the *meter*. *Meter* is the rhythm of the language in the poem; it is described by the number of feet in the poem.

A foot is a part of a poetic line (1-3 syllables) with a certain stress pattern. We have to look at the verse and see which syllables are stressed, and which ones are unstressed. The number of feet in a line give it its name:

A line with one foot: monometer

A line with two feet: dimeter

A line with three feet: trimeter

A line with four feet: tetrameter

A line with five feet: pentameter

A line with six feet: hexameter

A line with seven feet: heptameter

A line with eight feet: octameter

**One of the most common meters is the iambic pentameter.**

### Foot ...Definition :

The literary device “**foot**” is a measuring unit in poetry, which is made up of stressed and unstressed syllables. The stressed syllable is generally indicated by a vertical line ( | ), whereas the unstressed syllable is represented by a cross ( x ). The combination of feet creates meter in poetry. Later, these meters are joined for the composition of a complete poem. Therefore, a foot is the formative unit of the meter.

In poetry, there are various types of foot, each of which sounds differently. Some of the basic types of foot are given below:

- **Iamb:** Combination of unstressed and stressed syllable =2Syllables
- **Trochee:** Combination of stressed and unstressed syllables =2Sy
- **Anapest:** Combination of two unstressed and a stressed syllable =3Sy
- **Dactyl:** Combination of stressed and two unstressed syllables =4Sy

There are two types of meter, which are known as *rising meter* and *falling meter*. Each type of meter uses a different type of foot. As the rising meters go from unstressed syllables to stressed ones, they mainly use iamb and anapest feet. On the contrary, the falling meters go from stressed syllables to unstressed ones, and mostly use trochee and dactyl feet.

Examples of Foot in Literature

Example #1: *Twelfth Night* (By William Shakespeare)

“If **music be** the **food** of **love**, play **on**;  
 Give **me** excess of **it**, that, **surfeiting**,  
 The **appetite** may **sicken**, **and** so **die**.  
 That **strain** again! it **had** a **dying fall**;  
 O, it came **o'er** my **ear** like **the** sweet **sound**.”

This stanza is taken from William Shakespeare’s well known play, *Twelfth Night*. It has been composed in iambic pentameter. To make it easy to understand the unstressed and stressed combination of syllables, the stressed syllables are given in bold font.

## O Rose

The poem: "The Sick Rose"    1794    The poet: "William Blake"

**O rose, thou art sick!  
The invisible worm  
That flies in the night,  
In the howling storm,  
Has found out thy bed  
Of crimson joy,  
And his dark secret love  
Does thy life destroy.**

Rhyme Scheme: a-b-c-b d-e-f-e

### **General Meaning :**

The poem talks about a sick rose because of an invisible worm who lived inside it.

### **Detailed Meaning :**

The poet is feeling sorry for a sick young lady who is compared to rose. This lady has been fallen a victim in the hands of an untrue and unfaithful love. She is sick with her love for missing her reputation in the hands of a not honorable man. Her love is compared to an invisible worm because of their love relationship. That is why William Blake describes their love as flying in the night; because it is a sin that cannot be allowed to see the light. This selfish love is compared to a noisy storm that comes quickly and destroys what comes in its way. This young lady was as pure and clean as a child, and full of joy, but now she's destroyed by this secret love.

### **Poet's Intention :**

The poet used the relationship between the worm and the rose to present his idea about the selfish love to say that the selfish love destroys the pure love.

### **Structural Devices :**

**1. Contrast:** There is contrastive comparison between pure love and the destroyed secret love.

#### **2. Illustration:**

a) There is a description of the sick rose.

b) Secret and unfaithful love which is described as an invisible worm that destroyed the beautiful pure love.

### **Sense Devices :**

#### **Metaphor:**

a) The young lady who has fallen a victim in the hands of a selfish love, compared to a sick rose.

b) The secret love is compared to a worm that moves without being seen by the people.

c) The secret love is compared to a storm that brings pain and destruction.

**((Break, Break, Break))**

The poem: “Break, Break, Break” 1835 The poet: “Alfred, Lord Tennyson”

**Break, Break, Break**  
**On the cold grey stones, O Sea!**  
**And I would that my tongue could utter**  
**The thoughts that arise in me**  
**O well for the fisherman’s boy,**  
**That he shouts with his sister at play!**  
**O well for the sailor lad,**  
**That he sings in his boat on the bay!**  
**And the stately ships go on**  
**To their haven under the hill;**  
**But O for the touch of a vanish’d hand,**  
**And the sound of a voice that is still!**  
**Break, Break, Break.**  
**At the foot of thy crags, O sea!**  
**But the tender grace of a day that is dead**  
**Will never come back to me.**

**Rhyme Scheme: a-b-c-b d-d-e-d**

**General Meaning:**

This poem is about the sea and how the poet is not interested in all the beautiful things around him because he’s sad and loosed someone that he loves

**Detailed Meaning:**

**The First Stanza:** The Sea put sad feelings inside the poet. The poet talks to the sea, telling him that the waves of the water and the break of the cold grey stones of the sea that are scattered near the shore. The poet wished that he could speak aloud or express his feelings just like the sea. He says that his mind is full of thoughts but he cannot express them because his tongue fails to utter the words.

**The Second Stanza:** The poet envies the fisherman’s children because they can play and shout out of joy, and he also envies the young sailor who is singing happily in his boat on the bay. The poet is very sad because he cannot express himself like them.

**The Third Stanza:** The poet compares himself with his struggling thoughts to the calm stately ships that are going to their haven to stop peacefully and quietly after their long journeys. The harbor is described as under the hill in a quiet place that reflects a romantic scene. Then he remembers the touch of his dead friends hand and the sound of his voice ringing in his memory.

**The Fourth Stanza:** The poet repeats the first line of the first stanza again to show that the sea will go on breaking, to express its rage at the bottom of the stones and steep rocks.

He is very sad because he feels that all the happy days gone forever and none of them will come back to him.

**Poet's Intention :**

The poet wants to express his feelings and his sadness for the death of someone he loves.

**Structural Devices :**

**1. Contrast** There is a contrast between life and death and between the happy images (the fisherman's children and the sailor lad) and the sad images (the poet himself).

**2. Illustration:**

- a) The fisherman's boy playing with his sister.
- b) The sailor lad singing in his boat.
- c) The ships moving smoothly to their harbor.

**Repetition** in the title and in the fourth stanza (**Break, Break, Break**) to emphasize that the life will **go on**.

**Sense Devices:**

**Metaphor:**

(Cold grey stones) The color of the stones refers to the sadness.

**2- Personification:** (Foot of thy crags)

**Sound Devices:**

**1. Alliteration:**

- a) The That
- b) Boat Bay
- c) haven hill
- d) sound still
- e) Day Dead

**2. Rhyme:**

- a) Sea Me
- b) Play Boy
- c) Still Hill

-----.

## “Cargoes”

The poem: “Cargoes”

1903

The poet: “John Masfield”

**Quinquireme of Nineveh from distant Ophir**  
**Rowing home to haven in sunny Palestine,**  
**With a cargo of ivory,**  
**And apes and peacocks,**  
**Sandalwood, cedarwood, and sweet white wine.**  
**Stately Spanish galleon coming from the Isthmus,**  
**Dipping through the Tropics by the palm-green shores,**  
**With a cargo of diamonds,**  
**Emeralds, amethysts,**  
**Topazes, and cinnamon, and gold moidores.**  
**Dirty British coaster with a salt-caked smoke-stack**  
**Butting through the Channel in mad March days,**  
**With a cargo of Tyne coal,**  
**Road-rail, pig-lead,**  
**Firewood, iron-ware, and cheap tin trays**

*Rhyme Scheme: a-b-c-b d-e-f-e*

### General Meaning:

The poet is talking about three different cargoes that were brought by three different ships in three different ages.

### Detailed Meaning:

In this poem, we have three kinds of ships with their description. At the beginning, the poet is describing two of the biggest and the most beautiful ships of the time.

**The first one** is “**Quinquireme of Nineveh**” sailing to Palestine and coming back home in a sunny weather. It’s an old one because the sailors were using their hands rowing. The cargoes of the ships are rare, precious and good. Like ivory, strange animals, fine or expensive wood and good wine (sweet white wine).

**The second ship** is “**Spanish galleon**” which comes from Isthmus. It’s sailing in a wonderful weather through green shores which are full of green palms. The ship is provided with cargoes of precious and expensive stones that are used only by the kings, princes and the rich people. The ship also belongs to the old time.

**The third is the British Coaster** which was dirty and different from the two precious ships. It’s a small ship and belongs to the modern times. It is with an ugly appearance and moving through a narrow channel in winter and in an unstable and changeable weather. It is provided with cargoes of coal, fire wood, tin trays, pig lead and metal. So it has very cheap and dirty cargoes but at the same time are very useful. It is a very gloomy image for this ship because it is carrying bad cargoes in a bad weather.

**Poet's Intention:**

The poet wants to describe the three different cargoes and wants to say that the third ship, with all of its cheap and dirty cargoes, is more useful than the first two cargoes.

**Structural Devices:****1. Contrast:**

There's a contrast between the past and the present time represented by the three ships. There is also a great difference between the first two ships and the third one.

- a) **The shape of these ships:** The first two are stately ships while the third one is dirty.
- b) **In weather:** The two ships are moving in a sunny and very beautiful weather while the third one is moving in a very bad weather.
- c) **In cargoes:** The first two ships are carrying rare and precious goods but the third one has cheap and dirty goods.
- d) **In place:** The first two ships are coming through beautiful places while the third one is coming through a narrow channel.

**1. Illustration:**

The first ship (Quinquireme) which had come from Palestine, moving through a very good weather and provided with a very expensive and precious cargoes.

The second ship (Spanish galleon) which had come from Isthmus, moving through a very beautiful shore and provided with a very expensive cargoes.

The third ship (British coaster) which was dirty and full of cheap cargoes, moving through the channel in a bad weather.

**Sense Devices:****1. Metaphor**

- a) Sunny Palestine: means good weather.
- b) Mad March days: means bad weather.

**2. Personification:**

(**Mad march days**). The madness is a human feature while the days are not human things. So it refers to a bad weather.

**Sound Devices:****1. Alliteration:**

Home ---Haven                      White----- Wine    Stately----- Spanish  
Mad--- March                      Coaster---- Caked    Salt--- Smoke .

**2. Rhyme:**

Palestine ---Wine    Shores--- Moidors    Days---Trays

## The Ancient Mariner

**The poem: “The Ancient Mariner” 1797 to 1798      The poet: “S. T. Coleridge”**

**The fair breeze blew, the white foam flew,  
The furrow followed free; We were the first that ever burst  
Into that silent sea.  
Down drop the breeze, the sails dropt down,  
‘Twas sad as sad could be;  
And we did speak only to break  
The silence of the sea!  
All in a hot and copper sky,  
The bloody Sun, at noon  
Right up above the mast did stand,  
No bigger than the Moon.  
Day after day, day after day,  
We stuck, nor breath nor motion;  
As idle as a painted ship  
Upon a painted ocean**

**Rhyme Scheme: a-b-c-b d-b-e-b**

### **General Meaning:**

This poem gives us the description of the ship and weather after the sailor shoot the albatross bird and this brought a curse on the ship.

### **Detailed Devices:**

The poem is divided into five stanzas:

**In the First stanza**, the poet is talking about the beautiful weather in which the ship is sailing. The ship was moving quickly in a beautiful motion, this ship was the only one that reached that place in the sea because it is a far place into that sea which is a silent sea because there are no other ships beside them.

**In the Second stanza**, everything changed. The weather changed from beautiful weather into a completely silent weather, this means that there is no wind, and if there's no wind, the ship cannot move. The sailors tried to speak, but this speech was not for the sake of communication, but to remember that they are still alive.

**In the Third stanza**, the poet is speaking about the type of suffering that they were living in. the sun which is supposed to be the source of life and light changed to be the tool of their punishment, the sun became so hot to the extent that they felt that the sky became the sun itself. The sky was carrying the red color which is the color of copper but on the same time the sun was as hot as the sun during the noon or the midday.

**In the Fourth stanza**, the poet talks about the passing to time and that they were kept in this situation for a long time and because the ship is not moving; it became just like a picture which means it became something dead and not alive. Anyone who looks at the ship in that status will feel that he's looking at a picture for a painted ship.

**In the Last stanza**, the poet talks about the degree of their suffering. Those sailors were surrounded by water from all sides and the ship itself was in water but at the same time they were so thirsty and they could not find any drop of water to drink.

### **Poet's Devices:**

The poet wants to give us a message, that the life of anything found on earth has its importance, even if it's the life of animals. Human beings are not supposed to kill for the sake of enjoyment but only when they're in need or danger.

### **Structural Devices:**

#### **1. Contrast:**

- a) The motion of the ship which was travelling so quickly and with the complete lack of the motion.
- b) The life and the death.
- c) The sailors in the middle of the sea but they couldn't drink any drop of water and stayed thirsty.

#### **2. Illustration:**

- a) The ship is motionless.
- b) The sailors drop down.
- c) The sun stands directly above the most.

#### **3-Repetition:**

There's a repetition in the last stanza by the word (Water, water...). The poet makes us feel vast the ocean by repeating the word (water) over and over again.

### **Sense Devices:**

#### **Metaphor:**

There's a metaphor in (the furrow followed free)

#### **2. Simile:**

- a) (Twas sad as sad could be)
- b) (As idle as a painted ship, upon a painted ocean)

#### **3. Personification:**

There's a personification in (Right up above the most did stand)

### **Sound Devices:**

#### **Rhyme:**

Free--- See    Be---- Sea    Blew--- Flew    Burst ----First

## Types of Poetry:

**1-Descriptive Poetry:** Poems which describe people or experiences, scenes of objects.

Example: Winter

### Winter Sonnet 97



The poem: “Winter”

1609

The poet: “William Shakespeare”

#### Stanza1

When icicles hang by the wall,  
And Dick the shepherd blows his nail,  
And Tom bears logs into the hall,  
And milk comes frozen home in pail,

#### Stanza 2

When blood is nipp’d, and ways be foul,  
Then nighty sings the starring owl,  
Tu-who;  
Tu-whit, to who-a merry note,  
While greasy Joan doth keel the pot.

#### Stanza 3

When all aloud the wind doth blow,  
And coughing drowns the parson’s saw,  
And birds sit brooding in the snow,  
And Marian’s nose looks red and raw,

#### Stanza 4

When roasted crabs hiss in the bowl,  
Then nighty sings the starring owl,  
Tu-who;  
Tu-whit, to who-a merry note,  
While greasy Joan doth keel the pot.

**General Meaning:**

The unpleasant and cold season winter and the cold feeling the speaker feels.

**Detailed Meaning:**

The poem gives us different pictures and images for the winter season.

Shakespeare's poem "**Winter**" presents a vivid and realistic picture of rural life during the cold season. The imagery in the first stanza emphasizes the harshness of winter, with icicles hanging, frozen milk, and people struggling to stay warm. The daily labor of ordinary characters like Dick, Tom, and Joan highlights the difficulties faced by common folk during severe weather. In the second stanza, the "staring owl" becomes a symbolic voice of winter, repeating its haunting cry while people try to continue their chores. The poem contrasts human discomfort with the calm persistence of nature.

In the third stanza, Shakespeare focuses on the unpleasant effects of the cold: strong winds, constant coughing, and birds suffering in the snow. Even Marian's red nose shows winter's impact on everyone. The final stanza repeats the owl's song and Joan's kitchen work, suggesting that despite the harsh conditions, life continues. The poem blends humor, realism, and rich imagery to portray winter's challenges.

**Poet's Intention:**

The poet wants to say that in winter there are people who are suffering too much because of the coldness. So if you enjoy the hot of fair, you should remember that there are people who are suffering out there.

**Structural Devices:**

1. **Contrast** There is contrast between the cold and the warmth, and there's also a contrast between the old age and the youth.

**2. Illustration**

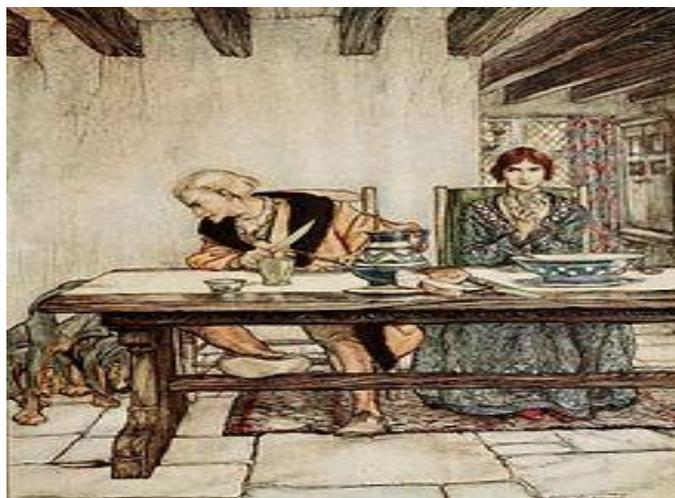
We have illustration in many images:

- a) Frozen drops of water hanging by the wall.
- b) The shepherd trying to warm his fingers by breathing on them.
- c) Tom, bringing wood from outside.
- d) The frozen milk that came from the cow.
- e) You can't feel your fingers because of the coldness.
- f) The streets are dirty and empty
- g) People can't hear the priest's sermon because of their coughing and the noise of the wind.
- h) Birds have to sit on their eggs to warm them.
- i) The noses usually become very red as they are bleeding in winter.
- j) People sit silently near the fire.



### 3-Narrative Poetry:

They're the Poems which tell a story. They tend to be longer than other types of poetry but it is comparatively easy to recognize the poet's intention.



### Lord Randal

The poem: "Lord Randal"

17th century

The poet: "unknown"

'O where have you been, lord Randal, my son?  
 O where have you been, my handsome young man?  
 I have been to the wild, mother, make my bed soon,  
 For I'm weary with hunting and fain would lie down,  
 Who gave you your dinner, lord Randal, my son?  
 Who gave you your dinner, my handsome young man?  
 I dined with my sweetheart, mother, make my bed soon  
 For I'm weary with hunting and fain would lie down,  
 What had you for dinner, lord Randal, my son?  
 What had you for dinner, my handsome young man?  
 I had eels boiled in broth, mother, make my bed soon,  
 For I'm weary with hunting and fain would lie down,  
 And where your blood hounds, lord Randal my son?  
 And where your blood hounds, lord Randal my son?  
 O they swelled and they died; mother, make my bed soon,  
 For I'm weary with hunting and would lie down,  
 O I fear you are poisoned, lord Randal, my son?  
 O I fear you are poisoned, my handsome young man?  
 O yes! I am poisoned; mother, make my bed soon.  
 For I'm sick at the heart and fain would lie down.

### General Meaning:

The poem is talking about the story of Lord Randal who went hunting and came back sick and poisoned.

**Detailed Meaning:**

The poem was arranged in the way of questions and answers. We have two voices in the poem, which means that there are two people who are speaking. The first voice is for the mother who was worried; because her son was sick and she wants to know more information from him. While the second sound voice is the voice of the Lord Randal, her son who was answering her questions about his journey.

The poem opens with a question from the mother asking about the place in which he was in. Lord Randal answered that he was hunting in the forest (wood) and now he is sick or tired and he wants to get some rest.

The second question was the mother asking about the person who prepared the dinner for Lord Randal. The son told her that his beloved prepared his dinner. And now he's tired and asking his mother to prepare his bed for him.

The other question is about the blood hounds (dogs of hunting). The son answered that his dogs were poisoned and died. From the answer we understand that Lord Randal himself is poisoned too.

The last speech said by the mother was not a question, she was saying that her son was poisoned and was about to die. In the last lines, Lord Randal admits that he is not tired but poisoned, and he is sick in the heart because he has been betrayed by his beloved.

**Poet's Intention:**

Human beings are not supposed to trust people easily, but they need to know them closely (very good) and then decide whether you give them your trust or not.

**Structural Devices:****1-Contrast:**

There's a contrast between Lord Randal's sweetheart and his mother, the mother loves him and the sweetheart poisoned him.

2. **Illustration:** There's an illustration through this story. The poet wanted to say that we shouldn't trust other people easily because as we see, Lord Randal's sweetheart killed him.

**3. Repetition:**

There's a repetition in mother's lines to emphasize the idea that the mother really wanted to know what had happened to her son. There's also a repetition in Randal's lines to say that he was sick and going to die.

**Sense Devices:**

**Metaphor:** There is metaphor in (at the heart) which presents that he was feeling sad about his sweetheart because she is the one who had killed him.



**Detailed Meaning:**

In “To—,” Percy Bysshe Shelley reflects on the lasting power of memory and love. The poem uses delicate sensory images to show how beautiful experiences continue even after their physical presence fades. Soft music “vibrates in the memory,” and the scent of violets lingers after the flowers sicken, symbolizing how emotions outlive moments. The rose leaves, preserved for a lover’s bed, suggest tenderness that survives loss. In the final lines, Shelley compares these lingering sensations to thoughts of a loved one: even when the beloved is absent, love remains alive. The poem conveys gentle sorrow and enduring emotional connection.

**Structural Devices:****Contrast:**

There is an implied contrast between life and death. It is clear when the poet mentions the death of the soft voices, the death or the sickness of the violet and the death of the rose and then he mentions the vibration that odors and the heaping of rose leaving which give life to the dead things.

**Illustration:**

There’s an illustration in three positions, the music which is still vibrating in the memory, the odours which remain after the flower’s death and the rose that leaves which loves the flower’s heart and stay within.

**Sense Devices:****Simile:**

There’s a simile (and so thy thoughts) which means (like your thoughts).

**Personification:**

There’s a personification in:

- a) (soft voices die). Because death is for animated things.
- b) (Sweet violet sicken) because the real sickness is for animal or human beings.
- c) (beloved’s bed) because rose leaves don’t have a bed in reality.

**Sound Devices:****Alliteration:**

- a) Sweet---- Sicken
- b) The----- They
- c) Beloved’s----- Bed
- d) Thy----- Thou

### 5-Sonnet Poetry:

It's a poem of fourteen lines which follows a very strict rhyme pattern.

It's usually divided into two parts, the "Octave" is the first eight lines, and the "Sestet" is the following six lines. There are three main types of sonnet:

The word "sonnet" stems from the Italian word "sonetto," which itself derives from "suono" (meaning "a sound"). There are 4 primary types of sonnets:

- 1. Petrarchan
- 2. Shakespearean
- 3. Spenserian
- 4. Miltonic

### *Shall I compare thee to a summer's day? (Sonnet 18)*



[William Shakespeare](#) - 1564-1616

***Shall I compare thee to a summer's day? (a)***  
***Thou art more lovely and more temperate: (b)***  
***Rough winds do shake the darling buds of May, (a)***  
***And summer's lease hath all too short a date: (b)***

### Summary

The speaker begins by asking whether he should or will compare "thee" to a summer day. He says that his beloved is more lovely and more even-tempered. He then runs off a list of reasons why summer isn't all that great: winds shake the buds that emerged in Spring, summer ends too quickly, and the sun can get too hot or be obscured by clouds.

He goes on, saying that everything beautiful eventually fades by chance or by nature's inevitable changes. Coming back to the beloved, though, he argues that his or her summer (or happy, beautiful years) *won't* go away, nor will his or her beauty fade away. Moreover, death will never be able to take the beloved, since the beloved exists in eternal lines (meaning poetry). The speaker concludes that as long as humans exist and can see (so as to read), the poem he's writing will live on, allowing the beloved to keep living as well.

### THE PETRARCHAN SONNET:

Example: the poem:

#### “On the Grasshopper and Cricket”

for “John Kates”

**The Poetry of earth is never dead:**  
**When all the birds are faint with the hot sun,**  
**And hide in cooling trees, a voice will run**  
**From hedge to hedge about the new-mown mead;**  
**That is the Grasshopper's—he takes the lead**  
**In summer luxury,—he has never done**  
**With his delights; for when tired out with fun**  
**He rests at ease beneath some pleasant weed.**  
**The poetry of earth is ceasing never:**  
**On a lone winter evening, when the frost**  
**Has wrought a silence, from the stove there shrills**  
**The Cricket's song, in warmth increasing ever,**  
**And seems to one in drowsiness half lost,**  
**The Grasshopper's among some grassy hills.**

### General Meaning:

The poem is a sonnet by John Keats. The poem was composed in the December of 1816 when the poet was twenty-one years of age. It was published posthumously in ‘The Poetical Works of John Keats’ in 1884.

### Summary:

The poem is not divided into traditional stanzas; instead, it is arranged into an **octave** and a **sestet**, following the structure of a Petrarchan sonnet. The octave celebrates the richness and vitality of the earth. It declares that the *poetry of earth is never dead*, meaning nature's music and beauty continue throughout the seasons. Birds and beasts contribute to this constant natural song. Yet, in the intense heat of summer, when the sun becomes

unbearable, birds grow weary and retreat to the cooling shade of trees. However, the grasshopper remains active. He continues his cheerful song across the freshly mown fields, never fainting under the sun. For the grasshopper, summer is a season of delight, and when he grows tired, he finds rest beneath weeds or tall grass.

The sestet reinforces the idea that the *poetry of earth is everlasting*. During the freezing winter, when humans grow numb with cold, another voice emerges—the cricket. Instead of falling silent, the cricket warms itself near the kitchen stove and sings. Its soothing song blends with the warmth of the fire, reminding the listener of the grasshopper's joyful music on summer hills.

**6-Blank Verse:** Blank verse is unrhymed poetry written in iambic pentameter, meaning each line has ten syllables with a natural rhythm of unstressed and stressed beats. It is commonly used in English drama and narrative poetry to create a flexible, natural flow of speech.

### Literary Appreciation:

Sonnet 116: '**Let me not to the marriage of true minds**' by William Shakespeare is easily one of the most recognizable sonnets of all time. It explores the nature of love and what "true love" is.

In total, it is believed that Shakespeare wrote 154 sonnets, in addition to the thirty-seven plays that are also attributed to him. Many believe Shakespeare's sonnets are addressed to two different people he may have known.

**"Let me not to the marriage of true minds  
Admit impediments. Love is not love  
Which alters when it alteration finds,  
Or bends with the remover to remove:  
O, no! it is an ever-fixed mark,  
That looks on tempests and is never shaken;  
It is the star to every wandering bark,  
Whose worth's unknown, although his height be taken.  
Love's not Time's fool, though rosy lips and cheeks  
Within his bending sickle's compass come;  
Love alters not with his brief hours and weeks,  
But bears it out even to the edge of doom.  
If this be error and upon me proved,  
I never writ, nor no man ever loved."**

### Summary

This sonnet attempts to define love, by telling both what it is and is not. In the first quatrain, the speaker says that love "the marriage of true minds" is perfect and unchanging; it does not "admit impediments," and it does not change when it find changes in the loved one. In the second quatrain, the speaker tells what love is through a metaphor: a guiding star to lost ships ("wand'ring barks") that is not susceptible to storms (it "looks on tempests and is never shaken"). In the third quatrain, the speaker again describes what love is not: it is not susceptible to time. Though beauty fades in time as rosy lips and cheeks come within "his bending sickle's compass," love does not change with hours and weeks: instead, it "bears it out ev'n to the edge of doom." In the couplet, the speaker attests to his certainty that love is as he says: if his statements can be proved to be error, he declares, he must never have written a word, and no man can ever have been in love.

### **Structure and Form**

This is a true Shakespearean sonnet, also referred to as an Elizabethan or English sonnet. This type of sonnet contains fourteen lines, which are separated into three quatrains (four lines) and end with a rhyming couplet (two lines). The rhyme scheme of this sonnet is abab cdcd efef gg. Like most of Shakespeare's works, this sonnet is written in iambic pentameter, which means each line consists of ten syllables, and within those ten syllables, there are five pairs, which are called iambs (one stressed syllable followed by an unstressed syllable).

### **Literary Devices**

Shakespeare makes use of several literary devices in 'Sonnet 116,' these include but are not limited to alliteration, examples of caesurae, and personification. The first, alliteration, is concerned with the repetition of words that begin with the same consonant sound. For example, "marriage" and "minds" in the first line and "remover" and "remove" in the fourth line.

Caesurae is used when the poet wants to create a pause in the middle of a line. The second line of the poem is a good example. It reads: "Admit impediments. Love is not love". There is another example in line eight. It reads: "Whose worth's unknown, although his height is taken." The "pause" the poet uses might be marked with punctuation or intuited through the metrical pattern.

## **Part Two:**

# **Prose**

## **What Is Prose?**

Prose is verbal or written language that follows the natural flow of speech. It is the most common form of writing, used in both fiction and non-fiction. Prose comes from the Latin “prosa oratio,” meaning “straightforward.”

**William Tyndale's** influence, not only on the early translations of the Bible into English, but also on the development of an Early English Modern prose has been significant enough to earn him the title of “The father of English Prose”.

## **Kinds of Prose:**

### **1-The Narrative Prose**

Is the Prose that describes an action or series of actions to tell a story.

#### **Wuthering Heights** by: “Emily Brontë”

It is about how the narrator who is the servant discovered the death of her master and the expressions she saw in his face. The whole passage is a description of Mr. Heathcliff's death. In a raining day, the narrator saw her master's room windows open because of the rain which was entering the bedroom. She thought that her master was not in his bed, so she decided to go and check. When she opened the door with another key, she was shocked by seeing her master lying on his bed, gazing at her. In the beginning she did not think that he was dead, but then she became sure that he is dead when she saw the bed clothes where very wet by the rain and one of her master's hands was wounded by the swinging windows but there was no blood coming out of his wound. When she was sure that he was dead, she tried to close his eyes but they refused to, as if they were sheering her offer. There was a look of exaltation of Heathcliff's face .

#### **Intention:**

The writer wants to show or describe the expressions of exultation which are on the face of Heathcliff, to indicate that he was happy with his death. He was so cruel in his life that the servant was afraid from him, even when he was dead.

#### **Structural Devices:**

**1. Unity:** In each narrative passage, we have a main event. All the narrative and information should have a close relationship with the main event; therefore, unity is showing how everything that happens in the story contributes to the main event. Example: Emile Bronte in Wuthering Height's arouses our curiosity, with a small detail; the master's window swinging open here, although we are led up to a climax.

**2. Contrast:** It occurs when opposite pictures are placed side by side in the passage. Contrast is used for increasing the interest of the reader.

**3. Description:** It is impossible to have narrative passage without description. But here, the description is always adding something to the story and influencing the course of events. Example: We have already seen how the description of the swinging window leads to the discovery of a dead man in Wuthering Heights. The whole passage relies heavily on description for the atmosphere of mystery and horror which is created.

**4. Dialogue:** It is a conversation between two or more characters in the story.

#### **Sense Devices:**

**1-Style:** it is the way that the writer handles all the devices and arranges his words. It is the style that makes one piece of writing different from the other.

**2-Use of words (Metaphor, Simile):** the way an author handles the words does not only give his style writing a definite quality, but adds color to his narrative and enables the reader to imagine more readily what is happening. For an example: in Wuthering Heights, the repeated word “sneer” adds to the horror of the description of the dead man, Heathcliff’s expression is devoid of all calm he has a frightful life like gaze, in a sense he has continues to live even though he is dead.

### **Differences between Prose and Poetry**

1. Poetry is enjoyed without understanding its meaning, while Prose is read for understanding what its meaning.
2. In Poetry, enjoyment comes from the music which springs from the choice of word (diction). While Prose much attention is attached to meaning.
3. Poetry is more concert and specific than Prose
4. Poetry is more compressed and intense than Prose.
5. In Poetry, the poet may omit many details which may seem necessary in Prose.
6. A regular recurring rhythm is used in Poetry although there is rhythm in Prose too.
7. Poetry is composed to be sung and written to be read aloud.
8. Poetry is the language of passion, while the appeal of Prose is more to reason (mind). In other words, Poetry is a call to the emotions and imaginations.

## **Part Three**

### **Drama**

## **Definition of Drama**

The term 'drama' comes from an ancient Greek verb meaning 'to do' or 'to act'. Drama is a mode of fictional representation through dialogue and performance. It is one of the literary genres, which is an imitation of some action. Drama is also a type of a play written for theater, television, radio, and film. In simple words, a drama is a composition in verse or prose presenting a story in pantomime or dialogue. It contains conflict of characters, particularly the ones who perform in front of audience on the stage. The person who writes drama for stage directions is known as a “dramatist” or “playwright.”

## **Types of Drama**

### 1-Comedy

A comedy can be simply defined as a story with a happy ending that makes the audience laugh. A comedy is a story that illustrates idiosyncrasies of ordinary people, has a happy ending where protagonist achieves his goal at the end. A successful comedy not only has the ability to make the audience happy and amused but can also make the audience understand serious social or individual problems. A Comedy can be categorized into various genres like Farce, Burlesques, Satire, Domestic Comedy, Comedy of Manners, Comedy of errors, etc. Some examples of famous comedies include Shakespeare’s: “As you like it”, “Much ado about nothing”, “A midsummer night’s dream” Moliere’s, “The Miser”.



**A scene in Shakespeare’s “The Merry Wives of Windsor”**

### 2- Tragedy

In simple terms, a tragedy is a story with a sad and depressing ending. A tragedy always deals with an extraordinary person who is led to downfall through his own weakness. A successful tragedy has the ability to evoke pity and fear in the audience. In a tragedy, the

protagonist's (who is noble and powerful) life goes from good to bad. Some famous tragedies include Hamlet (Shakespeare), Romeo and Juliet (Shakespeare), The Tragical History of Doctor Faustus (Christopher Marlow) and Le Cid (Corneille).

### **Nature of Drama**

Drama is a literary form designed for performance, using dialogue and action to present human experiences. Its nature lies in its ability to combine speech, movement, conflict, and emotion to create a vivid representation of life. Drama depends on characters interacting in meaningful situations, often driven by tension or opposing desires. It engages audiences through plot, setting, and visual elements such as costumes and stagecraft. Unlike other literary genres, drama relies heavily on performance, making it both a written text and a living art. It explores human behavior, social issues, and universal themes, allowing audiences to reflect on life.

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### **History of Drama**

Drama began in ancient Greece around the 5th century BCE, rooted in religious festivals honoring the god Dionysus. Early Greek drama produced tragedies by playwrights like Aeschylus, Sophocles, and Euripides, and comedies by Aristophanes. It later spread to Rome, where Seneca influenced tragedy. During the medieval period, drama evolved through mystery and morality plays performed by the Church. The Renaissance revived classical ideas, leading to the flourishing of English drama with Shakespeare and his contemporaries. By the 19th and 20th centuries, realism and modernism reshaped drama through figures like Ibsen, Chekhov, and Brecht, expanding theatrical expression worldwide.

### **Henrik Ibsen is famously known as the Father of Modern Drama**

### **Elements of Drama**

Drama is created and shaped by the elements of drama which, for the Drama course, are listed as:

**Atmosphere:** The interaction between the audience and the mood of a drama performance.

**Character:** A person or individual in the drama that may have defined personal qualities and/or histories. Flat characters (or two dimensional characters) demonstrate a lack of depth or change in the course of a drama event. Rounded characters (or three dimensional characters) feature more elaborate and complex traits and histories and are changed by dramatic action in the drama event.

**Dramatic Tension:** Drives the drama and keeps an audience interested. The tension comes when opposing characters, dramatic action, ideas, attitudes, values, emotions and desires are in conflict creating a problem that needs to be resolved (or unresolved) through drama.

**Language and Texts:** Referring to the use of spoken or written words that observe particular conventions and language registers that communicate ideas, feelings and other associations. Texts refer to the use of published texts, online materials and other compositions the reference of which adds meaning to the drama.

**Metaphor:** Creating an image or idea of one thing by saying it is something else. For example, 'He is a lion of a man.' In drama, the use of metaphor can be more subtle such as a metaphor of a mouse created through a character having a squeaky voice and small darting movements. Design and stylistic elements can also be metaphors for characterization or provide meaning in terms of theme.

**Mood:** Describes the feelings and attitudes, often combined of the roles or characters involved in dramatic action often supported by other Elements of Drama as well as design elements. The mood is the emotional impact intended by the playwright, director and/or other members of the creative team.

**Relationships:** Refers to the qualities of the connection between two or more characters or roles. That relationship may be fixed (largely unchanged by the dramatic action) or variable (challenged or changed by the dramatic action). The relationship may be cooperative (as in a friendship), adversarial (as in enemies), neutral (neither positive nor negative) or non-existent (as in total strangers). Those relationships will be defined by shared interests, common objectives, cultural values and/or human need.

**Role:** A performer can present in performance a role that represents an abstract concept, stereotyped figure, or person reduced to a particular dominant trait (occupation, human condition or social vocation) that lacks depth or a backstory normally present in a 'Character'.

**Situation:** The condition or circumstances in which a character or characters are presented often at the opening of a performance.

**Space:** The place where dramatic action is situated and the qualities of that place including temperature, features, light levels, population levels and other environmental factors that may be presented to or imagined by the characters/audience.

**Symbol:** Symbolic parts of the scenography or design represent and add further meaning to themes, narrative, emotion, mood and atmosphere. Different colours are symbolic.

Other symbols might be found in a sound effect, music, style, images. Some symbols are literal while others infer meaning.

**Time:** Both the time of day, time of the year and time in history or the future. Time also reflects changes in time within a scene or drama event. Time also refers to the flow of time over the length of a drama event: fragmented time, cyclical time, linear time and so forth.