

AYDI EST.

Open Learning ✪ Translation

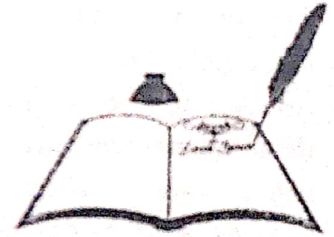
2021-2022

Third Year

Second Term



3+4



Literary Texts

28.05.2022

04.06.2022

أ. وعد الزعبي



Literary Texts II 3.3+4

AYDI 2022

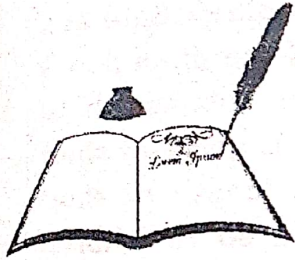
AYDI EST.

Open Learning & Translation

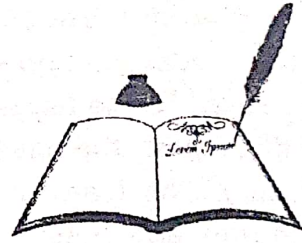
2021-2022

Third Year

Second Term



3+4



Literary Texts

28.05.2022

04.06.2022

أ. وعد الزعبي



Literary Texts II 3.3+4

AYDI 2022

LECTURE NO. 3

28.05.2022

HELLO EVERYONE!

Today we are going to finish what we started last lecture. If we still have time, we will start with plot.

DEFINITION AND ORIGIN OF NOVEL

According to The Shorter Oxford Dictionary, novel is "a fictitious prose narrative of considerable length in which characters and actions representative of real life are portrayed in a plot of more or less complexity". The first aspect of the definition highlights the word 'prose' meaning the common or ordinary spoken form of language without the presence of poetic rhythmic structure. However, there are a few novels written in verse as well, such as Vikram Seth's *The Golden Gate* and Alexander Pushkin's *Eugene Onegi*. The other aspect of the definition is related to the length. The definition points out 'considerable length' to distinguish the novel's unique feature as a genre vis a vis genre of short story. The lengths of some novels are similar to the length of short stories and hence a term such as 'novella' is often used for shorter novels.

THE ANTECEDENTS OF THE NOVEL

Though English novel as a literary genre gained popularity in the eighteenth century, its beginning can be traced back to 612 BC when world's oldest literature Epic of Gilgamesh was written. Homer, who lived in 700 or 800 BC, was the first notable poet or a literary pioneer who wrote the famous Greek epics, *The Iliad* and *The Odyssey*. He established the tradition of epic which had particular structure and subject matter. In 900 BC Roman poet Virgil produced epic poems *Beowulf* and *Aeneid* with the latter becoming a model for John Milton (1608- 74) to write his *Paradise Lost*. The epics were narrative verses telling stories of human encounters with monsters and accounts of accomplishments of heroic deeds in battles.

In the last lecture, we said that officially the novel is a new genre that was announced in the books of critics of literary criticism in the 18th century, precisely on the year 1719. The first novel was *Robinson Crusoe*

by Daniel Defoe. Officially, this is the first amateur novel in English literature. But of course the novel was not created suddenly. It owes its tradition to older literary genre. Epic is one of them because the epic tells a long narrative with heroic deeds.

After the epics came a new form of literature called the romances originating in France in the 12th century. It was also popularly known as chivalric romance or medieval romance (having flourished in the medieval times or medieval age between 1000 AD to 1450 AD). The scholars deviated from the tradition of epic by choosing subjects such as bravery, honour, adventure and courtly love with unique features of using magic, spells and enchantments in the romances to arouse curiosities and interests in the readers. According to Abrams, (1995) "Romances were first written in verse, but later in prose as well." One of the notable English romance is Malory's Morted'Arthur written in prose (in about 1470) which accounted the legend of King Arthur and his Knights of the Round Table.

The second one is very crucial; it is the romance. The romance is an epic but the difference is that epics are about heroes, monsters, adventures, fighting, etc. The epic has a national collective spirit; it tells the heroism of the nation. For example, an epic about the Greek culture tells us about their wars.

The romance on the other hand has a little bit of individualism. It's about a love story between a man and a woman. The man is not an ordinary man but a nobleman and a strong knight; he's a perfect man who is brave and courageous. The lady is also the perfect woman. We have an ideal end. Romance is not just about a love story because it tells us about ideal world where everything goes wrong but at the end everything gets settled. So it's about idealism more than about the romance. It was criticized because it offers escapism because you escape the real life into a romantic view and an imaginative world. Romance was the entertainment of the higher class; the aristocracy because they could afford to imagine the world in an ideal situation.

The romance was very popular across the ages but there was a little fall down in its popularity in the 18th century with the rise of the middle class.

The popularity of the romances remained in vogue till 1600 when a new literary style in the form of burlesque came to existence. The writers wanted to mock and bring fun out of serious literary matter. For instance

Cervantes made fun of the medieval romances by writing the famous Don Quixote (1605). Unlike the original romances in which the knights fought with giants and dragons to save damsels in distress, his knight (Don Quixote) fights with windmills which he sees as giants bringing laughter to the readers. Alongside the burlesques literary style came the picaresque tale which was already in fashion in Spanish literature since the anonymous publication of Lazarillo de Tormes (1554). The word picaresque was derived from Spanish word 'pícaro' meaning a rogue. In a picaresque tale, the main character is a rogue or rascal who goes on an adventure and leads his life by his wits. The element of adventure of the pícaro influenced later novelist such as Mark Twain and Saul Bellow who wrote Huckleberry Finn and The Adventures of Augie March respectively.

- Why do you believe that there was a decline in the popularity of romance with the rise of middle class and the rise of education and science?

The reason is because people have become more real and more serious.

The third genre is picaresque novel. Do you know Don Quixote? I used to watch it as a cartoon. It is a picaresque which means it is a parody of the Romance. It mocks the tradition and the convention of the Romance. In some universities, they say that Don Quixote is the first novel in world literature. Don Quixote is an illusionist man; he's crazy. He's from a low class. He's popular. Class is important in western cultures. He sees himself as a perfect man, he is a knight, he is courageous, he wants to fall in love with the ideal woman, he wants to murder the monsters, etc. He goes on adventures like in romance. Because he's a little bit crazy, he fantasizes some things. In short, Picaresque makes fun of the Romance and Don Quixote is one of the important antecedents of the novel.

Another one which comes from the Picaresque is the Burlesque which is similar to it. The hero is a tramp, a beggar, or a man from a low class who finds his way through life using his wits.

- What do you think this man is?

He's a cunning person. He's a rascal. He tricks people to do things his way. He's not (نصاب) he is portrayed positively and you fall in love with his character because he tricks bad people. He finds excuses for being a cunning person.

In 1688, a short prose work titled Oroonoko, or the History of the Royal Slave written by female author Aphra Behn (1640-89) was published. Behn was influenced by the quest of knights in chivalric romances in which a knight goes in pursuit of his ladylove overcoming dangers and the difficulties. Oroonoko, a prince goes on a visiting mission of his deceased army general's daughter Imoinda following which they fall in love. However, soon he meets with hurdles planned by his king who blocks his marriage. The story was constructed in a form of biography following a linear plot. Behn contributed towards depicting the truth of life and the book was an "attack on what she (perceived) as the moral distant colonial problem of human slavery, degradation and suffering" who undertakes a pilgrimage from his home in the city of destruction (world) to the celestial city (heaven). Coincidentally the elements of modern day novel such as settings, characters, and conflicts were used well to present the journey of Christian. "The ideas of repentance, of faith, of resisting temptation, and of perseverance" that Christian goes through in the story are the elements of the modern novels such as beginning, conflict, the rise in action, fall in action and resolution. According to Bora Bunyan's Pilgrim's Progress "provided an important model for story-telling, with vivid characterization and recording of dialogue which influenced a lot of later novelists". Thus at the dawn of the eighteenth century, the foundation for the development of novel as a new genre of literature was well established paving way for the rise of the novel.

Another novel which is actually prior to Daniel Defoe is called Oroonoko. It was written in the 17th century. It is a novel but they don't consider it so because in postmodernism they say that because the writer is a woman and the hero is a black man, the white culture refuses to give such an achievement to a woman and a black man. Therefore, it's not officially announced as a novel; they give this honor to Daniel Defoe. Of course Daniel Defoe is a huge figure. He's one of the canons of English literature. In postmodernism, his novel Robinson Crusoe was rewritten many times in new ways.

Oroonoko is a novel; it's written in prose. It was written by a female writer named Aphra Behn. It is somehow a romance but not fully. It tells the adventure of a slave who wants to rescue a damosel (damsel) in distress who is the king's daughter. On their ways, he falls in love with her. The novel is about the sorrowful life of a slave. It tells about the suffering

and the oppression that white people practice on black people, so it's not a romance. It has the plot of the romance but the theme and the tackling of the issues is not romantic but real. Therefore, it was not announced as a novel. This novel has the traditional sections of plot. Although it was written in the 17th century, the official announcement was in the 18th century.

RISE OF NOVEL IN THE 18TH CENTURY

Majority of the literary critics attribute 18th century as the time period in which novel took its birth, subsequent growth and development. With adequate literary predecessors such as Bunyan, Behn, Chaucer, Malory, Cervantes, Boccaccio and numerous other writers of the 17th century, the 18th century writers availed opportunities to further experiment and produce novel as a literary genre. Further the increase in literacy rate, industrial revolution, rise in the middle class and coming up of libraries created favourable situations for the rise of the novel. In the new form of literature namely the 'novel' the construct of the story departed from the romance and attempted at verisimilitude depicting the pragmatism and morality of the middle-class people. Thus 18th century novels explored human characters with the novelist creating real life characters in their novels unlike giants, dragons and super human characters in the romances.

Bunyan, Behn, Chaucer, Malory, Cervantes, and Boccaccio are antecedent writers of the novel. The word "verisimilitude" is a very important word; it means imitation of reality which is the principle of realism.

- How does the 18th century novel differ from the previous ones? How does realism differ from the romance or the picaresque or the burlesque?

The novel of the 18th century is more real; it depicts reality. The middle-class people are the customers of such novels; they are the ones who buy the novel so they want to see themselves in the novels not monsters and dragons. That's why there was a shift in the novel; we started to see real people where the hero is the protagonist or the antagonist because he's sometimes good, sometimes evil, he loves, he cheats, he's like the everyday man. This is realism and this is the novel of the 18th century like Daniel Defoe.

FACTORS THAT INFLUENCED THE RISE OF THE NOVEL

1- Industrial revolution

One of the major factors that contributed to the rise of the novel is the development in industries. With machinery work could be done faster and people could get more time for rest and leisure time during which people resorted to reading novels. Printing press were available for production of multiple copies at cheaper rate. Even low-income people could afford to buy and read books unlike in the past when only aristocrats were the reading public. Besides variety of reading materials such as newspapers, novels and magazines were made easily available due to printing press. The newspapers and magazines helped develop the habit of reading which ultimately led people to start reading novels. Some of the novels were also published in magazines increasing the access to novels besides the book form. The industrial revolution paved the way to the rise of the middle-class people who created demand in the reading materials for they had plenty of leisure time. With manual work being done by machines, people could get a lot of free time for reading. Further they had desires to read about "their everyday experiences" which prompted authors such as Daniel Defoe, Samuel Richardson and Henry Fielding to write prose fictions depicting real life experiences

2- Decline of romance and drama

Since romances were mainly suitable to be read by elite, aristocratic or noble families, it could not sustain the readership. The common people got bored with romances for they had no relevance of any sort to them. In addition, the stories themselves being centuries old were no longer of interest to the people. The settings in which the stories in the romances took place were also unrealistic. Therefore, romances as a literary genre started to decline. People started to take interest in the contemporary issues. Unlike romances, the novels were written in first person (making it appear 'more personal and recent') with ordinary characters that the readers could relate with.

Decline of drama was also one factor that promoted the rise of the novel. In the 17th century, during the rule of Cromwell, theatres (which were so popular during the Elizabethan times) were banned. Moreover, novel could reach vast audience when theatre could reach only to a limited audience. When drama came back with the restoration age, it could not establish its essence since novels got well established then.

3- Rise of the middle class

One outcome of industrial revolution was the rise of middle class. The growth in industries brought about unprecedented corresponding growth with trade and commerce. The people were increasingly becoming wealthy with even poor people of lower rung being able to raise their status. Therefore, the additional newly attained middle class status, this group of people started behaving like the traditional landed gentry demanding books to read. Further, with improved living standard many (both men and women) could acquire education and be able to read. Women readers increased with greater leisure time with the rise of middle class and it was a fashion for high status women to remain engaged in reading literature. Further the new group of middle class people did not like the traditional medieval stories of the knights. According to anonymous article titled, 'Reasons for the rise of the novel in the eighteenth century' in the web blog Naeem Educational Organisation the rising middle class people demanded a new type of literature which conformed to their temper and taste and "took little interest in the exaggerated romances". Thus the novelist wrote about common people revealing the psyche of the middle class. in their novels. Defoe's Robinson Crusoe, Richardson's Pamela, and Fielding's Tom Jones were appealing to the readers.

We have previously tackled the factors that led to the emergence of the novel so I'm going to introduce you to the prominent writers of the 18th century:

PIONEERS OF THE NOVEL

> Daniel Defoe (1660-1731)

Daniel Defoe was born in London. He was a merchant, a manufacturer, a public official and an editor before becoming a writer at the age of fifty eight. Robinson Crusoe, his first book was published in 1719 followed by Moll Flanders in 1722. Defoe is considered to be "the first true master of English novel". It was he who introduced the 'journalistic first person narrative' creating fiction to be a fact to the readers. He was the first writer to have introduced the technique of realism. Despite the story of Robinson Crusoe, the character being fictitious, the style of first person narration brought out the element of realism. Though the novel

had no real plot but just an account of chronological sequences of events, Baker, a literary critic considered Robinson Crusoe to be the first modern novel. Defoe is also called as the founder of the modern novel. However, some critics have categorized Defoe's work as work of romances since the element of adventure and crime dominated. Still, later novelists who wrote autobiographical novels were influenced by Defoe's style.

Daniel Defoe is the founder of realism. Robinson Crusoe is a seminal literary work in English literature. The movie Cast Away is depicted from Robinson Crusoe but there is a difference between them. Both of them are about a man who is lost on an island and manages to survive. His development on this island resembles the development of humanity across the ages. He gives us the history of mankind in this man. He begins to eat by hunting; this is how human beings started their life. Then he goes on to farming and planting and raising domestic animals such as hens, sheep and cows. After that he builds a shelter. He also manages to face the extreme weather. Later on, he faces cannibals who are black people that eat humans. The cannibals come to the islands in order to slaughter a young boy and eat him. Crusoe manages to rescue him and he names him Friday. He lets Friday live with him and he treats him as a servant; he doesn't treat him as a human being. Crusoe makes Friday work for him and Friday sees Crusoe as his God. Later on, he manages to leave the island and he sells Friday. In his revival on the island, Robinson Crusoe resembles the imperialist Englishman; he tells about the British philosophy which says that I can survive in life by being real, efficient, hardworking, etc. There's no place for the imagination; he keeps toiling to achieve development. The novel tells us about the Anglo Saxon culture. You have to read the novel in order to understand it in the context. We need to read the history, the philosophy, the economy, and the religion of the period. It's a very religious novel. This is how we read literature; it's not just about the story.

Robinson Crusoe is written in the style of the first person narration which means he uses the pronoun "I" in order to tell his story; I'm telling you about myself. This adds the effect of realism and authenticity to the play.

"Chronological sequences" means according to the order of time that is he begins in the beginning and moves forward to reach the end; he follows the time order.

➤ Samuel Richardson (1689-1761)

Samuel Richardson was born in 1689 Derbyshire in London. He worked as a printer of the Journals of the House of Commons and Law Printer to the King. During his youthful stage he had experiences of writing love letter for three girls through which he understood the ways of femininity and utilized the same knowledge in his *epistolary* novel Pamela or Virtue Rewarded published in 1740. Richardson believed that the novelist had dual purpose of writing novels; to inform the readers and impart morality. The whole of the novel of Pamela or Virtue Rewarded is the exchange of personal letters between the girl Pamela and her parents. The narrator Pamela, a servant girl employed in a rich land owner informs her parents through a series of letters how she maintains her virtue amidst her employer's inappropriate advances until he proposes a marriage. Richardson had been credited to have created novel of character by exploring the psychological development in Pamela. In contrast Defoe explored the physical development of character in Robinson Crusoe. Clarissa or the History of Young Lady and The History Sir Charles Grandison were additional novels written by Richardson in same epistolary mode. He influenced and popularized the feature of sentimentality in English novels.

Actually, Samuel Richardson is not as good as Daniel Defoe but the hero of his novel is a woman; it's called epistolary novel that is a novel that consists of letters. I send letters to my parents or my friend. Usually it's about a young girl from the lower-middle class who works for aristocracy or upper-middle class and she is tempted during her work but she manages to save her innocence. This is the traditional plot of his novels. He created the sentimental novel.

Pride and Prejudice is a novel by **Jane Austen**. It's about women and their experience in life. It is about traditional women but it tells the adventure of virtuous women.

Samuel Richardson managed to write about women because he had experiences with women.

The epistolary novel consists of letters; it's composed of episodes and every episode is a letter.

For Richardson, the function of literature is to inform the readers and impart morality which means literature has the function to educate and to

give moral advice to readers.

The novel of Richardson differs from the novel of Daniel Defoe in terms of characterization:

- In Richardson's characterization, he tells us about the *psychological* development of the person. He goes deep in the psychology of people. You can tell about the development of this young lady according to her own psychology.

- In Daniel Defoe's Robinson Crusoe, we don't see any inner thoughts. All his interest is to develop the island and produce wealth. This is all he cares about; he wants to survive. All we see is that he works, hunt, builds, etc. It's all about work. The focus is on *physical* development.

KEY FEATURES OF 18th CENTURY NOVELS

The writers of the 18th century brought out realism. The novels were instruments to explore and represent the reality of the society. The authors used verisimilitude with books imitating the real life of the people. The use of first person narrative technique created the element of realism. Further, unlike the romances, characters in the novels were ordinary men and women with settings familiar to the readers. In addition, the focus of the protagonist was given on middle class people. The purpose of the novel was mainly to promote virtuous character in people just as Richardson did.

Thus 18th century novelist gave the novelist of the time fresh avenues and flexibility for writing novels without having to follow established tradition as classical writers were bound to. It was an age of revolution and experimentation of writing novels which promoted further *experimentation* and *creativity* giving rise to subgenres or different genres of novel in the post 18th century.

We have tackled the features of the 18th century novel before. There are some other genres but the most dominant one is realism.

POST 18th CENTURY NOVELS

In the 19th century which came to be known as age of romantic poets or return to the nature. The romantic poets generated the idea of nature as a source of inspiration besides being a teacher, guide and mother unlike 18th century poets who treated nature as normal reality. It was marked by 'love of nature', 'love of medieval age' and 'love of

supernatural'. When 18th century writers placed value on realism and rationality, the romantic writers stressed their value on imaginations and emotions. The setting and themes of the medieval romances were once again picked by 19th century writers to create their fictional work. Castle of Otranto was the first novel to have made use of the elements of ghost which was based on medieval romance. So due to change in the ideology, different genres or classes of novel got developed in the 19th and 20th century.

In addition to realism, the 19th century was the age of the novel. The greatest realistic novels of English literature were written in the 19th century. But there was another type which is the romances. Wordsworth, John Keats, Lord Byron, and Percy Shelley are the romantic poets of the 19th century. Their perspective about the relationship between humans and nature was that nature nurtures the soul, so they adored nature.

There was a romantic view of the world set against the rigid belief in money and materialism. They wanted to escape this atmosphere of hard work and pragmatism so there was a rebound toward romantic literature but not in the traditional romantic sense. There was a love story between an ordinary man and an ordinary woman, there was idealism, and there was also some sense of reality.

20th Century Novel, Modernism, Stream of consciousness novels

James Joyce (1882-1941) and Virginia Woolf (1882-1941) are two important authors who made use of stream of consciousness narrative technique in their novels. They believed that reality is presented more through showing than telling. How the feelings are experienced by characters subjectively are important rather than relying on somebody from the outside to make commentary and tell the story. The narration depends on the interior monologues or interior flow of thoughts which are often disjointed and nonlinear unlike traditional linear narration of events. Inner working of the mind of the character is given importance, which is the actual reality. Joyce's Ulysses (1922) and Woolf's To the Lighthouse (1927) are examples of stream of consciousness novels.

Now we have reached the 20th and 21st century when literature witnessed a huge development. Actually, the way we teach you is the traditional way of literature but things have developed. There were new techniques in the novel, there was no order in the novel, and the characters were more deeply portrayed. We can now see evil characters in literature

as protagonists. We can see women who are extraordinary.

There was a huge development in the 20th century literature; the most important is the technique of Stream of consciousness. Virginia Woolf is the master of the stream of consciousness. The stream of consciousness doesn't tell the novel chronologically. It digs into the mind of the character and tells us what's happening there. It's about memories.

For example, I'm sitting here and I want to recall my past. I can go to whatever memory I want. I might recall the happy times when I was living with my parents and brothers. During this memory, I smell something that triggers another memory of two years ago when I lost someone. The novel in such a case has shifted from the present to the past when I was a child to the memory of losing someone two years ago. When I am remembering my family, I can tell you about my father. When I'm telling you about my father, I can tell you a memory of my father that he told me about. This is the way the stream of consciousness novels function. It's very hard to read such novels. You need to focus.

Ulysses is written in the technique of the Stream of consciousness.

Student: Is it similar to the historical novel?

Instructor: No. The historical novel tackles history. For example, if you write a historical novel about Syria, you have to write about real historical events. But in the stream of consciousness technique I write about my own experience. For example, Mrs. Dalloway by Virginia Woolf tells us about the World War One; the loss and the soldiers that died. Mrs. Dalloway thinks that no one won the war because of the number of people who died. She felt so tormented for the young souls that died. She felt guilty because she survived but other people didn't. She sees a soldier who suffers from posttraumatic disorder. The novel is about World War One and the personal experience of Mrs. Dalloway.

The internal monolog is the conversation inside the mind (المتاجاة الداخلية).

Next lecture we are going to take the plot.

Thank You

...

LECTURE NO. 4

04.06.2022

HELLO EVERYONE!

About the exam:

تأتي الأسئلة في الامتحان التقليدي من المحاضرات لكن التركيز الكبير يكون على اللغة. إذا كانت المعلومة صحيحة ومكتوبة بلغة خاطئة تشطب الإجابة. قد أتقاضى عن بعض الأخطاء في ال (spelling) لكن أخطاء ال (structure) هي الأخطاء الأكثر خطورة.

Next lecture, I will provide you with some questions so that you know what to focus on while studying. But, you have to watch for your language; if the language is bad you will fail. Most of the students who fail the essay exam they fail because of their language; they have written good essays with good structures but their language is so bad that they fail the exam. You need to practice your language.

Our lecture today is about the plot of the fictional prose.

The prose fiction (story, novel, drama) consists of some elements which are:

- 1- Plot
- 2- Point of view or Narration
- 3- Character
- 4- Setting
- 5- Theme
- 6- Symbol and figurative language

We're going to study these elements along the course. In order to know them practically, we are going to study a very short story which is a tale. Later on, we're going to take a play.

PLOT

Plot is the arrangement of incidents or the relationship both among incidents and between each incidents or element and the whole.

- What is the meaning of the plot?

It's the organization of the events; the way the writer organizes the events. If you Google the plot of this short story, what are the results going to be? If you Google the plot, they will simply give you the events of the

novel or the drama. But, actually this is not the plot; this is the story.

PLOT VERSUS STORY

The term plot is sometimes used to refer to the events recounted in a fictional work. But story is more accurate term to use to refer to actions or events in fiction. The term plot is used for the way the author sequences and paces the events so as to shape our response and interpretation.

The difference between action and plot resembles the difference between ancient chronicles that merely list the events of a king's reign in chronological order and more modern histories that make a meaningful sequence out of those events. As the British novelist and critic E. M. Forster put it, "The king died and then the queen died" is not a plot, for it has not been "tampered with." "The queen died after the king died" describes the same events, but the order in which they are reported has been changed. The reader of the first sentence focuses on the king first, the reader of the second on the queen. The second sentence, moreover, subtly encourages us to speculate about why things happened, not just what happened and when: Did the queen die because her husband did? If so, was her death the result of her grief? Or was she murdered by a rival who saw the king's death as the perfect opportunity to get rid of her, too? Though our two sentences describe the same action, each has quite a different focus, emphasis, effect, and meaning thanks to its sequencing—the precise order in which events are related.

Like chronicles, many fictional works do relate events in chronological order, starting with the earliest and ending with the latest. Folktales, for example, have this sort of plot. But fiction writers have other choices; events need not be recounted in the particular order in which they happened. Quite often, then, a writer will choose to mix things up, perhaps opening a story with the most recent event and then moving backward to show us all that led up to it.

There is a huge difference between the story and the plot: the plot is the way the author connects the events. It is the way he tells us the story. For example, if I'm telling you a story and I'm not searching for effects, I'm not trying to arouse your curiosity, I'm not trying to stimulate your minds, but I'm only going to tell the story in chronological order where there are no events that more important than the others and there are no incidents that are going to tell you that this is the main event in the story, I'm telling you just chronology, like history.

On the other hand, if I started my *plot* with a certain incident, things would be different.

For example, *Anna Karenina* by Leo Tolstoy is one of the most beautiful novels in history. Tolstoy tells us in the first sentence of the novel that: the story of happy people is the same but the story of miserable people differs. This is the first sentence of the novel. Later on, we are going to see Anna Karenina on the train traveling to the country to solve a problem between her brother and his wife because her brother cheated on his wife. This is the first incident of the novel which is tragic; it's not a happy story. It's about Anna Karenina cheating on her husband; she dies by the end by committing suicide. She throws herself in front of the train. In the first paragraph in the novel, when Anna drops out the train, she sees a man dead on the railway of the train. So at the end you're going to realize this craft of the author. The writer has arranged the events of the plot in meaningful ways.

Plotting is arranging. There's a very famous imagery about plot which is netting. Plot is like netting the threads of the story. The writer is netting the threads. The threads are the events of the story. By the end of the novel, you see the artistic picture and you notice the craft of the author.

The plot is not the story but to make things simple, I tell the students that the story is the plot. I tell them that but I don't expect you to analyze the plot.

Student: Can we consider setting to be a part of the plot, like when we have rain and wind?

Instructor: No, setting sets the mood of the novel and sometimes it functions symbolically. For example, the rain could mean that something bad is about to happen.

Student: Can we say that the plot is the abstract of the story?

Instructor: No, actually it's the detailed story not the abstract.

There is an example in the article: When I say

"The king died and then the queen died" this is the first sentence.

"The queen died after the king died" this is the second sentence.

- Does the second sentence suggest something for you?

Student: It suggests that the queen died because the king died.

Instructor: Yes that's a possibility. What else?

In the first sentence, we have chronology which is (ترتيب زمني). In the second sentence, maybe because the king is dead and the queen is left unprotected so someone kills her in order to have the throne. Whereas in the first sentence it seems like history or chronology; there's nothing

suspicious and nothing to raise our curiosity.

The arrangement creates suspense and effect. This is the plot.

Still other stories begin somewhere in the middle of the action or, to use the Latin term, *in medias res* (literally, "in the middle of things"). In such plots, events that occurred before the story's opening are sometimes presented in *flashbacks*. Conversely, a story might jump forward in time to recount a later episode or event in a *flash-forward*. *Fore-shadowing* occurs when an author merely gives subtle clues or hints about what will happen later in the story.

The third paragraph says that some stories begin with *in medias res*. You have to know this Latin word which means 'In the middle'. This is very common in epics. *The author begins in the middle of the plot.*

- How can the author arrange the events *in medias res*?

The author conjures the past events by flashbacks. He brings the past events by using the flashback technique. He can give hints to the future by foreshadowing or by flash-forward technique.

When you study, you have to know these terms: *in medias res*, flashback, flash-forward, foreshadowing, etc. These are keywords that you will need in the exam. Both foreshadowing and flash-forward give you hints about what is going to happen in the future.

The subplot:

Though we often talk about the plot of a fictional work, however, keep in mind that some works, especially longer ones, have two or more. A plot that receives significantly less time and attention than another is called a subplot.

It is a minor plot that happens next to the main plot. The subplot is a plot with less importance. This is very common in Shakespeare. All Shakespeare's plays have main plots and subplots. For example, in Hamlet we have the murder of his father as the main plot. The subplot is Ophelia's suicide. There are other subplots.

The Pace: (الإيقاع أو سرعة إيقاع الأحداث)

In life, we sometimes have little choice about how long a particular event lasts. If you want a driver's license, you may have to spend a boring hour or two at the motor vehicle office. And much as you might prefer to relax and enjoy your lunch, occasionally you have to scarf it down in the ten minutes it takes you to drive to campus.

One of the pleasures of turning experiences into a story, however, is that doing so gives a writer more power over them. In addition to

choosing the order in which to recount events, the writer can also decide how much time and attention to devote to each. Pacing, or the duration of particular episodes—especially relative to each other and to the time they would have taken in real life—is a vital tool of storytellers and another important factor to consider in analyzing plots. In all fiction, pace as much as sequence determines focus and emphasis, effect and meaning. And though it can be very helpful to differentiate between “fast-paced” and “slow-paced” fiction, all effective stories contain both faster and slower bits. When an author slows down to home in on a particular moment and scene, often introduced by a phrase such as “Later that evening . . .” or “The day before Maggie fell down . . .,” we call this a discriminated occasion.

The pace indicates the events that the writer gives long duration or short duration to. The pace of the event indicates the importance of this event to the story.

For example, how do you feel the pace of our lecture? It is long? Is it boring?

The pace is about the emphasis that the writer gives to the event. When a writer gives a lot of time to an incident or to a character, he gives importance to this event or character. Sometimes, it is the other way around actually. Sometimes a quick event that happens by chance is the knot of the plot. You are not going to know these things until you finish the novel or the play. You will find an event that passes by unnoticed but you'll find out at the end of the play that this is the main event of the plot. Pace is a part of plotting. The plot is the arrangement of the events and their rhythm; the way they move forward or backward.

Conflicts:

Whatever their sequence and pace, all plots hinge on at least one conflict—some sort of struggle—and its resolution. Conflicts may be external or internal. External conflicts arise between characters and something or someone outside them- selves.

Note: I did not include the internal conflict in the handouts so I'll give them to you next lecture.

The plot always revolves round a conflict; a problem that needs to be solved. Actually, in postmodernism we might find a plot that doesn't contain any conflicts; some plots have no conflicts and you're just living the day. Sometimes, they are so boring. In postmodernism everything is different. But we're studying traditional literature.

The conflict can be internal or external:

- The internal conflict:

What does internal mean?

Student: Psychological.

Instructor: It might be psychological.

Student: It happens inside the character.

Instructor: Can you give me an example?

Student: A character that is courageous and brave has a conflict inside himself between being afraid and being courageous.

Instructor: Yes, like Hamlet; to behave or not to behave.

The common internal conflict is between the brain and the heart. The conflict between the head and the heart is one of the most famous conflicts; what I desire and what my duty is. The conflict between what I want and what I don't want. You in the morning have the desire to continue sleeping and a duty to come to the lecture, this is a conflict.

- The external conflict:

It is a conflict with another person, social factors, fate, etc. The conflict in story we're going to read is with fate.

Now we're going to read our story which is a myth or a folk tale.

The Shroud

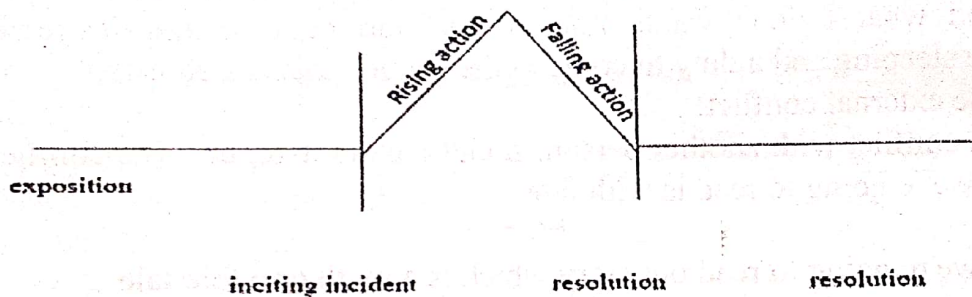
By JACOB AND WILHELM GRIMM

There was once a mother who had a little boy of seven years old, who was so handsome and lovable that no one could look at him without liking him, and she herself worshipped him above everything in the world. Now it so happened that he suddenly became ill, and God took him to himself; and for this the mother could not be comforted, and wept both day and night. But soon afterwards, when the child had been buried, it appeared by night in the places where it had sat and played during its life, and if the mother wept, it wept also, and, when morning came, it disappeared. As, however, the mother would not stop crying, it came one night, in the little white shroud in which it had been laid in its coffin, and with its wreath of flowers round its head, and stood on the bed at her feet, and said, "Oh, mother, do stop crying, or I shall never fall asleep in my coffin, for my shroud will not dry because of all thy tears which fall upon it." The mother was afraid when she heard that, and wept no more. The next night the child came again, and held a little light in its hand, and said, "Look, mother, my shroud is nearly dry, and I can

rest in my grave." Then the mother gave her sorrow into God's keeping, and bore it quietly and patiently, and the child came no more, but slept in its little bed beneath the earth. (1812)

Parts of the plot:

Even compact and simple plots, like that of *The Shroud*, have the same five parts or phases as lengthy and complex plots: (1) exposition, (2) rising action, (3) climax or turning point, (4) falling action, and (5) conclusion or resolution. The following diagram, named Freytag's pyramid after the nineteenth-century German scholar Gustav Freytag, maps out a typical plot structure: Freytag's Pyramid



The plot consists of 5 parts which are:

1. Exposition.
2. Rising action.
3. Climax or turning point.
4. Falling action.
5. Conclusion or resolution.

1. Exposition:

The first part of the plot, called the exposition, introduces the characters, their situations, and, usually, a time and place, giving us all the basic information we need to understand what is to come. In longer works of fiction, exposition may go on for paragraphs or even pages, and some exposition may well be deferred until later phases of the plot. Exposition usually reveals some source or seed of potential conflict in the initial situation, of which the characters may be as yet unaware. The Grimms' first sentence introduces a mother, her young son, and the powerful love she feels for him. So, too, does the Grimms' statement that the mother "worshipped" her boy "above everything" else in a

world in which nothing and no one lasts forever.

This is where I introduce the characters, the place, the situation, etc. In our story, a boy died and his mother kept crying over him. One day, he came to her and told her: I'm suffering in my grave so please stop crying. She stops crying at the end. This is the *plot*.

• How does the author give us the plot or the arrangement of the events?

✓ The first sentence is 'there was a mother's. This is *exposition*; he introduces the character of the mother.

✓ 'Who had a little boy' this is another character.

✓ 'Who was so handsome and lovable that no one could look at him without liking him'. This sentence indicates that something is going to happen. The boy is highlighted as a special character.

✓ 'and she herself worshipped him above everything in the world'. She loved him dearly. This is also *exposition*; the writer is preparing you for what is going to happen next.

As you see, in the *exposition* we have introduced the *characters* and some seeds of the *conflict* because you can see that he's precious and something is going to happen to him.

In the *exposition* in novels and drama we sometimes have the *setting; time and place*. This depends on the writer.

2. Rising action:

By suggesting a conflict, *exposition* may blend into the second phase of the plot, the rising action, which begins with an *inciting incident or destabilizing event*— that is, some action that destabilizes the initial situation and incites open conflict, as does the death of the little boy in the second sentence of the folktale. Typically, what keeps the action rising is a *complication*, an event that introduces a new conflict or intensifies an existing one.

This happens in the third sentence of "The Shroud," when the mother begins to see her little boy every night, although he is dead and buried.

✓ The inciting action is the action that is going to shake things up. Things were smooth; water was still, the author throws a stone to shake the water.

✓ In our story, the boy's death is the inciting action. The inciting action is the action that is going to change the status quo.

✓ The rising action in our story is the weeping of the mother every day. The action is going up; things are complicating.

Indications are being added to the story in order to keep things complicated. The story that we have read is a very short one so the plot is compact but in longer fiction you're going to see more details and more action interfering in order to keep conflict going on. So, the rising action in this way is the weeping of the mother.

3. Climax or Turning Point:

The plot's climax or turning point is the moment of greatest emotional intensity. The climax is also the moment when the outcome of the plot and the fate of the characters are decided. (A climax thus tends to be a literally pivotal incident that "turns things around," or involves, in Aristotle's words, "the change from one state of things [. . .] to its opposite.") The Shroud reaches its climax when the mother stops crying after her little boy tells her that her grief is what keeps him from sleeping and that peaceful sleep is what he craves.

Here, as in many plots, the turning point involves a discovery or new insight or even an epiphany, a sudden revelation of truth inspired by a seemingly trivial event. As a result, turning points often involve internal or psychological events, even if they are prompted by, and lead to, external action. In "The Shroud," for instance, the mother's new insight results in different behavior: She "wept no more."

Sometimes, though, critics differentiate between the story's climax and the crisis that precedes and precipitates it. In "The Shroud," for example, these critics would describe the crisis as the moment when the son confronts the mother with information that implicitly requires her to make a choice, the climax as the moment when she makes it. This distinction might be especially helpful when you grapple with longer works of fiction in which much more time and action intervenes between the crisis and the climax.

In some works of fiction, resolution is achieved through an utterly unexpected twist. As in "Susan rolled over in bed and realized the whole thing had been just a dream." Such a device is sometimes called a *deus ex machina*. (This Latin term literally means "god out of a machine" and derives from the ancient theatrical practice of using a machine to lower onto the stage a god who solves the problems of the human characters.)

The climax is the peak. It's when very important things reach the top. Things are going to be falling down. In the climax, there is a turn in the events. We have reached the top so we must go down. At this moment, things change.

✓ In our story, the climax is when the boy visits his mother.

4. *The falling action:*

✓ The falling action in our story is when the boy visits his mother and tells her to stop crying.

5. Conclusion (or resolution)

Finally, just as a plot begins with a situation that is later destabilized, so its conclusion presents us with a new and at least somewhat stable situation—one that gives a sense of closure because the conflict or conflicts have been resolved, if only temporarily and not necessarily in the way we or the characters had expected. In "The Shroud," that resolution comes in the last sentence, in which the mother bears her grief "quietly and patiently" and the child quietly sleeps his last sleep.

The conclusion is the theme or the moral. It is how the writer wraps everything up. The mother accepts fate; this is the conclusion of our story.

- What is the theme of the story?

Actually, the theme varies according to your individual reading.

Student: Life is full of misfortunes and we should accept fate.

Student: Life keeps going on.

Student: Everything has an end; even sorrow.

Student: Nothing lasts forever.

Instructor: These are all very good answers. Everything is going to disappear in this life and death is one of the crucial themes in literature.

NOTE: Answering a question about the exam, the instructor said that the texts which you will encounter in the exam will be from the texts that we are dealing with in our lectures. There will be no external texts in the exam.

One of the questions that reoccur in literary exams is: what is the theme of a certain story? In this case, you're going to write a paragraph not an essay. The theme is your topic sentence.

For example, if the theme for you is: everything must end. You have to prove this theme from the text. You have to tell me how such a theme has come to your mind. Again, you write the theme as a topic sentence and you prove it in your paragraph. You have to tell me some things from the story, but you have to analyze the story so you cannot just summarize it. I want to hear your voice and your mind thinking.

When you conclude, tell me how the text itself led you to this conclusion.

Some fictional works may also include a final section called an

epilogue, which ties up loose ends left dangling in the conclusion proper, updates us on what has happened to the characters since their conflicts were resolved, and/or provides some sort of commentary on the story's larger significance. (An epilogue is thus a little like this paragraph, which comes after we have concluded our discussion of the five phases of plot but still feel that there is one more term to deal with.)

The epilogue is very famous in plays and nowadays in postmodern novels. *The epilogue is the section of the play or the novel that happens at the end and it summarizes how things have been tackled and fill the gaps in the play or the novel.*

In postmodern literature, we have fragmented plays or novels where things are not clear and there are so many gaps in the story. The epilogue fills this gap in postmodern literature. In traditional literature, it gives you the solution; how things have been resolved.

A Note on Dénouement

In discussions of plot, you will very often encounter the French word **dénouement** (literally, "untying," as of a knot). In this anthology, however, we generally try to avoid using **dénouement** because it can be, and often is, used in three different, potentially contradictory ways—as a synonym for falling action; as a synonym for conclusion or resolution; and even as a label for a certain kind of epilogue.

The **dénouement** is a French word. It involves the last three sections of the plot. *Dénouement is about how the conflict came to a resolution*; it means (حل العقدة).

Next time we will deal with a short story. It might be complicated for you, but it's funny and dark; it's dark humor.

Thank You

...

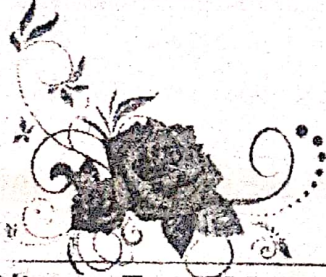


Page:

مؤسسة العائدي للخدمات الطلابية

Group:

مكتبة العائدي - التعليم المفتوح - قسم الترجمة



•: مكتبة العائدي: المزة- نفق الآداب



•: هاتف: 011 2119889



•: موبايل + واتساب: 0941 322227

