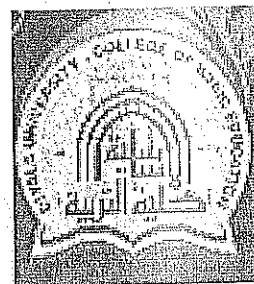


ادب اول

College of Basic Education
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Ministry Of Higher Education
And Scientific Research
University Of Dyala
College Of Basic Education
English Department



AN INTRODUCTION TO ENGLISH LITERATURE

First year
Second Semester

Completed by

M. English literature: Hazim Mohamed Ali
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2015-2016

2015-2016

POETRY

Definition:

Generally speaking, poetry may be defined as a kind of language that comes more meaning than the ordering language dose. However, poets and literary critics have provided us with a number of definitions to this genre of literature William Wordsworth for instance, defines poetry as "the imaginative expression of strong feeling". While PB- Shelley defines poetry as "the record of the best and happiest moments of the best and happiest minds". Matthew Arnold, on the other hand, thinks that "poetry is a criticism of life".

•Types of poetry: English poetry may be classified into the following types:

1. Descriptive poetry: it includes poetry which describes people or experiences, scenes or object, e.g. The dead crab by Andrew Young, and winter by William Shakespeare.

2. Reflective poetry: it is the thoughtful poetry often containing a great deal of description which the poet's comment on, or from which he draws conclusions, sometimes these conclusions are directly stated, at other times implied e.g. Rupert Brooke's the dead and Yeat's "An Irish Airman foresees his death".

3. Epic poetry: An epic is along narrative poem of elevating style presenting characters of high position in a series of adventures which form an organic whole through their relation to a central figure of heroic proportions and through their development of episode or events important to the history of a nation or a race e.g. Milton's "paradise lost".

4. **Narrative poetry:** It is that poetry which tells a story. It tends to be longer than other types of poetry, but it is comparatively easy to recognize the poet's intention.

5. **Ballad poetry:** A ballad is a narrative poem of an anonymous folk origin sung by minstrels to the accompaniment of music. There are two kinds of Ballad.

a. **Popular ballad:** It belongs to an old tradition of handing down stories in verse from one singer to another and from one generation to another. E.g. Lord Randal and Sir Patrick Spens.

b. **Literary ballad:** which is the work of the individual poet whose name is associated with his work. A good example of this type of ballad is Coleridge's "The Rime of the Ancient Mariner".

6. **Satiric poetry:** It is that poetry in which the vices and follies of the society and individuals are severely criticized and mocked e.g., Alexander Pope's "Essay on Criticism" and "The Dunciad".

7. **Pastoral poetry:** It refers to the poetry of the shepherd's life, it tends to praise the life of shepherds e.g. Milton's "Lycidas".

8. **Allegorical poetry:** It is that kind of poetry in which objects or persons in a narrative are metaphorically equated with meaning that lies outside the narrative itself. It represents one thing in the guise of another, e.g. Dryden's "Absalom and Achitophel".

9. **Song and lyrics:** They refer to short poems that can be adapted for singing. They are subjective poems expressing the speaker's emotions or thoughts or state of mind. They express strong personal feelings. Songs and lyrics are characterized by a simplicity of language, sincerity of feelings, smoothness of movements, and intensity of imagination.

There are many examples of lyrics and songs in English poetry. "A Red Rose" by Robert Burns, "the Eagle" by Lord Tennyson and "For Ann Gregory" by W. B. Yeats.

Types of song and lyrics: Songs and lyrics may fall into the following types:

1. Ode: It is along elaborated lyric which is different from the short, simple lyric in that it deals with a more important theme using more elevated style and employing a more complicated structure. In English poetry, there are three types of odes:

- a. The Pindaric ode (after the Greek poet Pindar)
- b. The Horatian Ode (after the Roman poet Horace)
- c. The Cowleyan Ode (after the English poet Cowley)

2. The Elegy: An elegy is a poem which indicates a lament or a song of mourning. It is a lyric composed to mourn the death of one person or all men. There are three types of elegy:

- a. The Dirge: Which takes the form of a short, informal lamentation song.
- b. The Monody: Which is intended to be sung by one person.
- c. The Pastoral elegy: Which is the most formal and extended form of elegy.

3. The Sonnets: A sonnet is a lyric stanza form consisting of fourteen lines. It is of an Italian origin. It was brought to England in the early sixteenth century by Sir Thomas Wyatt and the Earl of Surrey.

Types of sonnets:

There are several types of sonnets, but there are two basic forms in English, the Italian (Petrarchan) sonnet, named after the Italian poet Petrarch, and the English (Shakespearean) sonnet, named after the English poet William Shakespeare.

1. The Petrarchan sonnets: They consist of two parts, the octave, the first eight lines, and the sestet, the last six lines. The rhyme scheme of the octave is always abbaabba. The sestet may have one of the following rhyme scheme cddcd, cdecde, cddcee or ccdeed. Concerning the structure and the development of thoughts they state a problem or depict a situation in the octave and give the answers in the sestet. A good example of this type is Keats's on first looking into the Chapman's Homer.

2. The Shakespearean Sonnets: They consist of three parts called quatrains (4 lines each) rhyming, ababcdcdefef, and a couplet of two lines rhyming, gg in the development of the structure of thoughts, they present the idea in a widening circle where each new quatrain shows another aspect of the main idea. The final couplet sums up the whole idea.

صياغة قصة ذلك الحدث

A RED RED ROSE

By Robert Burns (1759 -1796)

O my Love's like a Red, Red Rose
That's newly sprung in June:
O my Love's like the melody
That's sweetly play'd in tune!

As fair art thou, my bonnie lass,
So deep in love am I:
And I will love thee still, my second stanza
Till a' the seas gang dry:

Till a' the seas gang dry, my dear,
And the rocks melt wi' the sun;
I will love thee still, my dear, Third stanza
While the sands o' life shall run.

And fare thee weel, my only Love,
And fare thee weel a while!
And I will come again, my Love,
Tho' it were ten thousand mile. Fourth stanza

"Red Red Rose" is a love poem written to be sung. Robert Burns based it on a folk version of a song he heard on his travels. Burns completed the poem in 1794 in an English dialect called Scots for publication in collections of traditional Scottish ballads. The poet has written this poem in the form of a ballad, and divided it into four stanzas with four lines in each stanza.

General meaning: The poem is a description of a young beautiful woman.

Detailed meaning: The poet describes his lady and his great love for her. He promises her to be very faithful in his love. The poet expresses his feelings towards her by using very beautiful similes.

In the first stanza: We have two similes, the first one occurs when the poet likens his love (girl) to a fresh red rose. The second one occurs when the poet likens her to a sweet song.

In the second and third stanzas: The poet uses exaggeration to assure his beloved of his deep and everlasting love for her; his love for her will not cease until all seas so dry or the rocks melt with the sun or the sands of life come to end. It is clear that the poet wants to say that his love for his lady is not ending; it will continue forever.

In the last stanza: The poet takes leave of his lady, and pays his farewell by using another exaggeration. He will come back to her, although he may go ten thousand miles away from her.

The poet's Intention: the poet wants to express his deep and faithful love for his lady.

Poet's Intention: The poet wants to express his deep and faithful to his lady.

The poetic devices:

1. Structural device:

- a. Illustration: red rose, melody, seas
- b. Repetition: my dear, my love

2. Sense devices:

- a. Simile: "my love is like a red red rose" oh my is like the melodie"
- b. Metaphor in: And fare thee well, my only lure

3. Sound devices:

- a. Alliteration: red, red, rose, my ,melodie, lure,like
- b. The rhyme scheme is (abcb).

LET ME NOT TO THE MARRIAGE OF TRUE MINDS

By William Shakespeare (1564 – 1616)

Sonnet - 116

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,

worth's unknown, although his height be taken.

Second Stanza

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.

Third Stanza

If this be error and upon me proved,

I never writ, nor no man ever loved. Couplet

Sonnet 116 is one of the most famous of the sonnets for its stalwart defense of true love. The sonnet has a relatively simple structure, with each quatrain attempting to describe what love is (or is not) and the final couplet reaffirming the poet's words by placing his own merit on the line.

General Meaning: The poem is talking about the constancy of true love (friendship).

Detailed Meaning: In this sonnet William Shakespeare gives a definition of true love and constant friendship (marriage of true minds). And attempts to define love, by telling both what it is and is not.

In the first quatrain: He tells us that the "marriage of the true mind", strong love between two friends should be like the union of two people in the marriage: a union which should admit no obstacle and mind no difficulty. He then defines love or friendship in negative terms: love is not...."

In the second quatrain: He expands the definition of love by using positive terms, "love is", expressed through imagery which is different from that used in the first quatrain.

In the third quatrain: He adds to the definition of love three more statements; two in the negative, "Love's not time's fool", "Love alters not ..." and one in positive terms "but bears it out..".

In the couplet: He comes to clinching the whole idea in an epigrammatic and bold statement of confidence in his own view of constant love between friend:

*If this be error and upon me proved
I never writ, nor no man ever loved*

The poet's Intention: Shakespeare wants to start his idea about friendship (true) love. It should be unchangeable, and it does not change when it finds changes in the loved one.

Poetic Devices:

1. Structural devices:
 - a. Contrast:
 - true love X false love;
 - spiritual beauty X physical beauty
 - b. Illustrations (Images): (fixed mark, tempests, star, ship, a fool, Sickle, rosy lips and cheeks.....etc.)

2. Sense devices:

- a. Metaphor:
 - True love = marriage of true mind;
 - Love is = ever fixed mark
 - Love is = star

c. Personification:

- "The marriage of true minds"
- Time is a powerful person who has a fool.

3. Sound devices:

- Alliteration: me, marriage, mindsetc.
- Assonance: love, remove – time, mind Etc.
- The rhyme scheme is {abab, cdcd, efef, gg}

SHORT STORY

Definition:

A kind of story shorter than the novel, characteristically developing a single central theme and limited in scope and number of characters. A short story has five basic but important elements. These five components are: the characters, the setting, the plot, the conflict, and the theme. These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow.

ELEMENTS OF A SHORT STORY

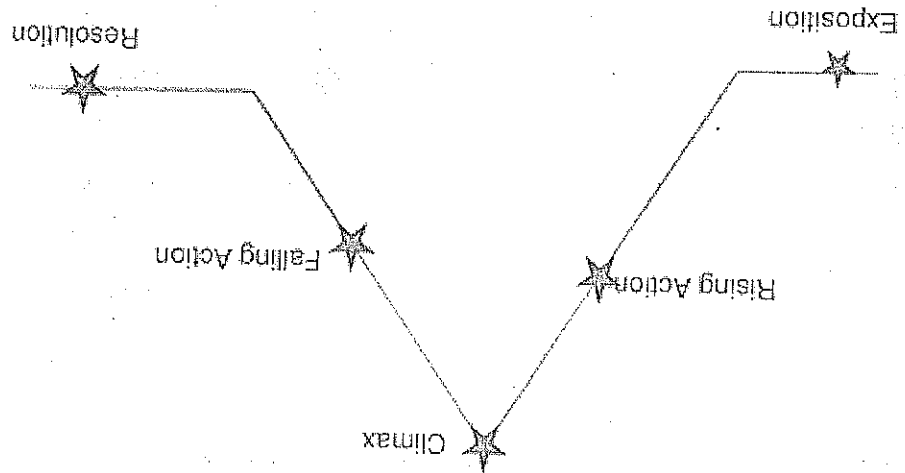
1. Character: A character is a person, or sometimes even an animal, who takes part in the action of a short story. Short stories use fewer characters. One character is clearly central to the story with all major events having some importance to this character.
2. Setting: The setting of a short story is the time and place in which it happens. Authors often use descriptions of landscape, scenery, buildings, seasons or weather to provide a strong sense of setting.
3. Theme: The theme is the central idea or belief in a short story. It is the author's underlying meaning or main idea that he is trying to convey. The theme may be the author's thoughts about a topic or view of human nature.

4. Conflict: The conflict is a struggle between two people or things in a short story. The main character is usually on one side of the central conflict. On the other side, the main character may struggle against another important character, against the forces of nature, against society, or even against something inside himself or herself (feelings, emotions, illness). And there are two types of conflict:

- a. Internal Conflict: Occurs within a character who possesses opposing ideas or feelings.
- b. External Conflict: Occurs between two or more characters or between a character and the forces of nature.

5. Plot: A plot is a series of events and character actions that relate to the central conflict. The plot has a beginning, middle and end. The short story usually has one plot so it can be read in one sitting. Every plot should have an Exposition, Rising and Falling action, Climax, and Resolution. As explained in the following diagram.

Plot Line Diagram



-
- a. The exposition: Is a part of a story tells about the events that happened before the story. It gives us background information on the setting and characters. This is the first part of our plot line.
 - b. Rising action: Is the action that occurs before the climax.
 - c. The climax: Can be one or many problems that create the high point of the story. Usually at the climax, you can foreshadow the story's ending.
 - d. Falling Action: Is the events that occur after the climax and lead to the resolution.
 - e. The resolution: Is the action that occurs after the climax. This is when we find out what happens after the conflict is resolved between characters.

PROSE

Definition:

The ordinary language of men in speaking or writing. It is a literary medium distinguished from poetry especially by its irregularity and variety of rhythm and its closer correspondence with the patterns of everyday speech.

Kinds of prose:

1. Fiction: Some of invented by imagination or an invented story. It is fictitious literature as novels or short stories. Fiction is the action of creating with imagination.

2. The novel: It is an invented prose narrative that is usually long, complex and deals with human experience through a connected sequence of events.

3. The short story: It is a brief invented prose narrative usually deals with a few characters and aiming at unity of effect often concentrating on the creation of mood rather than plot.

4. Composition: It is a piece of writing. There are four main kinds.

- a. Narrative
- b. Descriptive
- c. Exposition
- d. Argument and persuasion

5. Essay: It is analytic or interpretative literary composition usually dealing with its subject from a limited or personal point of view.

6. Biography: Written history of a person's life.
7. History: A chronological record of significant events, usually including an explanation of their causes.
8. Criticism: The art of evaluating or analyzing with knowledge and propriety, especially works of art or literature.
9. Journal: A daily newspaper or periodical dealing with current matters.
10. Letters: A direct or personal written or printed message addressed to a person or organization.
11. Philosophy: Pursuit of wisdom or a search for truth through logical reasoning rather than factual observation.
12. Speech: The communication or expression of thoughts in spoken works.
13. Sermon: A religious discourse delivered in public usually by a clergyman as a part of a worship service.

"Do you know many of the people round here?" asked the niece, when she judged that they had had sufficient silent communion.

"Hardly a soul," said Framton. "My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here. He made the last statement in a tone of distinct regret.

Framton wondered whether Mrs. Sappleton, the lady to whom he was presenting one of the letters of introduction came into the niece division.

"I know how it will be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself down there and not speak to a living soul, and your nerves will be worse than ever from moping. I shall just give you letters of introduction to all the people I know there. Some of them, as far as I can remember, were quite nice."

"My aunt will be down presently, Mr. Nuttel," said a very self-possessed young lady of fifteen; "in the meantime you must try and put up with me."

Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come. Privately he doubted more than ever whether these formal visits on a succession of total strangers would do much towards helping the nerve cure which he was supposed to be undergoing.

THE OPEN WINDOW
By Saki (H. H. Munro)

"Then you know practically nothing about my aunt?" pursued the self-possessed young lady.

"Only her name and address," admitted the caller. He was wondering whether Mrs. Sappleton was in the married or widowed state. An undefinable something about the room seemed to suggest masculine habitation.

"Her great tragedy happened just three years ago," said the child; "that would be since your sister's time."

"Her tragedy?" asked Framton; somehow in this restful country spot tragedies seemed out of place.

"You may wonder why we keep that window wide open on an October afternoon," said the niece, indicating a large French window that opened on to a lawn.

"It is quite warm for the time of the year," said Framton; "but has that window got anything to do with the tragedy?"

"Out through that window, three years ago to a day, her husband and her two young brothers went off for their day's shooting. They never came back. In crossing the moor to their favorite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it." Here the child's voice lost its self-possessed note and became falteringly human. "Poor aunt always thinks that they will come back someday, they and the little brown spaniel that was lost with them, and walk in at that window just as they used to do.

That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm, and Ronnie, her youngest brother, singing 'Bertie, why do you bound?' as he always did to tease her, because she said it got on her nerves. Do you know, sometimes on still, quiet evenings like this, I almost get a creepy feeling that they will all walk in through that window - "

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

"I hope Vera has been amusing you?" she said. "She has been very interesting," said Framton. "I hope you don't mind the open window," said Mrs. Sappleton briskly; "my husband and brothers will be home directly from shooting, and they always come in this way. They've been out for a while in the marshes today, so they'll make a fine mess over my poor carpets. So like you menfolk, isn't it?"

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic, he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were constantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his visit on this tragic anniversary.

"The doctors agree in ordering me complete rest, an absence of mental excitement, and avoidance of anything in the nature of violent physical exercise," announced Framton, who laboured under the tolerably widespread delusion,

That total strangers and chance acquaintances are hungry for the least detail of one's ailments and infirmities, their cause and cure. "On the matter of diet they are not so much in agreement," he continued.

"No?" said Mrs. Sappleton, in a voice which only replaced a yawn at the last moment. Then she suddenly brightened into alert attention - but not to what Framton was saying.

"Here they are at last!" she cried. "Just in time for tea, and don't they look as if they were muddy up to the eyes!"

Framton shivered slightly and turned towards the niece with a look intended to convey sympathetic comprehension. The child was staring out through the open window with a dazed horror in her eyes. In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction. In the deepening twilight three figures were walking across the lawn towards the window, they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels. Noiselessly they neared the house, and then a hoarse young voice chanted out of the dusk: "I said, Bertie, why do you bound?"

Framton grabbed wildly at his stick and hat; the hall door, the gravel drive, and the front gate were dimly noted stages in his headlong retreat. A cyclist coming along the road had to run into the hedge to avoid imminent collision.

"Here we are, my dear," said the bearer of the white mackintosh, coming in through the window, "fairly muddy, but most of it's dry. Who was that who bolted out as we came up?"

"A most extraordinary man, a Mr. Nuttel," said Mrs. Sappleton; "could only talk about his illnesses, and dashed off without a word of goodby or apology when you arrived. One would think he had seen a ghost."

"I expect it was the spaniel," said the niece calmly; "he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make anyone lose their nerve."

Romance at short notice was her speciality.

ANALYSIS OF 'THE OPEN WINDOW'

Major Characters:

1. Framton Nuttel:

The central character to the story, Framton Nuttel is a hypochondriac with imaginary problems that no doctor can treat, so he is advised to retreat to the country. His sister is of the opinion that Framton should socialize, therefore, she gives him letters of introduction to his new neighbors, as she has previously lived in the same area. During a visit of one of the neighbors Framton meets a girl called Vera, who by telling him an invented story manages to use his imagination against him and scare him away.

2. Vera:

Niece of Mrs. Sappleton, Vera, is a 'self-possessed fifteen year old girl' living with her aunt in the country, where Framton Nuttel has moved. She is cruel and deceptive, and for her own entertainment, she invents a morbid story to frighten Mr. Nuttel. After the guest's hasty retreat she makes no attempt to explain his awkward behavior to the rest of the family, but instead she invents another story.

3. Mrs. Sappleton:

Mrs. Sappleton is one of the neighbors that Framton Nuttel was introduced to through his sister. As well as Mr. Nuttel, Mrs. Sappleton becomes a victim of her niece Vera, as the story that Vera invents depicts her as a mentally unstable widow.

4. Mr. Sappleton:

Mr. Sappleton is the husband of Mrs. Sappleton and a character in Vera's morbid story. In the tale told by his niece, he and his two brothers-in-law went to hunt one day three years ago and have never returned, nor their bodies have been found. At the end of the story, it is revealed that they went hunting, however, not three years ago, but on the same day that Mr. Nuttel visits the Sappletons, and they returned home safely.

5. Mrs. Sappleton's brothers:

On the day that Mr. Nuttel pays visit to the Sappletons, Mrs. Sappleton's two brothers go hunting with her husband. During their absence Mrs. Sappleton's niece Vera invents a story where the three men went hunting three years ago but never returned from the bogs. At the end of the story, it is revealed that Vera's tale is purely imaginary.

Questions with its answers:

Q.\ Vera as an Actress and Storyteller, Discuss this character?

Answer:When Saki was plotting "The Open Window" he must have given considerable thought to creating the character who would tell the spooky story to Framton Nuttel. He chose to give the role to Vera, a fifteen-year-old girl. He may have decided against using a boy because a boy would have been more likely to go off bird shooting with the three men. A girl is more convincing because girls generally appear to be better behaved, although they may harbor all sorts of mischievous thoughts. Vera had to be young enough to play such a trick on a visitor and to take a risk of getting found out after the fact. But she had to be old enough to be entirely credible. Fifteen seems like exactly the right age. She is described as very "self-possessed." Saki uses the term "self-possessed" twice. We picture her as calm, cool, relaxed, quite sophisticated for her age.

This is for the sake of contrast with Framton Nuttel, who is just the opposite of calm, cool, and relaxed. Vera's description as self-possessed will also serve as a contrast with the way she behaves when she sees the three men approaching the open window. We picture a goggle-eyed, open-mouthed, shuddering teenage girl who is about ready to scream.

Q.\ What is the nature of the prank which the girl plays on Mr. Nuttel?

Answer: Vera's prank really consists of telling lies. She tells Mr. Nuttel a very far fetched story about how her aunt's husband and her two brothers were killed three years before in a bog. Mr. Nuttel feels sympathetic for both the young girl and her aunt.

Q.\ What precise function has the open window?

Answer: The open window may well have given Vera the idea of her tall tale. The large open window also acts as a symbolic portal into Vera's imagination which seems pretty creative if not morbid.

Q.\ Why had Framton Nuttel come to the "rural retreat"?

Answer: Framton Nuttel was suffering from some neural disease. He had come to the rural retreat to recuperate from his disease.

Q.\ Why had his sister given him letters of introduction to people living there?

Answer: Framton's sister lived there about three years ago. She knew some people over there, so she gave letters of introduction. Letters of introduction were to help him establish some identity for himself.

Q.\ What had happened in the Sappleton family as narrated by the niece?

Answer: Mrs. Sappleton's husband and her two younger brothers went for shooting in summers about three years back. They got trapped in a muddy ditch and died.

Q.\ What did Mrs.Sappleton say about the open window?

Answer: Mrs. Sappleton said that her husband and her younger brothers had been on a shooting spree and she was expecting them to come back through the window. They always came by that route only. She was waiting for them to come and spoil the décor of the house.

Q.\ Why did Frampton rush out wildly?

Answer: On seeing three men approaching the house he must have thought of seeing the ghosts of three dead men. He was too afraid to stay there. So he fled from that place.

FICTION AND NONFICTION

Definition:

Fiction: Refers to literature created from the imagination. The type of book or story that is written about imaginary characters and events and not based on real people and facts.

Nonfiction: Refers to literature created from the facts. Writing that is about real events and facts, rather than stories that have been invented. The category of literature, drama, film, or other creative work, including essays, expository prose, and documentaries, whose content is based on fact and is not imagined.

Fiction versus nonfiction: Everything you read is either fiction or nonfiction. Then how can you tell the difference?

Fiction: May be contained on the following idioms.

1. Fiction is FAKE!
2. Fiction is make-believe.
3. The authors use their imaginations to write fiction stories.
4. In fiction books the pictures are not realistic.
5. Books with talking animals are fiction.
6. Books with magic are fiction.
7. Short Stories and Picture Books
8. Poems
9. Fairy Tales
10. The purpose of fiction is to entertain the reader.

1. Nonfiction tells you the facts.
2. In nonfiction books the pictures are realistic.
3. Books that tell you how to do something are nonfiction.
4. Books about real people and real events are nonfiction.
5. Books about real things and real places are nonfiction.
6. The authors use their facts to write nonfiction stories.
7. Autobiographies and Biographies
8. Newspaper Articles
9. Encyclopedias
10. The purpose of nonfiction is to inform the reader.

Nonfiction: May be contained on the following idioms.

THE THEATRE IN SHAKESPEARE'S

• Shakespeare's Theatres:

During his lifetime, Shakespeare's plays were performed on stages in private theatres, provincial theatres, and playhouses. They were acted out in the yards of bawdy inns and in the great halls of the London Inns of court. Although the Globe is certainly the most well-known of all the Renaissance stages associated with Shakespeare and is rightfully the primary focus of discussion, a brief introduction to some of the other Elizabethan theatres of the time provides a more complete picture of the world in which Shakespeare lived and worked.

We can classify Elizabethan theatres into two main groups, those within the London district and those located throughout the English countryside. The theatres within the London district can be further classified as playhouses, inn yards, and private theatres.

All actors at the Globe and other theatres were males, even those who played Juliet and Cleopatra. It was forbidden for a woman to set foot on an Elizabethan stage. This proscription against females meant that Romeo probably recited his lines to a fuzzy-faced boy and that Antony may have whispered sweet nothings to a gawky adolescent male. However, because of wigs, neck-to-toe dresses and makeup artistry, it was easy for a young male to pass for a female. After an actor reached early adulthood, he could begin playing male parts. Shakespeare himself sometimes performed in his plays. It is said that he enjoyed playing the Ghost in Hamlet. All actors had to memorize their lines exactly; if they forgot their lines, they had to improvise cleverly or watch or listen for cues from an offstage prompter.

Highly skilled actors, such as Richard Burbage, earned more money—and received more praise—than Shakespeare and other playwrights. In Shakespeare's time, males played all the characters, even Juliet, Cleopatra and Ophelia.

Actors playing gods, ghosts, demons and other supernatural characters could pop up from the underworld through a trap door on the stage or descend to earth from heaven on a winch line from the ceiling. Off the stage, the ripple of a sheet of metal could create thunder. Stagehands set off fireworks to create omens, meteors, comets, or the wrath of the Almighty. Instruments such as oboes and cornets sometimes provided music. If an actor suffered a fencing wound, he simply slapped his hand against the pouch (perhaps a pig's bladder) beneath his shirt to release ripe red blood signaling his demise.

There was no curtain that opened or closed at the beginning or end of plays. At the back of the stage, there was probably a wall with two or three doors leading to the dressing rooms of the actors. These rooms collectively were known as the "tiring house." To tire means to dress—that is, to attire oneself. Sometimes, the wall of the tiring house could stand as the wall of a fortress under siege. Props and backdrops were few. Sometimes a prop used for only one scene remained onstage for other scenes because it was too heavy or too awkward to remove. Peter Street was the carpenter/contractor hired to construct the Globe. The main rival of the Globe in the first years of the 17th Century was the Fortune Theatre, constructed in 1600 (also by Peter Street).

COMMENTS ON SHAKESPEARE'S "MACBETH"

By William Shakespeare { 1564 – 1616 }

Summary of the Play:

The play begins on an open stretch of land in medieval Scotland. Three Witches enter and give the prophecy that the civil war will end that day and that at sunset they will meet Macbeth. The Witches are summoned to leave, but they do not leave without stating that what is normally "fair" will be "foul," and what is "foul" will be "fair."

King Duncan learns that Macbeth has been victorious and has defeated Macdonwald. The Thane of Cawdor has betrayed Duncan and is accused of being a traitor. Duncan orders the Thane of Cawdor's execution and announces that Macbeth will receive the title of Thane of Cawdor.

Macbeth and Banquo leave the battlefield and meet the Witches. The Witches state the prophecy that Macbeth will be Thane of Cawdor and king and that Banquo will be the father of kings, but not king himself. Macbeth has been victorious on the battlefield and the war is at an end—to what greatness should he now aspire?

The Witches spark the ambitious nature in Macbeth, as he knows his rise to power would greatly be enhanced by being named Thane of Cawdor. After the Witches vanish, Ross and Angus arrive and announce that Macbeth has been named Thane of Cawdor. Banquo is skeptical of the Witches, but Macbeth, driven by a desire for power, considers killing Duncan to gain the crown.

Machbeth fights Macduff, and Machbeth boasts that he cannot be killed by any man born of woman. Macduff informs Machbeth that he was surgically removed from his mother's womb and thus was not born of woman. Macduff kills Machbeth in battle and hails Malcolm as King of Scotland. Malcolm vows to restore Scotland to a peaceful country.

Machbeth orders Macduff's family to be murdered and leaves for England to confront Macduff. When Macduff hears of the massacre of his family, he vows to seek revenge on Machbeth. He joins Malcolm in his quest to depose Machbeth. The army proceeds in camouflage by carrying a branch from Birnam Wood into battle. Alarmed by this, Machbeth fears the Witches' prophecy will come true. Machbeth is told of Lady Machbeth's death by her own hands, and he laments the nature of his life.

Banquo raises suspicions that Machbeth killed Duncan. Machbeth hires two men to kill Banquo and his son Fleance, whom Machbeth fears will become king, as the Witches foretold. Banquo is killed, but Fleance escapes. The Witches conjure a spell, and Apparitions reveal to Machbeth three prophecies that will affect his future. He is told to beware of Macduff, that no man born of woman can harm him, and he will not be conquered until the forest at Birnam marches to Dunsinane. Machbeth is also shown a procession of kings with the last king looking in a mirror—the reflection is that of Banquo.

Machbeth is overwhelmed by the image, yet his desire for power is still present, as stated in a letter he sends to Lady Machbeth. Lady Machbeth encourages Machbeth to act on his thoughts, telling him that she will guide and support his plan to kill King Duncan. While Duncan is visiting Inverness, Machbeth's castle, Machbeth kills Duncan as he sleeps. After the murder is discovered, Machbeth kills the servants, whom he accuses of Duncan's murder. Duncan's sons, fearing for their own lives, flee Scotland. Machbeth is crowned king.

◦ Some information may help you.

Macbeth was most likely written in 1606, early in the reign of James I, who had been James VI of Scotland before he succeeded to the English throne in 1603. James was a patron of Shakespeare's acting company, Macbeth is not Shakespeare's most complex play, but it is certainly one of his most powerful and emotionally intense.

- FULL TITLE: The Tragedy of Macbeth
- AUTHOR: William Shakespeare
- TYPE OF WORK: Play
- GENRE: Tragedy
- LANGUAGE: English
- TIME AND PLACE WRITTEN: 1606, England
- DATE OF FIRST PUBLICATION: First Folio edition, 1623
- TENSE: Not applicable (drama)
- SETTING: (TIME) The Middle Ages, specifically the eleventh century
- SETTING: (PLACE) Various locations in Scotland; also England, briefly
- PROTAGONIST: Macbeth

- Major conflict: The struggle within Macbeth between his ambition and his sense of right and wrong; the struggle between the murderous evil represented by Macbeth and Lady Macbeth and the best interests of the nation, represented by Malcolm and Macduff

- Rising action: Macbeth and Banquo's encounter with the witches initiates both conflicts; Lady Macbeth's speeches goad Macbeth into murdering Duncan and seizing the crown.

- Climax: Macbeth's murder of Duncan in Act 2 represents the point of no return, after which Macbeth is forced to continue butchering his subjects to avoid the consequences of his crime.

- Falling action: Macbeth's increasingly brutal murders (of Duncan's servants, Banquo, Lady Macduff and her son); Macbeth's second meeting with the witches; Macbeth's final confrontation with Macduff and the opposing armies

- Themes: The corrupting nature of unchecked ambition; the relationship between cruelty and masculinity; the difference between kingship and tyranny.

- Motifs: The supernatural, hallucinations, violence and prophecy.

- Symbols: Blood; the dagger that Macbeth sees just before he kills Duncan in Act 2; the weather.

- Try to answer these questions:

1. Who kills Macbeth?
a. Macduff b. Banquo c. Lady Macbeth d. Malcolm
2. How many men reign as king of Scotland throughout the play?
a. 1 b. 2 c. 3 d. 4
3. Whom does Lady Macbeth frame for the murder of Duncan?
a. Malcolm and Donalbain b. Duncan's drunken chamberlains c. The porter d. Macbeth
4. Who kills Banquo?
a. Macduff b. Fleance c. Macbeth d. A group of murderers hired by Macbeth.

5. Which of the following best describes Lady Macbeth's death?
- She dies offstage.
 - She sleepwalks off of the palace wall.
 - She declares her own guilt and stabs herself with a knife.
 - Macduff slays her in revenge for his own wife's murder.
6. Who discovers Duncan's body?
- Lennox
 - Ross
 - Macduff
 - Donalbain
7. Whom does Macbeth see sitting in his chair during the banquet?
- Himself
 - Banquo's ghost
 - Duncan's ghost
 - Lady Macbeth
8. What vision does Macbeth have before he kills Duncan?
- He sees a floating head urging him to spill blood.
 - He sees a bloody axe lodged in Duncan's brow.
 - He sees a pale maiden weeping in the moonlight.
 - He sees a floating dagger pointing him to Duncan's chamber.
9. With whom are the Scots at war at the beginning of the play?
- Norway
 - Denmark
 - Poland
 - Finland
10. Which nation's army invades Scotland at the end of the play?
- Norway
 - France
 - England
 - Finland
11. Who is the goddess of witchcraft in the play?
- Aphrodite
 - Hecate
 - Minerva
 - Mordred
12. Who kills Donalbain?
- Macbeth
 - Malcolm
 - A group of murderers hired by Macbeth
 - No one

13. What happens to Lady Macbeth before she dies?
 (A) She is plagued by fits of sleepwalking.
 (B) She is haunted by the ghost of Duncan.
 (C) She sees her children killed in battle.
 (D) She sees her children killed by Macbeth.
14. Who kills Lord Seward's son?
 (A) Duncan (B) Lennox (C) Macbeth (D) Ross
15. Where are Scottish kings crowned?
 (A) Edinburgh (B) Scone (C) London (D) Dunsinane
16. Why is Macduff able to kill Macbeth despite the witches' prophecy?
 (A) He kills the witches first.
 (B) He receives a charm from Grinswindle.
 (C) He is a powerful warlock himself.
 (D) He was born by cesarean section.
17. Where is Duncan killed?
 (A) In the battle with Norway (B) In his bed-chamber at Macbeth's castle
 (C) In his bed-chamber at Forres (D) At Birnam Wood
18. Who flees Scotland to join Malcolm in England?
 (A) Donaldbain (B) Ross (C) Macduff (D) Lennox
19. What was the weather like the night Duncan was murdered?
 (A) Stormy and violent (B) Calm and placid (C) Foggy and ominous
 (D) It was a night like any other night, according to Lennox
20. Who kills Lady Macbeth?
 (A) Macbeth (B) Macduff (C) Lady Macduff (D) Lady Macbeth
21. Who flees Scotland immediately after Duncan's death?
 (A) Macbeth (B) Malcolm and Donaldbain (C) Fleance (D) Lennox

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22. Who jokes that he works at "hell gate"?
- (A) Macbeth (B) Macduff (C) The porter (D) Duncan
23. What title is Macbeth given after his victory described in Act 1?
- (A) Thane of Cawdor (B) Thane of Ross
(C) King of Scotland (D) Prince of Cumberland
24. Who tells Macduff that his family has been killed?
- (A) Donalbain (B) Macbeth (C) Lady Macduff (D) Ross
25. How does Birnam Wood come to Dunsinane?
- (A) By magic
(B) Through an earthquake
(C) It doesn't
(D) Malcolm's army hides behind cut-off tree branches

