

المحاضرة الاولى

Periods of American Literature Outlined

America was a series of on the east coast of the **present-day United States**.

British colonies

begins of **America** with the tradition of

English literature

Some consider to be the **first American author** .

Captain John Smith

..... **wrote** The General History of **Virginia, New England, and the Summer Isles (1624)**.

Captain John Smith

..... wrote **Doggerel verse** (*comic poetry with irregular rhyme/ rhythm and cheap/ trivial meanings*).

Nicholas Noyes

..... was known for his bestselling **poem The Day of Doom**.

Michael Wigglesworth

..... discussed the **religious** foundations of **the Massachusetts Bay Colony**.

John Winthrop

..... and represented the **Great Awakening**, a religious revival in the early 18th century that asserted strict **Calvinism**

Jonathan Edwards & Cotton Mather

..... is a **theological** system and an approach to the **Christian life** that emphasizes **God's sovereignty in all things**.

Calvinism

Puritan and religious writers include and

Thomas Hooker & Samuel Willard

The Colonial Period of **American Literature** spans the time between to the **outbreak of the Revolution**.

the founding of the first settlement at Jamestown

most influential writers of **the Colonial Period** include **John Winthrop, Cotton Mather, Benjamin Franklin,** and **Anne Bradstreet**.

During the, some of the **greatest documents of American history** were authored.

Revolutionary Age, 1765-1790

in 1776, **Thomas Paine** authored
Common Sense الفطرة السليمة

in 1776, **Thomas Jefferson** wrote
The Declaration of Independence إعلان الاستقلال

In 1781, The were ratified.
Articles of Confederation المواد الكونفدرالية

Between 1787 and 1788, **Alexander Hamilton, James Madison,** and **John Jay** wrote
Federalist Papers الوثائق الفدرالية

in 1787, was drafted and in 1789 it was ratified.
The Constitution of the United States دستور الولايات المتحدة

The writers of this **new American** literature wrote in the.....
English style

Three of the most recognized writers of **the Early National Period** were
Washington Irving, James Cooper, and Edgar Allan Poe.

The period 1828-1865 in American literature is commonly identified as the
Romantic Period in America, but may also be referred to as the **American Renaissance** or the Age of
Transcendentalism

في تلك الفترة كانت تعرف بأنها فترة الـرمانسية بأمريكا وقد تشير أيضاً إلى عصر النهضة الأمريكي أو عصر الفلسفة السامية.

..... aims to represent **life as it really** is and make the reader believe that the characters actually **might exist** and the situations **might actually happen.**
realistic fiction الخيال الواقعي

realistic fiction focuses on the and
ordinary and commonplace. العادية والمألوفة

The major writers of **the Realistic Period** include **Mark Twain, Henry James, Bret Harte, and Kate Chopin .**

..... claims to give an even more **accurate depiction of life than realism.**

Naturalism الطبيعة صورة أكثر دقة للحياة

naturalistic writers hold that the characters of their works are merely

.....
higher-order animals whose character and behavior is entirely based upon heredity and environment.

These writings are often **frank, crude, and tragic.** **Stephen Crane, Jack London, and Theodore Dreiser** are the most studied American **Naturalists.**
American Modernists experimented with **subject matter, form, and style.**

الموضوع والشكل والاسلوب

Modernist Poets include **Robert Frost, William Carlos Williams, Edna St. Vincent Millay, and E.E. Cummings.**

American Modernist Prose Writers are **Edith Wharton, Sinclair Lewis, and Willa Cather**.

F. Scott Fitzgerald is considered a writer of

The Jazz Age عصر الجاز

Langston Hughes and **W.E.B. DuBois** writers of

The Harlem Renaissance كتاب نهضة هارلم

Gertrude Stein, and T.S. Eliot, Ezra Pound, and Ernest Hemingway writers of

.....

The Lost Generation. الجيل الضائع

Postmodern literature is a form of literature which is marked, both **stylistically** and **ideologically**, مابعد الحداثة شكل من أشكال الاسلوب والايديولوجيا

Postmodern authors tend to **reject** in their novels, stories and poems.

outright meanings رفض المعاني الواضحة

المحاضرة الثانية

American Colonial Literature

Puritan belief in and idea of grounded solely in **Scripture**.

religious authority سلطة الدين

Genres that the **Puritans** favored:

- **Sermons** الخطب
- **Religious poetry** الشعر الديني
- **Historical narratives** السرد التاريخي
- **THEY DID NOT FEEL THAT LITERATURE WAS FOR ENTERTAINMENT**; Novels and plays were frowned upon, due to a perceived lack of practical religious value
كما أنهم لم يشعروا بأن الأدب كان من أجل الترفيه

The **Puritans** wrote about the **religious foundations** of many of their settlements, especially the

exodus from Britain الهجرة من بريطانيا

Anne Bradstreet's poetry, the "Bay Psalm Book," and Pastor **Edward Taylor's** "Preparatory Mediations" are good examples of texts of the era
religious

In 1620, a hundred or so English men and women **settled in Plymouth, Massachusetts, fleeing from religious persecution** هرباً من الاضطهاد الديني

Three Puritan Principles

- 1- They wished to have their feelings changed through God's grace. They wanted to be cleansed of envy, vanity, and lust.
- 2- They valued plainness—simplicity, especially in church.
- 3- They saw their bringing Christianity to America as a divine mission

Puritan Terms and Influences

Predestination: the idea that God knows where each person will end up in eternity.

The Puritans believed that those who were blessed with wealth and prosperous family lives were a part of those "elected" to go to heaven.

This concept can be seen in "**Sinners in the Hands of an Angry God**" by Jonathan Edwards.

- **Protestant work ethic:** The Puritans believed that **hard work was** a way of **winning God's favor**, and **wealth accumulated** through hard, honest work was seen as a **sign of Godliness**.
- This "protestant work ethic" is **a major foundation** of the American way of life
- **Plain style:** Believe it or not, **William Bradford (Of Plymouth Plantation)** is well known for his plain style.
- This simply means that his prose is **not ornamental**, and is **not intended** to be showy.
- This falls in line with the **Puritan belief** that one **should not call attention to oneself**.
- **This is opposite of Shakespeare**, whose writing in England was **very showy** and meant to **showcase his skill as a writer**.

Puritan Writers to Remember

William Bradford Of Plymouth Plantation (**HISTORICAL NARRATIVE**)

Anne Bradstreet "Upon the Burning of Our House," and "To My Dear and Loving Husband." (**POETRY**) and New England & For Deliverance From A Fever"

Jonathan Edwards "Sinners in the Hands of an Angry God" (**SERMON**)

The Purpose Puritan of Literature is To Educate.

المحاضرة الثالثة

American Romanticism and Transcendentalism

المتعالية الفلسفة و الامريكية الرومانسية

American Romanticism

الامريكية الرومانسية

..... became popular in **American politics, philosophy and art.**

Romanticism

..... was strongly **influenced by Deism**, which although rationalist, was **opposed to Calvinist orthodoxy.**

Transcendentalism

..... a **rejection** of strict **Puritan religious** attitudes.

Transcendentalism

الرومانسية تأثير

The celebration of:

- Individualism الفردية
- the beauty of nature جمال الطبيعة
- the virtue of humankind فضل الجنس البشري
- Elevation of the human mind in a way that can reach the sublime—God
ارتفاع العقل البشري بطريقة توصله للعلى - الرب

Nature and the Over-soul:

- Transcendentalist writers expressed **semi-religious** feelings toward nature
- They saw a direct **connection between the universe & the individual soul**
- **Divinity permeated** all objects, animate or inanimate
- The purpose of human life was **union with the “Over-soul”** – a sort of convergence of the individual, **God & Nature.**

Transcendentalist Beliefs

المتعاليين معتقدات

- **Intuition**, not reason, is the **highest human faculty**

- A rejection of materialism
- **Simplicity** is the path to **spiritual greatness**
- **Nature** is a source of **truth & inspiration**
- **Non-conformity, individuality & self-reliance.**

The Must-Knows of Transcendentalism

المتعالية الفلسفة عن يعرف أن يجب ما

- 1- **Essay:** The Transcendentalists love writing **essays**; many of the most important Transcendentalist ideas are communicated in **essay form**.
- 2- **Poetry:** The Transcendentalists love writing **poems** about **nature**, about **God**, about their **spiritual experiences**.
- 3- **Intuition:** The Transcendentalists believe in the **power of attaining knowledge/ cognition without** evident rational thought.
- 4- **Correspondence:** The Transcendentalists believe that we are a **reflection of the universe**, and the **universe is a reflection of us**. In other words, **everything** corresponds to everything else.
- 5- **Social Reform:** Opposition to **slavery** and **the inequality of women**.
- 6- **Individualism:** The Transcendentalists believe in **this moral /social outlook** that emphasizes the **value of the individual**. Individualists promote the exercise of **one's goals** and desires and so **value independence and self-reliance**.
- 7- **Nature:** The Transcendentalists believe that we have to understand the phenomena of the physical world collectively, **including plants, animals, the landscape**, and other features and products of the earth, **as opposed to humans or human creations**.
- 8- **The Dial (1840-1844):** This journal was founded by the Transcendentalists **because not so many publishers** were prone to publish Transcendentalist writing,
- 9- **The Transcendental Club:** This informal club brought together many of the leading luminaries of Transcendentalism, including **Ralph Waldo Emerson** and **Henry David Thoreau**, among others. The Club organized get-togethers beginning in 1836.

Major Transcendentalist Works

الرئيسية المتعالين اعمال

- **Ralph Waldo Emerson's** famous essay: "**Self-Reliance**" (1841) (الاعتماد على النفس)
- **Henry David Thoreau's:** Walden (1854) [book] / "**Civil Disobedience**" (1849) (العصيان المدني) [essay]

More Transcendentalists

1- **Edgar Allan Poe**- "Narrative of Arthur Gordon Pym", "A Tell Tale Heart", "The Raven", inventor of **the American short story**, known for his **Gothic writings**, and viewed **the countryside as a phantasm or an illusionary mental image**.

2- **Washington Irving**- "Rip Van Winkle", "Sleepy Hollow", **is the father of American Literature**, saw the country as **an escape from city life**, and fought for copyright infringement laws for authors.

Anti-Transcendentalists

المتعالين المضادين

Nathaniel Hawthorne and Herman Melville

- Both explore the **darker side** of **nature** and **human nature**
- Both consider **life in its tragic dimension**, a combination of **good** and **evil**.

المحاضرة الرابعة

Realism

The Age of Realism (1865-1910)

..... is a literary movement in the late 19th century America

Realism

.....This form of literature believes in fidelity to **actuality in its representation**. الاخلاص للحقيقة في تمثيلها

Realism

What did great writers say about realism?

- ❖ **William Dean Howells**: he must write what he **observed and knew**.
- ❖ **Henry James**: Life should be the **main object of the novel**.
- ❖ **Mark Twain**: writers should keep in their mind **the soul, the life, and the speech of the people**.

The Definition of Literary Realism

Broadly defined as "the faithful **representation of reality**" or "**verisimilitude**," realism is a literary technique practiced by many schools of writing.

Although strictly speaking, realism is **a technique**, it also denotes a particular kind of subject matter, especially the **representation of middle-class life**.

Greater attention to **detail** (**verisimilitude**) may create a more detailed setting with potential distractions **from simple narrative**.

Speech in realism is more **vernacular and idiomatic**, like common people of particular classes or regions talk. **Romantic rhetoric** often strains to be more elevated or universal and tends to extremes of intimacy or excess.

Presence of **humor**. In contrast, Romanticism generally takes itself seriously.

Humans are in control of their own **destiny** and are superior to their circumstances.

Father of Realism: William Dean Howells (1837-1920)

- ❖ **Dean of American** literary Realism/ "the father of American Realism."
- ❖ Novelist, dramatist, poet, critic, journalist, editor (**of Atlantic Monthly**)
- ❖ He broke new grounds which led to the achievements of **Mark Twain and Henry James**.
- ❖ In Howells' view, writing should be "simple, natural, and honest" and should not delve into "**romantic exaggeration**."
- ❖ His famous definition of the function of a writer indicates his limitations as a Realist writer
- ❖ "Our novelists, therefore, concern themselves with the more smiling aspects of life...and seek the universal in the individual rather than the social interests."

The Rise of Silas Lapham is a **novel** written by **William Dean Howells** in 1885 about the **materialistic** rise of Silas Lapham from **rags to riches**, and his ensuing **moral**.

Silas earns a **fortune** in the **paint business**.

which he tries to attain through his **daughter's marriage** to the.....

aristocratic Corey family.

Some Works on Realism:

1- Mark Twain's:

- The Adventures of Huckleberry Finn
- The Adventures of Tom Sawyer
- The Jumping Frog of Calaveras County (Short Story)

2- Henry James':

- The Portrait of A Lady
- The Turn of the Screw

3- Edith Wharton's:

- The Age of Innocence

المحاضرة الخامسة

Naturalism

الطبعانية او الطبيعية

The **Naturalist** writers believed that larger forces were at work:

Nature, Fate, and Heredity. الطبيعة والقدره والوراثة

Their writing was inspired **by hardships**, whether it was **war**, the **frontier**, or **urbanization**. من المصاعب، الحرب الحدود التحضر.

.....Literary movement that was an **extension of Realism**.

Naturalism مرتبطة بالواقعية

the **Realism** differentiated by the fact that **naturalism** is connected to the **doctrine of biological, economic, and social determinism**.

The term **naturalism** was initially coined, **French author** who is also credited as a **key figure in the development of French literary naturalism**.

by Emile Zola

American writers were particularly influenced by the **British** and **French** models.

Naturalism – Characteristics

Characters:

- usually ill-educated or lower-classes
- live governed by the forces of **heredity, instinct, passion**, or the **environment**
- the criminal, the fallen, the down-and-out

Themes: **Charles Walcutt**,

- Survival (man against nature, man against himself)
- Determinism (nature as an indifferent force on the lives of human beings)
- Violence

The "brute within" each individual, composed of strong and often warring emotions: passions, such as lust, greed, or the desire for dominance or pleasure; and the fight for survival in an amoral.

The romantic vision of Wordsworth--that "nature never did betray the heart that loved her".

Stephen Crane's view in "The Open Boat": 'she was indifferent, flatly indifferent.'

Naturalistic texts often describe the **futile attempts** of human beings to exercise **free will**.

A handful of significant American authors, such as **Stephen Crane, Theodore Dreiser**, and **Frank Norris**, utilized the form, which noticeably declined in popularity by the early twentieth century.

The naturalistic novel usually contains **two tensions or contradictions**,
صراعيين أو تناقضيين

The first tension is that between the **subject matter** of the naturalistic novel and **the concept of man** which emerges from this subject matter.

موضوع الرواية ومفهوم الانسان

The second tension involves the **theme** of the naturalistic **novel**.

In George Becker's famous and much-annotated and contested phrase, naturalism's philosophical framework can be simply described as "**pessimistic materialistic determinism**." **حتمية مادية تشاؤمية**

Practitioners and Examples:

مؤلفاتهم علي وأمثلة المذهب ممارسين

- **Ellen Glasgow's** Barren Ground
- **James T. Farrell's** Studs Lonigan
- **John Steinbeck's** The Grapes of Wrath
- **Richard Wright's** Native Son
- **Norman Mailer's** The Naked and the Dead

المحاضرة السادسة

American Modernism & Postmodernism

الحدائثة الأمريكية وما بعد الحدائثة

..... is a **cultural wave** that originated in Europe and swept the United States during the **early 20th century**.

Modernism

In literature, the elements of modernism are **thematic, formal** and **stylistic**.

الموضوعية و الرسمية و لاسلوبية

Characteristics of Modernist Fiction it is 14 .

the American Dream (**success in life as a result of hard work**).

A rejection of **bourgeois values**. معارضة القيم البروجوزية

Discontinuity and fragmentation الانقطاع والتجزئة

Lack of causality افتقار السببية

“Self” is seen as **artificial**, a social fiction of undetermined status

Juxtaposition and **multiple points of view** تجاور وتعدد وجهات النظر

Individual is stripped of the traditional defining categories of personhood.

Crisis/ suffering of the psyche with a sense of urban **dislocation/ alienation** التفكك

والاغتراب الحضاري

Insufficiency of language قصور اللغة

Oppositional relations between the **individual** and **the social alienation** العلاقة

المعارضة بين الفرد والاغتراب الاجتماعي

First person narrator, often **unreliable** غالباً لا يعتمد راوي بضمير المتكلم

Some works by male writers tend to be **misogynistic** بعض أعمال الذكور معادية للنساء

Literary Styles of Modernism:

1- Stream of consciousness narration تيار من السرد الواعي

A narrative mode which **seeks to portray an individual's** point of view by giving the written equivalent of the character's thought processes, either through loose interior **monologue** or in **connection to action**.

2- Juxtaposition: التجاور

Two images that are otherwise not commonly brought together appear side by side or structurally close together, thereby; forcing the reader to stop and reconsider the meaning of the text through the contrasting images, ideas, motifs, etc. For example, “**He was slouched alertly**” is juxtaposition.

Significant American Modernist Writers:

1- **Ernest Miller Hemingway** (1899 –1961) was an American **novelist**, short-story writer, and journalist. Hemingway suffered from increasing **physical and mental problems**. In 1961, following an ill-advised and premature **release from a mental hospital** where he had been treated for severe depression, he **committed suicide at his home in Ketchum, Idaho with a shotgun**.

Works:

- 'A Farewell to Arms'

- 'The Old Man and the Sea'

2- Robert Frost (1874 –1963) was an American **poet**. His work frequently used **themes from rural life in New England**, using the setting to examine complex social and philosophical themes. Works:

- **'Nothing Gold Can Stay'**
- **'The Road Not Taken'**

3- William Faulkner (1897 –1962) was an American **novelist and poet** whose works feature his **native state of Mississippi**. Faulkner was known for an experimental style with **meticulous attention** to diction and cadence, in contrast to the minimalist understatement of his peer Ernest Hemingway.

Novels:

- **As I Lay Dying**
- **The Sound and the Fury**

4- Francis Scott Key Fitzgerald (1896 –1940) was **an American Jazz Age author of novels and short stories**. He is regarded as one of the **greatest twentieth century writers**. Fitzgerald was of the **self-styled "Lost Generation," Americans born in the 1890s who came of age during World War I**.

Works:

- The Beautiful and Damned**
- The Great Gatsby**

Some Characteristics of Postmodernism it is 8:

1- **There is no absolute truth** - Postmodernists believe that the notion of **truth is a contrived illusion**.

2- **Truth and error are synonymous** - Facts, postmodernists claim, are **too limiting**.

3- **Self-conceptualization** and rationalization - Traditional **logic and objectivity** are spurned by postmodernists.

4- **All religions are valid** - Valuing inclusive faiths, postmodernists fall towards **New Age religion**. They denounce the exclusive claims **of Jesus Christ as being the only way to God**.

5- **Ownership** - They claim that **collective ownership** would most **fairly** administrate goods and services.

6- **Disillusionment with modernism** - Postmodernists regret the unfulfilled promises of **science, technology, government, and religion**.

7- **Morality is personal** - Believing ethics to be relative, postmodernist's subject morality to personal opinion. **They define morality as** each person's private code of ethics without the need to follow traditional values and rules.

8- Globalization – Many postmodernists claim that **national boundaries** are a **hindrance to human communication**. Nationalism, **they believe, causes wars**. Therefore, postmodernists often propose internationalism and uniting separate countries.

Subgenres of Postmodernism – The Beat Generation

Its adherents, self-styled as **“beat”** (originally meaning **“weary,”** but later also connoting a musical sense, a **“beatific”** spirituality, and other meanings). **among them Paul Goodman**, found the **joylessness and purposelessness** of modern society **sufficient justification for both withdrawal and protest**.

المحاضرة السابعة

Harlem Renaissance, The Jazz Age, and The Lost Generation

The **Harlem Renaissance** was a **cultural movement** that spanned the 1920s. At the time, it was known as the **“New Negro Movement”**, named after the 1925 anthology by **Alain Locke**.

Though it **was centered** in the **Harlem** neighborhood of **New York City**, many **French-speaking black writers from African and Caribbean colonies** who lived in **Paris** were also influenced by.....

the Harlem Renaissance.

The zenith of this **“flowering of Negro literature”**, as **James Weldon Johnson** preferred to call the **Harlem Renaissance**, was placed between 1924 (the year that Opportunity: A Journal of Negro Life hosted a party for black writers where many white publishers were in attendance) and 1929 (the year of the **stock market** crash and the beginning of the **Great Depression**).

Important Features:

- 1. Harlem Renaissance (HR)** is the name given to the **period from the end of World War I** and through the **middle of the 1930s Depression**, فترة الكساد, group of **talented African-American** writers produced a sizable body of literature in **the four prominent** genres of **poetry, fiction, drama, and essay**.
- 2. The notion of “twoness”**, a **divided awareness of one's identity**, **was introduced by W.E.B. Du Bois**, **one of the founders of the National Association for the Advancement of Colored People (NAACP)**.
HR was more than just a literary movement: it included **racial consciousness**, "the back to Africa" movement led by **Marcus Garvey** . شملت الوعي العنصري .

Selected Novels of the Harlem Renaissance:

: هارلم نهضة من مختارة روايات

- 1- **Jessie Redmon Fauset's** *There is Confusion*
- 2- **Langston Hughes' Not Without Laughter**
- 3- **Claude McKay's Home to Harlem**
- 4- **Wallace Thurman's The Blacker the Berry; a Novel of Negro Life**
- 5- **Carl Van Vechten's Nigger Heaven.**

Characteristics of Harlem Renaissance Poetry:

1- Intent: النية

Intent is a primary characteristic **of all Harlem Renaissance** literature, including **poetry**. All of this intent was expressed by the phrase **"The New Negro,"**

2- Focus and Themes: التركيز والموضوع

Harlem Renaissance poetry is characterized by a **focus on the black American experience and relevant themes.**

3- Musical Themes: الموضوعات الموسيقية

American author is widely credited with coining the term "Jazz Age", first using it in the title of his 1922 short story collection, *Tales of the Jazz*

F. Scott Fitzgerald

Let America Be America Again by **Langston Hughes**

In this classic poem Hughes dreams of the day when America can be what it was **originally intended to be—a true democracy, with freedom, equality, and justice for all—while reminding us.**

The **Jazz Age** was a period in the **1920s and 1930s** in which jazz music and dance styles **rapidly gained nationwide popularity.**

The Lost Generation:

The Lost Generation, a group of American writers who **came of age during World War I** and established their literary **reputations in the 1920s**. The term is also used more generally to refer **to the post-World War I generation.**

Warren G. Harding's "back to normalcy" policy, seemed to its members to be **hopelessly provincial, materialistic, and emotionally barren.**

Archibald MacLeish, Hart Crane, and many other writers who made the centre of their **literary activities in the 1920s**. They were never a literary school. **Paris.**

المحاضرة الثامنة

Because I Could Not Stop for Death A Poem by Emily Dickinson (1830-1886)

Type of Work:

“Because I Could Not Stop for Death” is a **lyric poem** on the **theme of death** (lyric means expressing the writer's emotions, usually briefly and in stanzas or recognized forms). **The poem contains six stanzas**, each with **four lines**. **A four-line stanza** is called a **quatrain**. The poem was first published **in 1890 in Poems, Series 1, a collection of Miss Dickinson's poems**.

Commentary and Theme:

“Because I Could Not Stop for Death” **reveals Emily Dickinson's calm acceptance of death**. It is surprising that she presents the experience as being no more frightening than **receiving a gentleman caller**—in this case, **her fiancé (Death personified)**.

The **journey to the grave begins** in Stanza 1, when Death comes calling in a carriage **in which Immortality is also a passenger**. As the trip continues in Stanza 2, the **carriage trundles along at an easy**, unhurried pace, perhaps suggesting that death has **arrived in the form of a disease or debility that takes its time to kill**.

Then, in Stanza 3, the author appears to review the **stages of her life: childhood)the recess scene(, maturity)the ripe, hence, “gazing” grain(, and the descent into death (the setting sun)—as she passes to the other side**. There, she experiences a chill because **she is not warmly dressed**. In fact, her garments are more **appropriate for a wedding, representing a new beginning, than for a funeral, representing an end**.

Her **description of the grave as her “house”** indicates how **comfortable she feels about death**. There, **after centuries pass**, so pleasant is her **new life that time seems to stand still, feeling “shorter than a Day.”**

The overall theme of the poem seems to be **that death is not to be feared since it is a natural part of the endless cycle of nature**. Her view of death may also reflect **her personality and religious beliefs**. On the one hand, as a spinster, she was somewhat **reclusive and introspective**, tending to dwell on loneliness and death. On the other hand, as a **Christian and a Bible reader**, she was optimistic about her ultimate fate and **appeared to see death as a friend**.

Vocabulary explained:

1...**gossamer my gown**: Thin wedding dress for the speaker's marriage to Death.

2...**tippet**: Scarf for neck or shoulders.

3...**tulle**: Netting.

4...**house**: Speaker's tomb.

5...**cornice**: Horizontal molding along the top of a wall.

6...**Since . . . centuries**: The length of time she has been in the tomb.

Figures of Speech:

Because I **could** not stop for Death (line 1)

he **knew** no haste (line 5)

My labor, and **my** leisure too (line 7)

At recess, in the ring **gazing** grain (line 11)

setting **sun** (line 12)

For only **gossamer** my **gown** (line 15)

My **tippet** only **tulle** (line 16)

toward **eternity** (line 24)

Anaphora: الكلمات جناس

We passed the school, where children strove At recess, in the ring;

We passed the fields of gazing grain,

We passed the setting sun. (lines 9-12)

Paradox: اللفظية المفارقات

Since then 'tis centuries, and yet each

Feels shorter than the day

I first surmised the horses' heads (lines 21-23)

Personification: التجسيد

We passed the setting sun.

Or rather, he passed us (lines 12-13)

Comparison of the sun to a person

Death is personified throughout the poem

Meter وزن الشعر

the first line has eight syllables (four feet);

the second, six syllables (three feet);

the third, eight syllables (four feet);

the fourth, six syllables (three feet).

(lines with eight syllables, or four feet) and iambic trimeter (lines with six syllables, or three feet).

Hope is the Thing with Feathers A Poem by Emily Dickinson (1830-1886)

free and independent spirit. Hope is similar to a bird in its ability to bring comfort and consolation.

The poem is introduced with, "Hope is the thing with feathers."

Dickinson's use of the word "thing" denotes that hope is something abstract and vague. **الامل شي مجرد وغامض.**

Line two of Dickinson's poem further broadens the metaphor by giving hope delicate and sweet characteristics in the word "perches." **يكمن**

Dickinson's point is emphasized in the words "never" and "at all." In just one line, there are two negative words, which highlight Dickinson's message.

Literary Terms Related to Lecture 8:

1- Alliteration: is the repetition of initial sounds in neighboring words.

تكرار الصوات الاولية في الكلمة المجاورة = جناس الحروف

Sweet smell of success, a dime a dozen, bigger and better, jump for joy

2- Anaphora: The deliberate repetition of a word or phrase at the beginning of several successive verses, clauses, or paragraphs. One of the devices of repetition, in which the same phrase is repeated at the beginning of two or more lines.

جناس الكلمات تكرار الجملة أو الكلمة في أكثر من سطر

3- Metaphor: Metaphor is a figure of speech where two distinctly different things are compared without using adverbs of comparison, 'as', 'like', etc

الاستعارة: شكل من اشكال الكلام حيث تقارن أمرين مختلفين بشكل واضح

Example:

He is a horse. Thou art sunshine.

4- Meter: refers to the varying, nevertheless recognizable pattern of stressed and unstressed syllables that occur in regular units in the lines of a verse. Each regular unit is called a foot. وزن الشعر

5- Paradox: reveals a kind of truth which at first seems contradictory. Two opposing ideas. المفارقات اللفظية

Example:

Stone walls do not a prison make, Nor iron bars a cage.

6- Personification: is giving human qualities to animals or objects. Making inanimates as animates. التجسد يعطي الصفات الانسانية للحيوان

Example:

A smiling moon, a jovial sun

7- Rhyme: When **two similar sounding words are repeated** in a stanza of a poem, it is known as a rhyme. Rhymes that appear on the end of the lines are **called end rhyme which is the most common** type of rhyme in poetry. There is also **internal rhyme** where rhyming words appear in the same line. Apart from this, rhymes can also be divided into **masculine rhymes and feminine rhymes**. Rhyming words that end with a **stressed syllable is called the masculine** rhyme, while those that end with an **unstressed syllable are known as feminine** rhyme. القافية

Example:

Roses are red
Violent are blue
Sugar is sweet
And so are you.

8- Simile: is the comparison of two unlike things **using like or as**

Example: He eats like a horse.

9- Stanza: is a unified group of lines in poetry. المقطع

10- Theme: is the general idea or insight about life that a writer wishes to express. All of the elements of literary terms contribute to theme. A simple theme can often be stated in a single sentence. الموضوع

Example: "After reading (this book, poem, essay), I think the author wants me to understand....."

المحاضرة التاسعة

American Fiction:

Short Story

"The Story of an Hour" By Kate Chopin (1851-1904)

Type of Work:

"The Story of an Hour" is a short story **centering on a young married woman** of the **late nineteenth** century as **she reacts to a report that her husband has died in a train accident.**

Publication:

"The Story of an Hour" was first published in December 6, 1894, **under the title "The Dream of an Hour."**

Setting:

The action takes place in a single hour in an American home in the last decade of the nineteenth Century.

Observance of the Unities : الوحدات الدرامية المستخدمة :

(1) in a single day

(2) in a single location

3) a single story line with no subplots

author

Kate Chopin (1851-1904) is best known for her short stories (more than 100) and a novel, **The Awakening**.

One of her recurring themes—the problems facing women in a society that repressed them—made her literary works highly popular in the late twentieth century. They remain popular today.

Characters

الشخصيات

- 1- **Mrs. Louise Mallard**: Young, attractive woman who mourns the reported death of her husband but exults in the freedom she will enjoy in the years to come.
- 2- **Brently Mallard**: Mrs. Mallard's husband
- 3- **Josephine**: Mrs. Mallard's sister
- 4- **Richards**: Friend of Brently Mallard
- 5- **Doctors**: Physicians who arrive too late to save Mrs. Mallard.

Plot Summary:

Brently Mallard has died in a train accident, according to a report received at a newspaper office. Mr. Richards, a friend of Mallard, was in the newspaper office when the report came in. He tells Mallard's sister-in-law, Josephine, of Mallard's death, and accompanies Josephine to the Mallard home. Because Mallard's wife, Louise—a young, attractive woman—suffers from a heart condition, Josephine announces news of the tragedy as gently as possible.

Mrs. Mallard breaks down, crying fitfully, then goes upstairs to a room to be alone. There she sits down and gazes out a window, sobbing. It is spring. Birds sing, and the trees burst with new life. It had been raining, but now patches of blue sky appear.

Suddenly, an extraordinary thought occurs to Mrs. Mallard, interrupting her grieving: She is free. She is now an independent woman—at liberty to do as she pleases. Because Mrs. Mallard seems to feel guilty at this thought, she tries to

fight it back at first. Then she succumbs to it, allowing it to sweep over her. She whispers, “Free, free, free!”

To be sure, she will cry at the funeral. However, in the years to come, she will know **nothing but joy and happiness**, for there will be “**no powerful will bending her**” to do its bidding. Of course, she had loved her husband. Well, sometimes. On other occasions, she had not loved him at all. But what does it matter now, she thinks, whether or how much she had loved her husband? **The important thing is that she is free.**

Worried about her sister, Josephine pounds on Mrs. Mallard’s door, begging entry. But Louise, saying she is all right, **tells her to go away**. Mrs. Mallard then resumes her revelry about the wondrous future before her—**all the days that will belong to her alone**. Only **yesterday she wished that life would be short**; **now she wishes that life will be long**.

At length, she answers the door and goes downstairs with Josephine. At the bottom of the stairs, **Mr. Richards stands waiting while someone is opening the front door**. **It is Brently Mallard. There had been a mix-up**. He was not in the accident, or even near it, when it occurred. **Josephine shrieks**. Richards quickly **moves in front of Brently to prevent Mrs. Mallard from seeing him**. But it is too late

Physicians later determine that **Mrs. Mallard’s death resulted from “joy that kills.”** Her weak heart could **not withstand the happy shock of seeing her husband alive and whole**.

Themes:

1- Oppression:

Society in late nineteenth century expected women to keep house, cook, bear and rear children—

2- Repression:

Louise Mallard appears to have been a **weak-willed woman**, one who probably repressed her **desire to control her destiny**. Consequently, during her marriage, she **suffered constant stress** that may well have caused or contributed to her **“heart trouble,”** referred to in the first sentence of the story.

Symbolism and Figures of Speech:

Symbolism:

Examples of symbols in the story are the following:

Springtime (Paragraph 5): The new, **exciting life that Mrs. Mallard thinks is awaiting her**.

Patches of Blue Sky (Paragraph 6): Emergence of her **new life**.

Figures of Speech:

Examples of figures of speech are the following:

Revealed in half-concealing (Paragraph 2): Paradox تناقض

Storm of grief (Paragraph 3): Metaphor استعارة

Physical exhaustion that haunted her body (Paragraph 4):

Metaphor/Personification استعارة و تناقض

Breath of rain (Paragraph 5): Metaphor استعارة

Song which someone was singing (Paragraph 5): Alliteration جناس

Clouds that had met (Paragraph 6): Metaphor/Personification استعارة تجسيد

The sounds, the scents (Paragraph 9): Alliteration جناس

Thing that was approaching to possess her (Paragraph

10): Metaphor/Personification استعارة تجسيد

Monstrous joy (Paragraph 12): Oxymoron تناقض لفظي

She carried herself unwittingly like a goddess of Victory (Paragraph 20): Simile تشبيه

Joy that kills (Paragraph 23): Paradox تناقض

. The phrase is also ironic, since the doctors mistakenly believe that Mrs. Mallard was happy to see her husband

Foreshadowing: التنبؤ

The opening sentence of the story foreshadows the ending—or at least hints that Mrs. Mallard's **heart condition will affect the outcome of the story**. Moreover, this sentence **also makes the ending believable**.

Character: The embodiment of a person in a drama or narrative through verbal representation or actions.

- **Foreshadowing** is the use of hints or clues to **suggest what will happen later** in literature.

- **Oxymoron** is putting **two contradictory words together**. التناقض اللفظي

Examples: hot ice, cold fire, wise fool, sad joy,

- **Plot:** The effect of the **structure and relationship of the actions**, events and characters in a fictional work. الحكمة

- **Point of View** is the **perspective from which a story is told**. We may choose to tell our story in: وجهة النظر

First person, using "I" or "we";

Third person ("he," "she," "it"), which can be limited or omniscient; or

Second person, "you," the least common point of view.

First person: limits the reader to **one character's perspective.**

Third Person: Though first person can **be powerful**, third person is actually the more versatile point of view. **Third person allows you to create a much richer, more complicated universe.**

المحاضرة العاشرة

American Fiction:

Short Story

The Tell-Tale Heart By Edgar Allan Poe (1809-1849)

1809 - 1849

Plot Summary

الإحداث ملخص

The narrator has been **so nervous that he jumps at the slightest sound**. He can hear all **things on heaven and earth, he says, and some things in hell**. But he maintains **that he is not mad**. To prove **his sanity, he says**, he will calmly **tell the reader his story**.

One day, he decided to **take the life of an old man** for no other reason except that he had an **eye resembling that of a vulture—"a pale blue eye with a film over it."** Over time, it became so **unbearable to look** upon it that the narrator had no other choice but to get rid of the old man. The way he went about the task, with such calculation and cunning, demonstrates **that he is not mad**, the narrator says. At midnight, he would turn the **knob on the door of the old man's bedroom**. Then he would open the door **ever so slowly. In fact, it would take him an hour** to open the door wide enough to poke **his head** into the room. Would a madman have been so cautious? Then he would open a little slot on his lantern, releasing light, to **check the hideous eye**. For **seven straight nights, it was closed**, "and so it was impossible to do the work," he says, **"for it was not the old man who vexed me but his Evil Eye."**

On the **eighth night**, the narrator opened the **door with greater caution** than before. As before, the room was completely **dark**. He was about to shine the lantern when the old man sat up and said, **"Who's there?"** The narrator did not answer but remained in place, not moving a muscle, **for an entire hour**. All the while, the old man **continued to sit up, wondering**—the narrator speculated—what he had heard. **The wind? A mouse? A cricket?**

Although he did **not hear the old man lie down** again, the narrow open the lantern slot just a sliver, then wider. **The beam fell upon the open vulture eye**. Then the narrator heard a low, **muffled sound—the beating of the man's heart!**

Or so he believed. The heartbeat louder—then louder and louder. Would a neighbor hear it?

Shouting, the narrator rushed into the room. After the old man shrieked, the narrator **quickly threw him to the floor and pulled the bed on top of him**. The heart continued to beat, but only softly. Moments later, the beating stopped. The narrator checked his pulse. Nothing. **The old man was dead**. After moving the bed aside, the narrator **took up three floorboards**, secured the old man between the joists, and replaced the boards. The narrator felt proud of himself, for there was **no blood to wash out**, no other task of any kind to do.

At 4 a.m., just when he had finished his work, the narrator answered a knock at his front door. When he opened it, **three policemen** entered, saying a neighbor had reported hearing a shriek, possibly indicating foul play. They needed to search the premises. **"I smiled,"** the narrator says, **"for what had I to fear?"** After welcoming the police, he told them the shriek was his own; **he had cried out during a dream**. He also told them that the old man who lived in the house was away in the country. Next, he took the police all over the house, inviting them to search everything—thoroughly. After they entered the old man's chamber, the narrator pointed out that the **old man's possessions had not been disturbed**. In his swelling **self-confidence**, the narrator brought in **chairs and invited the policemen to rest**. "I myself, in the wild audacity of my perfect triumph, **placed my own seat upon** the very spot beneath which **reposed the corpse of the victim,"** the narrator says.

The police appeared **completely satisfied** that nothing criminal had occurred in the house. However, they continued to chat idly, staying much longer than the narrator had expected. By and by, he began to hear **a rhythmic ringing in his head**. While he was **talking with the police, the noise—which had the cadence of a ticking watch but a much louder sound—persisted**, becoming more distinct. A moment later, he concluded that the **rhythmic ringing was outside of him**. Still, he talked on, now more loudly. The policemen did not seem to hear the noise. When it grew even louder, the narrator **rose and began arguing with the officers about trivial matters**, punctuating his conversation **with wild hand movements**. He also paced back and forth. Then he raved **and cursed and dragged his chair over the floorboards**, all in an apparent attempt to drown out the noise he was hearing. Meanwhile, it grew still louder, and louder, and louder. How was it possible that they could not hear it?

In fact, they must have heard it, the narrator decided. And they must have **suspected him of a crime all along**. Their calm manner and idle chatter were part of a ruse to mock him. Unable to tolerate their **counterfeit behavior** any longer, unable to endure the sound any longer, the narrator brought the whole business to a crashing climax.

"Villains! I shrieked, "dissemble no more! I admit the deed! – tear up the planks! – here, here! – **it is the beating of his hideous heart!**"

Characters:

The Narrator: **Deranged unnamed person** who tries to convince the reader that **he is sane**. "The Black Cat," "The Cask of Amontillado," and "The Fall of the House of Usher"—the narrator is **male**. **Finally**, the narrator of "A Tell-Tale Heart" exhibits male characteristics, including

- 1- that murder is a male crime.
- 2- Physical strength that would be unusual in a female.
- 3- The narrator performs a man's chore by bringing four **chairs** into the old man's bedroom, one for the narrator and three for the policemen.

The Old Man: Seemingly **harmless elder** who has a hideous "**evil eye**" that unnerves the narrator.

Neighbor: Person who **hears a shriek** coming from the house of the narrator and the old man, then **reports it to the police**.

Three Policemen Officers :who search the narrator's house after a neighbor **reports hearing a shriek**.

Themes:

- 1- A human being has a perverse, wicked side—another self—that can goad him into doing evil things that have no apparent motive.
- 2- Fear of discovery can bring about discovery.
- 3- The evil within is worse than the evil without.

Point of View

The story is told in the **first-person point of view** by an **unreliable** narrator.

المحاضرة الحادية عشر

American Fiction:

Novel

The Adventures of Huckleberry Finn by Mark Twain (1835-1910)

Type of Work

The Adventures of Huckleberry Finn **is a novel** that does not fit neatly into a single genre. However, it does contain elements of the apprenticeship novel, or **bildungsroman**, because it presents the experiences of **a boy as he learns important values and lessons about life.**

Protagonist: Huckleberry Finn

Antagonist: **Society and Its Rules and Laws**
characters

Huckleberry Finn: Loyal, cheerful, **fair-minded Missouri boy**. Because his father **abuses him**, he runs away and teams with an **escaped slave** during many adventures on a **raft ride on the Mississippi River**. Huck is the narrator of the novel.

Jim: The **escaped slave who joins Huck**. He is a simple, loyal, and trusting man whose **common sense helps guide Huck**. In a way, he serves as a **surrogate father for Huck.**

Pap Finn: Huck's drunken, greedy, **abusive father**, who is **nearing age fifty**. His **racism is symptomatic** of the racism that infected society as a whole in the **nineteenth-century America**

Widow Douglas: Kindly but straitlaced woman **who takes Huck into her home.**

Miss Watson: The **widow's sister and owner of Jim.**

Tom Sawyer: Huck's **friend**. He likes to **stage mock** adventures of the kind he **reads about in books.**

Joe Harper, Ben Rogers, Tommy Barnes: Members of **Tom Sawyer's gang.**

Aunt Polly: **Tom Sawyer's aunt.**

Judge Thatcher: Judge who looks out **for Huck's welfare**

Sally Phelps)Aunt Sally(: **Tom Sawyer's aunt.**

Silas Phelps: Sally's **husband.**

Old Doctor: Physician who treats **Tom's leg wound.**

Point of View:

Huckleberry Finn **tells the story in the first-person** point of view.

nineteenth-century Missouri boy with limited education

The use of **patois bolsters the verisimilitude** of the novel.

Setting:

The action takes place in **St. Petersburg, Missouri**, and at various locations along the **banks of the Mississippi River in Missouri, Arkansas, and Illinois**. The time is the middle of the 19th Century, **before the Civil War**.

Summary: Chapter One:

When I couldn't stand it no longer I lit out. **I got into my old rags and my sugar-hogshead again**, and was free and satisfied.

We learn that Tom Sawyer ended with Tom and Huckleberry **finding a stash of gold some robbers had hidden in a cave. The boys received \$6,000 apiece**, which the **local judge, Judge Thatcher**, put into a trust. The money in the bank now **accrues a dollar a day from interest**. Then, the Widow Douglas adopted and tried to "sivilize" Huck. Huck couldn't stand it, so he threw on **his old rags and ran away**. He has since returned because Tom Sawyer told him he could **join his new band of robbers if he would return to the Widow "and be respectable."**

The Widow tries to teach Huck **about Moses**, but Huck **loses interest when he realizes that Moses is dead**. The Widow will **not let Huck smoke** but approves of **snuff** since she uses it herself.

Her sister, **Miss Watson**, tries to give Huck **spelling lessons**. These efforts **are not in vain, as Huck does in fact learn to read**.

Huck feels especially restless because **the Widow and Miss Watson constantly attempt to improve his behavior**. When Miss Watson tells him about the "bad place"—hell—he blurts out that **he would like to go there**,

Tom and Huck meet up with a few other boys and take a boat **to a large cave**. There, Tom names his new band of **robbers "Tom Sawyer's Gang."**

Summary: Chapter 43:

But I reckon I got to light out for the territory ahead of the rest, because **Aunt Sally she's going to adopt me and sivilize me**, and I can't stand it. I been there before.

When Huck asks Tom what he had planned to do once he **had freed the already-freed Jim**, Tom replies that he was planning to repay Jim for his troubles and send him back a hero, giving him a reception complete with a marching band. When **Aunt Polly and the Phelps hear about the assistance Jim gave the doctor in nursing Tom, they immediately unchain him, feed him, and treat him like a king**. **Tom gives Jim forty dollars for his troubles**, and Jim declares that the omen of his **hairy chest**—which was supposed **to bring him fortune—has come true**.

Tom makes a full recovery and wears the **bullet from his leg on a watch-guard around his neck**.

Themes:

1- Freedom: All human beings are free, independent, and equal members of society. The **novel celebrates the spirit of freedom** and independence through Huck and Jim, escapees from oppression.

2- The Primacy of the Moral Law:

The moral law supersedes government law. By protecting the black slave Jim, Huck breaks man-made law and feels guilty. But he refuses to turn Jim in because his **moral instincts tell him he is doing the right thing.**

3- Intuitive Wisdom:

Wisdom comes from the **heart**, not **the head**.

4- A Child Shall Lead: A little child shall lead them. Twain probably did not have this **Bible quotation** (Isaiah: Chapter 11, Verses 6-9)

5- Love of Money

The love of money is the **root of all evil**. This Bible quotation (First Epistle of Paul to Timothy: Chapter 6, Verse 10)>

المحاضرة الثالثة عشر

American Drama: Trifles, A One-Act Play

A Play by Susan Glaspell (1876-1948)

Plot Summary and Commentary

On a very cold morning, **Sheriff Peters** enters the dreary kitchen of murdered victim **John Wright's farmhouse** with a **man named Hale** and the **county attorney, George Henderson**. With them are **the wives of Peters and Hale**. After they gather around the kitchen stove to warm themselves, the sheriff asks Hale to recount for Henderson what he saw in the house the previous morning, when he found Wright's body. However, **Henderson first wants to know whether anything at the crime scene has been disturbed**. The sheriff assures him that everything is the same as it was the day before. He notes, though, that he had sent his **deputy, Frank**, to the farmhouse earlier to build the stove fire, "but I told him not to touch anything except the stove—and you know Frank"

Hale then tells his story. While he and a helper, Harry, were on their way to **town with a load of potatoes**, Hale stopped his wagon at the farmhouse just **after eight o'clock** to try to persuade Wright to go in with him on a party telephone. He knocked, thought he heard someone asking him to enter, and went in. He then saw **Mrs. Wright** in her rocker fidgeting with her apron. She seemed preoccupied. When he **asked to see John**, she laughed. He repeated his request, and she told him he **could not see John**.

.....“Isn’t he home?” **Hale** asked.

.....She said yes.“Then why can’t I see him?”

.....“ ‘Cause he’s dead,” she said.When Hale asked what he died of, she replied, “**He died of a rope around his neck.**”

Hale fetched Harry, and the two men went upstairs and found **Wright's body lying on the bed**. Mrs. Wright, **seemingly unconcerned**, said someone must have entered the room during the night and **strangled him**. She didn’t hear anything, she said, because “**I sleep sound.**”

.....At that point, Hale says, Harry went to **the Rivers place** nearby to call the coroner or medical examiner, **Dr. Lloyd**. Meanwhile, Mrs. Wright moved to another chair. Shortly thereafter, Harry returned and a little while later Dr. Lloyd and the sheriff arrived.

When Henderson questions her about her relationship with Mrs. Wright, Mrs. Hale says she hadn’t **seen the woman in more than a year even** though they were neighbors.“It never **seemed a very cheerful place**,” she says. She adds that **John Wright wasn’t exactly a cheerful person**.

.....The sheriff notes that his wife will be picking up **some clothes for Mrs. Wright** and taking **them to the jail**.

Mr. Wright her name was **Minnie Foster**

Just then, the men come downstairs. The sheriff, overhearing the women's conversation, says, “**They wonder if she was going to quilt it or just knot it.**” The three men laugh. Then they go out to the barn to investigate.

She puts down her sewing and expresses regret that she did not visit Mrs. Wright in the past year. She says **John Wright was an upright man who didn’t drink and was good to his word**. However, he was also a “hard man,” she says, “**like a raw wind that gets to the bone.**”

.....“I know what stillness is,” Mrs. Peters says. “**When we homesteaded in Dakota**, and my **first baby died—after he was two years old**, and me with no other then—“

Act

A major section of a play. plays were generally constructed **of five acts** five-act plays include the works of **Sophocles and Shakespeare**, while the plays of **Arthur Miller** commonly have **a three-act structure**.

Characterization

The means by which writers **present and reveal characters**.

Climax

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

Comedy

A type of drama in which the characters experience **reversals of fortune**, usually for the better. In comedy, **things work out happily in the end**.

Conflict/Plot

The struggle **found in fiction**.

Conflict/Plot may be **internal or external** and is best seen in

- (1) Man in conflict with another Man:
- (2) Man in conflict in Nature;
- (3) Man in conflict with self.

Dialogue The conversation of characters in a literary work. In fiction, dialogue is **typically enclosed** within **quotation marks**. In plays, characters' speech is preceded by their names.

Foreshadowing is the use of hints or clues to **suggest what will happen later** in literature.

Hyperbole is **exaggeration or overstatement**.

Irony is an **implied discrepancy** between what **is said and what is meant**.

1. Verbal irony: is when an author says one thing and means something else.
2. Dramatic irony: is when an audience perceives something that a character in the literature does **not know**.
3. Irony of situation: is a discrepancy between the expected result and actual results.

Monologue A **speech by a single** character **without** another character's response.

Soliloquy A speech in a play that is meant **to be heard by the audience** but **not by other characters on the stage**.

Scene

A subdivision of an Act of a drama, consisting of continuous action taking place at **a single time and in a single location**.

Tragedy:

A type of drama in which the characters experience **reversals of fortune**, usually **for the worse. In tragedy**, catastrophe and suffering await many of the characters, especially the hero. Examples include Shakespeare's Othello and Hamlet; Sophocles' Antigone and Oedipus the King, and Arthur Miller's Death of a Salesman.

John Wright: Murdered victim who lived with his wife in a farmhouse. He was said to be an upright but "hard" man.

Minnie Foster Wright: Wife of John Wright and his accused murderer. She is being held in the county jail.

Mr. Hale: Man who tells the sheriff and the county attorney that he stopped at the Wright place on his way to town with a wagonload of potatoes.

Harry: Mr. Hale's helper.

Sheriff Peters: County lawman who holds Mrs. Wright in jail.

George Henderson: County attorney. He and Peters scour the farmhouse for clues that will hold up in a court trial.

Mrs. Peters: Wife of the sheriff.

Frank: Deputy sheriff.

Dr. Lloyd: County coroner.

Type of Work and Year of Publication

Trifles is a one-act play centering

Symbols

Bird: Mrs. Wright's spirit.

Cage: John Wright's oppression of his wife and her spirit.

Unevenly Sewn Quilt Block: Mrs. Wright's disturbed mental condition.

Rope: Minnie Wright's usurpation of male power. Strangulation is a man's method of killing. In her rebellion against her domineering husband, Minnie musters the **strength to murder like a man, thus perversely asserting her equality.**

Themes:

1- Casting Off Male Oppression

2- Women's Intuition

أنتهى
أسئل الله العظيم أن ينفعكم بها
لا تتسوني من دعائكم أخوكم ومحبكم
أبو إيلين أتمنى حفظ الحقوق
ملخص على ملزمة الأخت مزون ولها خالص التقدير اللهم أغفر لها ولوالدها