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قراءة مقارنة شكلية بين قصيدة "لوسى" لووردزوورث وقصيدة "ابتسامة" لإيليا أبو ماضى

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#### Abstract

This study aims at analyzing Wordsworth's "Lucy" and Ilya Abu Madi's "Smile". Both of the poets are romantic. The two selected poems have a lot in common since both address the sustenance of love inside the human spirits. However, they relate to love from different perspectives. Wordsworth's "Lucy" tackles the theme of love of a beloved, but Ilya Abu Madi's "Smile" tackles the theme of love of life. The two poems are analyzed comparatively according to the theory of new cricism (formalism). The theory finds its foundations in the works of I.A. Richards (1929), William Empson (1930), and T.S. Eliot (1933). The two poems are analyzed in observation of the major formalist literary terms into: characters, figures of speech, imagery, plot, point of view, setting, and theme. Each if which has sub-categories. The study concludes that the two poems have related themes, seeing images are fundamental in revealing the themes of the poem by expressing mental pictures, and allegory plays a great role in presenting extended comparison.

Key words: Wordsworth's "Lucy", Ilya Abu Madi's "Smile", formalism

#### المستخلص

تهدف هذه الدراسة إلى تحليل قصيدة "لوسي" لووردزوورث وقصيدة "ابتسامة" لإيليا أبو ماضي. الشاعران رومانسيان. تشترك القصيدتان المختارتان في الكثير، إذ تتناولان جوهر الحب في النفوس البشرية. إلا أنهما تتناولان الحب من منظورين مختلفين. تتناول قصيدة "لوسي" لووردزوورث موضوع حب الحيب، بينما تتناول قصيدة "ابتسامة" لإيليا أبو ماضي موضوع حب الحياة. حُلَلت القصيدتان تحليلاً مقارناً وفقاً لنظرية النقد الجديد (الشكلانية). تستند هذه النظرية إلى أعمال آي. إيه. ريتشاردز (١٩٢٩)، وويليام إمبسون (١٩٣٠)، وتي. إس. إليوت (١٩٣٣). حُلَلت القصيدتان من خلال رصد المصطلحات الأدبية الشكلانية الرئيسية، من حيث: الشخصيات، والمجازات، والصور الشعرية، واجهة النظر، والمكان، والموضوع. ولكلِّ منها فئات فرعية. وتوصلت الدراسة إلى أن القصيدتين تترابطان في موضوعاتهما، فالصور الذهنية، كما يلعب الاستعارة دوراً عوضوعاتهما، فالصور الذهنية، كما يلعب الاستعارة دوراً عورة في تقديم مقارنة مطولة

الكلمات المفتاحية: قصيدة "لوسى" لووردزوورث، قصيدة "ابتسامة" لإيليا أبو ماضى، الشكلانية

#### 1. Introduction

New Criticism is one of the critical schools that emerged in the twentieth century and its goal is a careful reading of the literary text, excluding the historical, psychological, and social context of the text, especially the biography of the (Lauter, 1994, p. 195). Smith (2000, p. 458) indicates that New Criticism, as a critical approach, finds its foundations in books and essays written during the 1920s and 193s by I.A. Richards (Practical Criticism) (1929), William Empson (Seven Types of Ambiguity) (1930), and T.S. Eliot (The Function of Criticism) (1933), which all of it focus on the text as autonomous and selfreferential entity. To achieve such practical criticism, Richards (1989,p.23) adopts symbols as "signs which men use to communicate one with another and as instruments of thought, occupy a peculiar place". Accordingly, Richards (1989,p.220) believes that there is a weaving of discursive symbols of contexts into higher contexts with further experiences that all build linguistics forms, which is the core of formalism.

Many critics consider New Criticism to be neutral due to the fact that it allows free reading and guides the reader to the absence of external references. It treats text as a closed structural unity (Ritchane,2021,p.286). In addition, Aail and Wisal (2019,pp.46-49) believe that all literary genres, including poetry, need some specific formal knowledge so that criticism can evaluate the purely artistic literary work in an impartial manner. On the other hand, Ryan (2017,p.1) indicates that he basis of the theory of formalism is to consider form as indicative of meaning. He believes that it is necessary to analyze the linguistic techniques and procedures that the writer uses to show certain

meanings. These procedures must be analyzed in isolation from the writer's biography and social environment.

There are numerous number of literary contrastive studies that compare Arabic poetry and English poetry from different perspectives and different literary approaches. For instance, Almustafa and Abu Baker (2014,pp.29-43) publish a paper that compares certain selected English and Arabic poetry according to the anodynic concept of death. Yet, most comparative literary studies of English and Arabic poetry tend to a analysis that is governed by the rules and principles of translation rather than that of criticism. Since, as it is mentioned previously, the New Criticism theory had its foundation in 1920s and 1930s, therefore; there is a great gap in tackling a comparison between romantic Arabic poetry and romantic English poetry that have approximate themes. Accordingly, this study holds a comparison of two poems that tackle the theme of love in the scope of formalism theory. The two selected poems are Wordsworth's "Lucy" and Ilya Abu Madi's "Smile".

It assumes the methodology frame of New Criticism (formalism) through the poem\'s analysis and interpretation. As a theoretical perspective, New Criticism emerged in books and essays such as I.A. Richards Practical Criticism (1929), William Empson Seven Types of Ambiguity (1930), and T.S. Eliot The Function of Criticism (1933) (Smith,2000, p.4). Ritchance states that:

New Criticism eliminates all considerations extraneous to a focus on the poem as such. What the New Critics refer to by autonomy is the fact that the text can be self standing. For this reason, they argue, historical, sociological, psychological, biographical, or authorial intent sidetrack the critic from actual appreciation of the

text, and lure him into other fields that have nothing to speak of pertaining to the text he is studying (2021,p.282).

Hence, new criticism abandons any other effects that may criticize a literary work in a personal manner that is based on personal experiences. It gives the role to the form which reveals ideas and themes.

Matterson (1990, pp.9-17) indicates the major formalist literary terms into: characters, figures of speech, imagery, plot, point of view, setting, and theme. Each if which has sub-categories.

The selected poems have a lot in common. Both are romantic poems. The poets Wordsworth, who is a romantic English poet and Ilya Abu Madi, who is a romantic Arabic poet. The themes of the two poems are love themes. The love in Wordsworth's "Lucy" is eternal, despite the loss of the beloved too soon. Lucy dies young and even before the writer has the chance to live with her. As associated with Ilya Abu Madi's "Smile", love directs life and its details. It calls for looking at life in an optimistic way. The two poems are similar in that they are invitations to sustain love despite all obstacles. In "Lucy", the obstacle is the loss of the beloved. In "Smile", obstacles are the difficulties of life.

By adopting the principles of New Criticism to analyze such romantic poems, the study attempts to break with the romantic traditions and to prove that what Hulme (1949,p.5) describes as "beauty may be small, dry thing."

The study poses the following questions

- 1. How are the themes of Wordsworth's "Lucy" and Ilya Abu Madi's "Smile" related to each other?
- 2. What is the most used type of imagery in the two poems?
- 3. How are simile and metaphor are the most prominent among the other figures of speech in the two poems?

### 2. Comparative Analysis of Wordsworth's "Lucy" and Ilya Abu Madi's "Smile"

This section presents a comparative analysis of Wordsworth "Lucy" and Ilya Abu Madi's "Smile" according to the perspectives of formalism.

#### 2.1 Wordsworth's "Lucy" and Ilya Abu Madi's "Smile"

William Wordsworth (1770-1850) is a major Romantic poet, based in the Lake District, England. His poems are frequently inspired by the beauty of nature and he is known as one of the greatest English poets (Tejvan,2010).

Wordsworth writes a collection of poems titled "Lucy" to put into context the state of the poet's mind at the two most traumatic points of his life. The first of these occasions was when he endured a severe winter along with his sister Dorothy in the Germany of 1798-9. The other was the discouraging interval that began in the fall of 1800 and lasted into the close of 1801. Wordsworth relied heavily upon his sister. He was haunted of her death and this had perhaps impacted also his imagination in writing "Lucy" (Gowland, 1975,p.iii).

Wordsworth's own relationship to his sister appears in the impact of Lucy's death on her suitor. Accordingly, the core sense of the poems resides in the speaker's reaction to Lucy's death. Whatever the tears of the speaker mean, it's clear that he is being affected by his sorrows as he views the universe around him. Rather, Wordsworth is concerned with the development taking place in the "Lucy" poems in order to suggest a greater reliance upon God and a faith which sees Him through death. He

nccordit1lglvhe theme of "Lucv" is this love which has life as its source, and requires for its eNistence optimisn1 and a sings attitude, even in the face of the terrible evil of deprivation (Gowland, 1975,p.iv).

Of the "Lucy" poems, only "The Breasts of Strange Passion" is a poem one would recognize as a lyric. Nothing happens, but for the poetical atmosphere of the poets, disappointment foreshadows disaster. The speaker of the poem begins his story with "strange fits of passion have I known. ..." The term "strange" evokes the universe of old, supernatural or mysterious tales. This effect is magnified when he adds that he "would dare to speak But in the lover's listening ear alone, What happened to me." These lines point up how risky it is to speak about this experience. Maybe the narrator is scared to discuss Lucy's premonition of her death so that he doesn't bring it on. In the early text sent to Coleridge from Goslar, the poem ends with a last stanza in which he says the narrator's fears have been proved true.:

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"Once, when my love was strong and gay",
"And like a rose in June",
"I to her cottage bent my way".
"Beneath the evening Moon".
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<sup>&</sup>quot;Upon the moon I fixed my eye"
"All over the wide lea":
"My horse trudg's on, and we drew nigh"
"Those paths so dear to me".

<sup>&</sup>quot;And now I've reached the orchard-plot",

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"And as we climbed the hill",
"Toward's the roof of Lucy's cot"
"The moon descended still".
"In one of those sweet dreams I slept",
"Kind nature's gentlest boon",
"And all the while my eyes I kept"
"On the descending noon".
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"My horse moved on; hoof after hoof He raised and never stopped",

"When down behind the cottage roof At once the planet dropp'd".

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"Strange are the fancies that will slide"
"Into a lover's head",
"O mercy" to myself I cried"
"If Lucy should be dead"!
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"I told her this: her laughter light"
"Is ringing in my ears";
"And when I think upon that night"
"My eyes are dim with tears"
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A crime of passion refers to an act that happens in a sudden and unpremeditated fit of passion, suddenly deprived of self-control in response to a provocation. (we are told that the speaker had fits of emotion so indicating that he acted like this more than once – although e's specific reference is to one occasion).

The second word of the opening phrase, "fits," introduces a series of connotations that modifies the sense of the poem.  $\Lambda$  "fits" is typically not a characterization of self-controlled passion. This

word is typically used to characterize a state of temporary discomfort, a fit of righteousness, or position or condition. As a result, fits, as a term, is used to describe a less contemplative response: the abrupt, uncontrollable loss of self in which a person, often a cleric, temporarily goes out of control. "fits" was only used to explain the sudden loss of self that it had then become. "fits" was thus removed from the text. This form of fit could also be understood as a warning of imminent death, referencing the use of these terms in Owen and Smyser's 1974 book: the "fit" he says will overcome the speaker as he continues..

The opening lines of the second stanza, where the speaker recollects how Lucy appeared to him when he first starts for her cottage: "When she I lov'd was strong and gay / And like a rose in June....". The past tense here ("When she 1 lov'd was.,". tells us Lucy's not "strong and gay," (This hint that Lucy's youth, if not her life, is past, is strengthened by her identification with a "rose / In June".)

Ilya Abu Madi is one of the immigrant poets who was born in Lebanon in 1889 and died in New york in 1957. He is one of the members of the Pen League and has a great passion for literature. His poetry is sung by the masters of literature. Among his beautiful poems, he wrote "Smile" (Al-Khair, 2009, pp. 7-8).

"Smile" is explains the philosophy of life; as the smile is the key to that philosophy. In "Smile", the poet presents two points of view. The first is pessimistic and sees only the negatives in life. It sees from the sky its gloom and the sad clouds in it. The second is optimistic that rejects the sad look. The poet considers

that the sadness of the sky is enough, so we must not be sad too. He says:

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"He said: Lo, the sky is somber, and frowned".

"I said: Smile just the same! Enough frowns in the sky"

"He said: Youth has left me and fled; I said: Smile"!

"Sorrow will never bring back your vanished youth"
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The poet moves to discuss a human issue that is the primary concern of any person's grief in the stage of youth and maturity, which is love. The woman whom that man loves becomes a curse since she leaves him, and throws away his promises. So how can he smile after this human tragedy that he suffers from? But the poet calls him to optimism because if he marries a traitor, his whole life will become pain and suffering. He says:

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"He said: The one whose love was my heaven",
"Has tormented my soul"
"And turned my love into an inferno"
"She has betrayed my affection",
"After I made my heart her sole possession."
"So how can I smile"
"I said: Smile and enjoy yourself";
"If you dwell on the hurt she dealt you, you will spend"
"The rest of your days in pain and suffering"
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Then, the poet presents a problem of life that disturbs a person's comfort, which is the problem of livelihood. His livelihood is unstable and he is like a tired traveler who has no water to save him from the cruelty of thirst, or like a soft, beautiful woman suffering from tuberculosis who needs blood, but whenever she

gasps, blood comes out of her mouth in a time she needs it. He says:

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"He said: Business is in such turmoil",

"As a traveler, almost dying of thirst"

"Like a consumptive young lass, in dire need of blood";

"Wasting her life blood, with each gasp"
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Then, the poet describes the magic medicine for all the sorrows that a person experiences, which is the smile. He was not the one who brought the disease, nor is he able to cure it, but a sweet smile is a solution to alleviate calamities and afflictions. He says:

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"I said: Smile, you are not the cause of her disease",
"Nor will you be able to heal her. Smile, for a smile may help"
"If someone else is a culprit, Must you lose sleep worrying",
"As if you yourself were the culprit".
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Gradually, the complaint is about fear of enemies and their seeking to harm him, but the poet calls on that man must be proud of himself. If he is not of high status, or even better than them, he will not have enemies seeking to fight him. He says:

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"He said: The loud cries of my enemies"

"Are blaring around me",

"How can I be happy when enemies are roundabout"

"I said: Smile, they are not after you"

"For a crime you have committed";

"They would have ought against you if you weren't"

"Better and greater than themselves"
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One of the most important reasons that makes a person sad is lack of money, which is what happened to the poor man. He syas that special occasions have come knocking on their doors, but he has no money for his loved ones and family to enjoy as they must buy clothes and food. The poet consoles him by saying that even if he has little money, he is still alive and there are many people, who live him are around. He says:

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"He said: The sales' season is upon us"
"Yet my merchandise of clothes and toys"
"Is not selling at all"
"I have an obligation toward my loved ones,
"Yet, I have no single penny in my hand"
"I said: Smile, it is enough you are still living"
"And not lacking in friends and well wishers"
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Then the man returns to remembering his pain and sorrows and how he suffers from regrets and sorrows at night, but the poet tells him that a smile is contagious, so let him smile and spread the contagion of the smile with others. He says:

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"He said: The days have forced me to swallow bitter gall".

"I said: Smile, even if bitter gall was given to you in strong doses"

"Perhaps if someone saw you in good spirits"

"Will discard gloom and rejoice instead"
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The poet gives his advice to that poor man and tells him that happiness and a smile will not detract from his wealth at all, nor

will it be a threat to his face and body, for even the meteors in the sky smile between the clouds and frown at night.

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"Will complaining ever earn you a penny"!

"Will you lose anything for being cheerful"

"There is no danger, friend, in parting your lips";

"Your face will not disfigure if you smile"

"Laugh, for the stars laugh when night is darkest";

"It is for this reason we love the stars"
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Finally, he remembers that he came to this life against his will and will die against his will, and he feels sad about that. The poet tells him that he must smile even if there is only an inch between him and the calamity, because after the advent of calamities he will not be able to smile.

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"He said: Cheerfulness makes no one happy",
"People come to this world and leave it against their will"
"I said: Smile as long as a short span"
"Separates you from death";
"For once dead, you will not smile again"
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### 2.2 Form in Wordsworth's "Lucy" and Ilya Abu Madi's "Smile"

As in Wordsworth's "Strange fits of passion", the stanzas belong to an old and very simple ballad form, which Wordsworth made so effective as part of his plan to wed the common speech of the common story with a poem of simple rhythmic beauty. Each stanza is four lines long, each of which has alternating rhymed lines (an ABAB rhyme scheme), and each line is also alternating metrical lines of iambic tetrameter and iambic trimeter, respectively—meaning that the first, third, fifth and seventh lines of the poem contain four accented syllables, and the second, fourth, sixth and eighth lines are trimmed to only three.

On the other hand, Ilya Abu Madi's "Smile" is composed among seventy-nine poems. It is a poem that falls within the framework of vertical poetry. It was written in classical Arabic, from the poetry of the modern era. It is meter is (رجز) Rajaz, which is normally composed by (مستفعان مستفعان مستفعان مستفعان (Wright,1896,p.362). The normal purpose behind the use of Rajaz in Arabic poetry is to express the concerns of the common people and urge them to stand together in the face of defeats. The rajaz meter allows them to write in one voice that represents the collective as a whole (Fuad,2019,p.583).

# 2.3 Themes in Wordsworth's "Lucy" and Ilya Abu Madi's "Smile"

Wordsworth relies on some of the most cliché themes to write and read poetry. They are love and the natural world, and of course, death. The first, love, is evident in the entire book. The "strange fits of passion" the speaker is experiencing are effects of the love he has been feeling and will only reveal in "the Lover's ear alone". Another theme that runs through the speaker's narrative, intertwining with his love, is that of trepidation. He's perfectly conscious and okay with the fact that when you love someone you gonna get a bit anxious about that love..

In "Smile, the poem deals with some of the life problems that a person faces, causing depression and frustration in himself, and how a person should overcome them with optimism and hope. Among those problems are the following: regretting the days of a young man, for whoever smiles maintains his health and activity. Disappointment from the betrayal of a loved one. Smiling helps to forget. Complaining about poverty and lack of money, because with a smile, the soul glows like stars and eliminates afflicted hearts. The poem also represents positivity in its highest sense, as it calls for the fight against the despair that has penetrated human souls. It is based on caring for the human soul in an attempt to cure it of negativity and sadness. Generally, the peom concentrates on a basic theme which is the necessity of facing the obstacles of life with contentment and a spirit of hope.

# 2.4 Imagery in Wordsworth's "Lucy" and Ilya Abu Madi's "Smile"

Imagery are specific details used to describe characters, situations, things, ideas, or events. It includes hearing, seeing, smelling, tasting, touching, and extrasensory images. Hearing images are that make the reader hear sounds in your mind. Seeing images are that draw mental pictures. Smelling images are that bring the memories of odors and aromas to mind. Tasting images are that make the reader recall or imagine how something might taste. Touching images are that help you imagine how something might feel on your skin. Extrasensory images are that take you to an imaginary world of sensations.

There are many images in "Lucy". For examples:

- Seeing images are shown as in "Beneath an evening moon, I fix'd my eye, the moon descended, my eyes I kept, My horse moved on, the planet dropp'd, and slide".
- Hearing images are shown as in " the Lover's ear, hoof after hoof, and I cried".
- Touching images are shown as in "strong and trudg'd on".
- Extrasensory images as shown in "passion, known, and dead".

There are many images in "smile". The following are some, but not all:

- Seeing images are clear in "frowned, smile, enemies are blaring around me, The sales' season is upon us, people come, leave, and a short span".
- Tasting images are clear in "thirst, wasting blood, and bitter gall".
- Touching images are clear as in "an inferno".
- Hearing images are clear in "enjoy yourself, the loud cries, and a good spirit".
- Extrasensory images are clear in "sorrow, suffering, pain, turmoil, a consumptive young lass, and sleep worrying".

# 2.5 Figures of speech in Wordsworth's "Lucy" and Ilya Abu Madi's "Smile"

Figures Figures of speech are different acts of using language to generate a vivid picture with words. Allegory too is a parallel story with a moral or message. Analogy is prolonged comparison between things, events. Irony is the use of paradoxical events, ideas, or attitudes that are played off each other. Sarcasm is fun seriously of things, ideas, persons or events. Satire is rectified Sarcasm and irony in concentrated form. Metaphor Brief or

extended comparison of a thing with something else. Metonymy is telling a story about a small, localized event in order that its larger social concern be made known; when you compare a part to the whole (as in "he laid down the sword" to mean "put an end to a life of warfare"). Personification is comparing non-humans to humans. Simile is that something or someone is "as a" something else. Symbolism is the process that uses inanimate or imaginary objects to represent real situations that untouchable. Symbolic but "imagined" or "mental" symbols are made concrete—physical or "actual" symbols. Synecdoche: a part referred to as the whole (A smile to express joy), the whole as a part, a specific class for its genus (a creature for a man), a genus for a species (a creature for a man), a species for a genus (a creature for a man) 2.14 It uses a more inclusive word for a less inclusive one (View those gay species through the dazzling sheen 2.20 To refer to a genus by a Latin name for one of its species 2.21 3 Irony 4 Interrogation You should be proud to be completed with these new interpreted terms Irony is a form of expression in which what is said carries the opposite literal meaning.

In "Strange fits of passion have I known" there are different figures of speech. Simile is indicated in this style "And like a rose in June". In one of multiple nature analogies, Lucy is described as being like the bloom of a summer rose. This also indicates her frailty and eventual death. There is a great deal of irony in the presentation of the speaker as one who would confide his thoughts only to a lover's ear. But he's telling the reader this, and he's telling the reader that he's telling the reader all his kisses and confides. The land and the name are united: the orchard-plot and the hill embody Lucy's land, thus homestate (and presence) thereof — the hill possibly representing (personifying) her

landPersonification is too found in "Strange fits of passion have I known. Finally, there is an employment of foreshadowing. The gradually waning moon in "Strange fits of passion have I known" is ominous and an indication that something bad is around the corner. At the end, the speaker contemplates what he would do if Lucy should die. In the following poem, she is indeed dead "She dwelt among the untrodden ways,"257 and all of the world.' 85 She died on 15 November of the same year..

In "smile". There are several uses of figurative language. The poet uses simile as in "whose love was my heaven, As travel, almost dying of thirst, As if you yourself were the culprit, and like a consumptive young lass". Personification is used as in "the sky is somber and dying of thirst". Synecdoche is shown in the exaggeration of "like a consumptive young lass, in dire need of blood; wasting her life blood, with each gasp". Metaphor is used as in "youth has left and the one whose love was my heaven". The whole poem can be an analogy which presents an extended comparison of the frowned nature and the betray of the lover. Then, allegory of the poem is shown by the moral lessons that the poet aims to introduce. He urges his readers to look at life from an optimistic perspective.

# 2.6 Characters in Wordsworth's "Lucy" and Ilya Abu Madi's "Smile"

The word "Character" is creation and representation of fictional persons and entities. Characters are varied in types. Antagonist is the main villain. Antihero is a central sympathetic character with significant personal flaws. Dynamic character is changing, growing, active. Flat character is not well-developed. A protagonist is the main character with whom the audience is expected to sympathize. A round character is well-developed. A

static character is not growing or changing, an inactive personality. A symbolic character is caricature that is representative of certain kinds of people.

The protagonist is Lucy. Despite her being absent of the main events and the dialogue, but she grasps our passionate feeling with her. In addition, Lucy appears as a dynamic character who is changing, growing, and active. The second character is the poet whose personality is sound in the lines. He is round. He is a presenter of the protagonist. Besides, the horse is presented as a symbolic character who seeks for the immediate meeting of the girl. Despite his being tired, but he insists on advancing.

In "Smile", there are two apparent characters, which are the narrator and a second person. Both are round characters. There are a dialogue between them. The role turning in their conversation is clear. They are dynamic as they are changing, developing, and active. The narrator presents advices of how to face the struggles of life by smiling. The second person presents his problems and melancholic view of life.

#### 3. Conclusion

The study arrives at the following conclusion:

1. Both poems have a related theme. In "Lucy", the speaker tells us that he has "fits" of emotion. Furthermore, he attempts to convince himself of the death of his beloved girl. The poet presents a final conclusion regarding anxiety about death, which is accepting death as a reality, and living with this reality. While in "Smile", the poet calls for smiling even in the hardest circumstances. Even those who are about to die, due to a difficult health condition, must accept the fact that death is a reality that

leads to relief from pain. Both poems consider death as an escape from anxiety and pain.

- 2. Observing imagery in the selected poems reveals that seeing images are the most dominance among the other images. Such images are used to draw mental pictures. The poets attempts to share their readers by inviting them to see and contemplate certain images that enhance their themes, especially, the theme of death. In addition, extrasensory images are the second most used images. They lead the readers to an imaginary world of sensation.
- 3. Both stories introduce allegory through extended comparison of events. They compare death and life, sadness and happiness, and anxiety and comfort. Simile and metaphor are, also, considered among the most widely used figures of speech because they present explicit or implicit comparisons between different events and things to reinforce the idea of accepting death as an inevitable end.

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