

AYDI EST.

Open Learning \* Translation

2022-2023

Third Year

Second Term



4+5+6



# Literary Texts

0.06.2023

7.06.2023

14.06.2023

مؤسسة العائدي للخدمات الطلابية

Literary Texts II 3.4+5+6



AYDI© 2023

HELLO EVERYONE!

Student: will there be questions in the exam about the novel?

Instructor: yes, for example:

• *The protagonist of the novel The Map of Love by Ahdaf Soueif is:*

- a. Anne b. Anna c. Iqbal d. Israa

You should memorize the names of the novel. You are not required to know analytical information.

Last time we talked about the four major elements that affected the emergence and the development of the novel which are:

- The rise of literacy
- Printing press
- Market economy
- The rise of individualism and secularism

## Narrative Technique

Today, we're going to talk about narrative techniques. If I want to write a novel, I need a narrator of that novel because the novel is a narration. A narration needs a narrator. A narrator is a teller; someone who tells the events of the story. As we will learn, there is a difference between novel and drama because a novel tells more and shows less. Drama and movies show more and tell less. This is the main element that differentiates between a novel as a written book and drama as something performed or a movie as something made by a movie director.

We will learn how *showing* will make the film maker limited and how *writing* gives the author more space to delve into different techniques. In the novel, I may be sitting here talking about someone in Damascus and describing him, and then I go to Germany to describe someone else. However, in a film for example, the crew and the directors should go to the place that the movie is taking place in according to the scenario.

Secondly, words can describe anything; they can describe music, lights, characters, anger, hate, love, actions, etc. But in the movie, the director himself would focus on something and he would take the angle from the camera different from someone else. This is what makes a successful director.

Although you have a wider space as a writer to use various techniques, the director himself is showing us what he imagined.

A novel makes us use our imagination in order to visualize the scene. However, we don't have to visualize the actions in movies because it is presented to us; the director is showing us what the events are according to his viewpoint. A novel is different because we have to use our imagination and we have to visualize things.

Another thing that the text talks about is that we have a narrator of the novel but we don't have a narrator in movies. The actions in movies are shown so they don't need to be narrated.

A narrator may be an outsider or an insider.

When I'm narrating what a character is doing, I use the pronoun "she" or "he". This is called a third person narrator or a third point of view. The third point of view is to use (He, she, they). This is also called an objective narrator.

Some narrators speak about themselves using the "I" point of view. Example: "I am the hero of the novel. I feel desperate today." This is a subjective narrator. The subjective narrator is unreliable narrator and may intervene in the events that are taking place.

\*\*\*

We will talk about *complicity, intrusion, and intimacy.*

When you have a narrator that contradicts himself, he becomes for you unworthy of trust and unreliable because this narrator is inconsistent. We will talk about consistency and inconsistency later on.

We have two major types of narrative techniques or narrators.

### 1. Subjective narrator

راوي يرى العالم من وجهة نظر ذاتية

The subjective narrator is when the narrator narrates the story from the "I" point of view by using the first person pronoun.

Example: I woke up in the morning. I opened the window. I drew the curtains.

Another example of the subjective narrator is in the story "**First Confession**" by **Frank O'Connor**. In this story, the narrator whose name is **Jackie** uses the "I" point of view so it is the subjective narrative technique.

### 2. Objective narrator

راوي يرى العالم من وجهة نظر موضوعية

The objective narrator is when the narrator narrates the story from the third person point of view (he, she, they).

When I use the objective point of view, it's like I'm narrating something from a distance. That's why we call it an objective point of view. I'm not

involved in the story or in the events that are taking place. This makes me an objective narrator.

Example: She looked at the door, she entered, and then she began asking about her failure in the exam.

\*\*\*

Now we are going to differentiate between reading a novel and watching a film.

Let us start on page 23:

## 4. Narrative Technique

We have explained that everything we read in a novel comes to us via some sort of 'telling'. We are told what happens in a novel; no matter how successful the novelist is in making a scene seem dramatic it is never dramatic in the way that a play or a film is. We may feel that we 'see', but we see as a result of what we visualize in response to a narrative not an enactment.

One of the characteristics of the novel that makes it dramatic is the *dialog*. The text is debating that the novel is less dramatic than the movie or drama.

- A movie shows the events. A novel tells the events.
- A movie doesn't require us to visualize the events. A novel requires us to use our imagination and visualize events.

Even in those rare cases in which a novelist makes use of the present tense, a technique which gives an added sense of immediacy to the narrative, we are still told what is happening rather than witnessing this happening directly as we can with a play or a film. The fact that when reading a novel we know that we can flip forward a page or a chapter, or look at the last page, is thus worth thinking about: it explains that sense we have that in reading a novel we are going through what has already happened, that which is being recounted to us.

The difference between something performed that we are seeing with our own eyes and something we are reading and imagining is that the novel is something we are visualizing on our own while the movie is happening right now in front of us.

We are going to see later that the main difference between the novel and the movie is that in the novel, I can go from the beginning to the last pages and know what's going to happen. However, in a film I'm watching the scenes as they are. The film is now happening in front of me. In a novel, I have this sense that what is going to happen has already happened. In the

novel, we have the pyramid of the plot that consists of the introduction, the rising action, the climax, the falling action, and the resolution. So when I read a novel, I know that the resolution is reached at the end of the book.

Again, a difference between a novel and a movie is the immediacy of the events that are shown in movies or films.

We feel while reading a novel that the events are recounted (retold) to us. We feel that it has happened in the past and you are reading it now. But the movie gives you the sense that the events are happening now.

**However in one respect the writing of a novel is comparable to the making of a film. When we watch a film we seem to be seeing 'things as they are'; 'reality'. But a director has chosen how we see these things, this reality; he or she has decided whether the camera will be placed high or low, whether there will be rapid cuts from one camera angle to another or not, whether a camera will follow one character as he or she walks along a street - and so on.**

A director is shooting and taping real objects so this is reality. The movie includes real things that are shot by the camera. It is the viewpoint of the director because he is the one focusing on something in particular. The director of the movie chooses what he wants to focus on. The actors and the crew must go to the location in order to shoot the scene. So this is something real.

**One scene in a film could be shot innumerable ways, and each of these ways would produce a different effect upon the audience. Even with a simple conversation between two characters the audience's attitude towards each character can be affected by different camera angles, cutting, and so on.**

لا تعد ولا تحصى

☞ This is the difference between a writer and a movie director:

- The writer has only language in order to describe, to depict, or to write about the feelings of a character in its own way.
- The director on the other hand has lights, camera angles, sound effects, visual effects, etc.

The techniques that the director uses in a movie may be more than the tools that the writer has. But, each has its own effects on people. Some say that language as a tool for a writer is more important because through language you may talk about a character for one page or for 400 pages. But can a director shoot 100 scenes for a single character? Of course no. As a writer, you can talk about whatever you want for whatever you want.

The linguistic element is also used in movies of course but it is not the prominent element. The maker of the movie uses other elements while the maker of the novel only uses the linguistic element.

When you have a very important figure in a movie like the Prime Minister for example, the angle of the camera might look huge and dominant. You may express the sense of being shy or afraid by taking the camera angle from above for example.

**The novelist has a far greater range of choices open to him or her than does the film director. Let us go through some of the most important of these alternatives.**

Until now, we haven't talked about the narrative techniques. Now we are going to differentiate between the kinds of narrators.

### **Kinds of Narrators**

**To start with, the author can have the story told through the mediation of a personified narrator, a 'teller' recognized by the reader as a distinct person with defined individual human characteristics.**

- What is a personified narrator? (*Important*)

It is a distinct person with defined individual human characteristics.

The narrator "the teller" is a mediator (وسيط) between the author (the novelist) and the reader (the audience). He is the one who tells the story.

A teller is a personified narrator recognized by the reader as a distinct person.

If the author didn't state that the novel is biographical, then the narrator is not representative of the author, even if the narrator or the hero uses the "I" point of view. It may be an anonymous narrator that is talking and narrating but we don't know who he is.

I want you to know that the author (المؤلف) is different from the narrator (الراوي). The one who narrates the story is different from the one who wrote the story.

For example, in the story "First Confession", the author is Frank O'Connor. But the narrator is the child Jackie (a character in the novel). Some may say that the narrator must be a grown man or woman that knows everything and narrates the scenes; this is not necessarily correct.

You shouldn't be mixing between the narrator and a character. The narrator may be a character but not every character is a narrator. The character might have two roles: being a character and narrating the events. But not every character should be a narrator.

Again, a narrator introduces a character, but not every character

introduces a narrator.

In short stories and novels, characters must be introduced in order for the readers not to be confused. At the first page of the novel The Map of Love, you have a family tree of three generations with information about the date of birth and the date of marriage. It is composed of two stories actually: one at the end of the eighteenth century and the beginning of the nineteenth century, the other one at the beginning of the second millennium. For your interest, one of the characters is the great grandchild of the narrator and the main character of the first story which takes place in Egypt during the British occupation of Egypt.

We go back to the personified narrator. This personified narrator has a name with individual human characteristics. Jackie in First Confession has two roles. She's a character and a narrator. She has a name and human characteristics.

**Some narrators may even have names and detailed personal histories, as does Nick Carraway, the narrator of F. Scott Fitzgerald's The Great Gatsby (1925).**

From this passage, you are only required to memorize the following:

This is another example of the personified narrator. Nick Carraway is a character and a narrator in the novel The Great Gatsby. But F. Scott Fitzgerald is the author.

Actually, The Great Gatsby is one of the most important novels in the American literature in the 20<sup>th</sup> century.

الفرق بين الراوي والروائي:  
١. الراوي: الصوت الذي يسرد لنا الأحداث وهو الوسيط بين القارئ والكاتب mediator  
٢. الروائي: المؤلف novelist

That is why the book says that some narrators may even have names and detailed personal histories

بعض الرواة لهم أسماء وتواريخ شخصية مفصلة

**Other narrators may just indicate to us that they are persons - perhaps by the occasional use of 'I' in their narrative - but will tell us no more about themselves than this. We thus have a continuum of possibility: (i) personified named, and with a full human identity; (ii) human but anonymous; (iii) not fully comparable with any human perspective.**

بعض الرواة يعطوننا انطباع بأنهم أشخاص ويمكن هذا من خلال الاستخدام المتكرر لـ " I " ولكن لا يخبروننا بالشيء الكثير عن أحوالهم الشخصية أو ماضيهم.

\*

## The three types of narrators:

### 1. Personified, named, and with human identity

أي راوي مشخص ويتمتع بهوية إنسانية وهو شخصية في الرواية

### 2. Human but anonymous (anonymous means we don't know his name)

أي بشري ولكن مجهول ( ليس له اسم) ويختلف عن النوع الأول بأنه ليس له أي دور في الرواية، أي أنه ليس شخصية في الرواية

### 3. Not fully comparable with any human perspective

أي لا يمكن مقارنته مع أي منظور إنساني، أي أن الراوي قد يكون جبل أو نهر أو حيوان مثل كلبلة ودمنة. وهذا النوع نادر الاستخدام إلا في قصص الأطفال.

- How do we know that the narrator is human but anonymous?

Through the use of the "I". He's not introduced as a character or as someone who has a name but there is the use of "I" so we know that he's human.

\*\*\*

## Reliable and Unreliable Narrators

Now we are going to talk about the reliable and the unreliable narrator. There are some narrators that we trust and believe; they are called reliable narrators. The other narrators are called unreliable narrators.

**Many critics have found it useful to distinguish between reliable and unreliable narrators. We can also note that, reliability apart, we associate some narrative choices more with the views and position of actual authors, and some not at all (or far less) with their creators.**

Let's write together about this:

- *The reliable narrator is a narrator who doesn't change his/her mind, especially if he/she is a part of the fiction.*

- *The unreliable narrator is a narrator who changes his mind all the time, a narrator that we cannot trust, a narrator who has many opinions. If he/she is a part of the fiction, he may love or hate and have enemies so we cannot trust him/her. Here, reliability is related to objectivity.*

We talked about a subjective narrator and an objective narrator. Objectivity is related to reliability.

- Why is the unreliable narrator not trustworthy?

He fluctuates and changes his mind and his opinion about things. When we have a narrator involving in the story of the novel, you may view him as being sympathizing with a character that doesn't deserve sympathy. For example, the biography of a criminal that is narrated by the victim and the narrator intervenes and says: "I think he misses his wife because he got divorced; he wanted to find love and that's why he kidnapped me". In this



case, you as a reader might say I won't believe anything told by that narrator.

- Is the objective narrator always a reliable narrator?
- Is the subjective narrator always reliable?

Not always; it depends.

Some critics say that everything that a writer talks about is something from his life. Others say that it is not debatable because if the writer doesn't have an imagination then he's not a writer. The imagination for the writer is like the legs for the runner. What the writer writes about is not necessarily the same stuff that happened in his life. If you only depend on the things you went through, you are not a writer, but of course you can use the things that happened in your life as a writer in a way.

For example, Muhammad Maghout wrote a work of literature about real people in the government but he used symbols. He hid the book with his mother because he went to prison. After 5 years in Lebanon, they asked him for a very powerful and great piece of writing. He sent them something they didn't like. Then he went back and asked his mother to give him that book. The publisher read it; it was like deciphering codes. They didn't understand who is who but it is a piece of writing that we can find in everyday life because authorities are similar in every generation.

George Orwell's Animal Farm is about Stalin and about the fall of the Caesar. But when you read it, you feel it is about the present day because politics are the same.

Let's write:

أي أن هناك رواية يمكن أن نصدقهم أو نثق بهم، ورواية لا يمكن الوثوق بهم. فالراوي الذي لا يتدخل في الأحكام ويبدع القارئ يستنتج ما هو جيد وما هو سيء هو الراوي الذي يمكن الوثوق به. أما الراوي الذي يتدخل ويصدر أحكام فهو غير موثوق به.

\*\*\*

In general we can say that a single, consistent, unpersonified voice is more likely to be associated with authorial beliefs than is a personified narrator in a novel with many narrators, although of course in both cases this depends upon the attitudes expressed in and revealed by the narrative.

Here we're talking about reliable and unreliable narrators.

Single, consistent, unpersonified voice: صوت غير مشخص يتسم بالثبات والاستمرارية

If the narrator sounded philosophical, in this case we say that he is representing the author according to what we read; he is not just a mediator. He identified himself with the author. This is very rare actually

because the writer who expresses his ideas through the characters is not a successful writer because he's forcing the characters to say what he has in mind; this is not objective.

Each character may be his/her own narrator because each character may want to tell her/his own story.

Now we are going to talk about consistency:

**Consistency is a crucial issue here. An inconsistent narrator cannot, logically, be wholly reliable, although we may recognise in fiction as in life that inconsistency may be the result of a continued and painful attempt to be truthful and accurate.**

*The inconsistent narrator cannot be wholly reliable.*

• What does consistency mean?

It is to not say something and the opposite of it, to not contradict yourself.

To be consistent means to be truthful and in harmony with yourself. To be inconsistent is the opposite. That's why they say that the inconsistent narrator is not wholly reliable.

الراوي الذي يتسم بالثبات يتمتع بالمصداقية  
الراوي الذي لا يبذل أفكاره بين عشية وضحاها هو موثوق reliable  
الراوي المتبدل والمتقلب الآراء الذي أحياناً يعجب بسلوك معين ثم يكرهه هو غير موثوق unreliable

☞ There is a link between reliability and consistency:

- The reliable narrator is a consistent narrator.
- The unreliable narrator is an inconsistent narrator.

Let's read an example about consistency:

**The fact that Swift's Gulliver in his Gulliver's Travels seems to vary from book to book, being alternatively percipient and obtuse, blindly patriotic and unchauvinistically humanistic, warns us that we can relax into no unguarded acceptance of his statements or opinions.**

Percipient: very smart

Obtuse: بليد

Patriotic: one who loves his country ذوحس وطني عارم

Unchauvinistically humanistic: chauvinism is patriotism.

Unchauvinistically humanistic means إنساني بعيداً عن الوطنية

Gulliver's Travels is the name of the books. Gulliver is the main character. The text is saying that there are some variations among the versions of the character of Gulliver in different books.

Being "percipient and obtuse" means he is very smart and clever in

some situations, but in other situations he's very dumb.

أحيانا يكون ذكي وأحيانا أخرى بليد. أحيانا يكون لديه حس وطني عارم وأحيانا يكون إنساني يتجاوز المشاعر الوطنية. هذا التذبذب وتقلب الآراء يجعل الراوي غير موثوق **unreliable** وبالتالي **inconsistent**

The role of the narrator is to tell the reader what is happening so he links the reader with the characters and the events.

\*\*\*

**On the other hand, although few if any readers of *Wuthering Heights* can identify totally with Mr Lockwood he is consistently portrayed, and so we feel more and more confident at assessing his opinions in the light of our view of his personality and character.**

*Wuthering Heights* is a famous novel written by Emile Bronte. It is about a love relationship between Catherine (the heroine of the novel) and Heathcliff.

*Mr. Lockwood is a character and a narrator. Mrs. Lockwood is also a character and a narrator.* When Mr. Lockwood narrates, he narrates from his viewpoint and Mrs. Lockwood is a character. When Mrs. Lockwood narrates, she narrates from her viewpoint and Mr. Lockwood is a character.

*This is opposite to the previous example. We said that in *Gulliver's Travels*, the narrator is inconsistent and unreliable. Here in *Wuthering Heights*, the narrator Mr. Lockwood is a consistent and reliable narrator because he doesn't change his opinion from time to time.*

*I want to remember that Mr Lockwood is a narrator in *Wuthering Heights* and that he is reliable and consistent.*

**In addition to choosing a narrator and (perhaps) an implied narrative medium, the novelist has to select a form of address for his narrator. In so doing, he or she normally helps to define what has been termed a narratee: that is, the person to whom the narrative is addressed.**

- **The narrator** is someone who is telling the story. The narrator is a character.

- **The narratee** is the person to whom the story is told. A narratee is another character so he is not the reader.

In the example of *Wuthering Heights*, when Mr. Lockwood is the narrator then Mrs. Lockwood is the narratee. When Mrs. Lockwood is the narrator, Mr. Lockwood is the narratee. In this case we have two narrators narrating the story: when one of them starts the story (narrator), the other one starts to listen (narratee).

**Narratives can also involve such elements as complicity, intrusion, and**

intimacy - things instantly recognized by readers but often tricky to analyze.

On pages 26 and 27, the following is not required: (take for example ... assessments of characters)

Now we will move to a very interesting example which is Joseph Conrad's Heart of Darkness.

What is Heart of Darkness?

It is the heart of Africa. It is a novel. It is a very famous work of literature.

In Joseph Conrad's Heart of Darkness, for instance, his narrator Marlow tells a story-in which he personally has been involved. The 'outer', unnamed narrator in this same novella is also in a sense involved in the outer action (the 'frame') of the story, but clearly this narrator's relationship to events in the work is very different from Marlow's.

The narrator on Heart of Darkness is Marlow. So he is a character, he is personified, and he is named.

☞ In this novella, we have two different narrators:

- One is called an internal narrator or an insider. The other one is called an external narrator or an outsider.
- One of them is named Marlow. The other one is unnamed so he is anonymous.

Example of an exam question:

1. Which one of the following works has two narrators?

2. Heart of Darkness is: a. novel b. novella c. short story d. other (B)

\*\*\*

### Summary

- Intrusion is when the narrator intrudes and gives us his ideas.  
أي عندما يقحم الراوي نفسه فيما لا يعنيه ويفرض آراءه
- The subjective or the unreliable narrator is intrusive.
- The unreliable narrator is intrusive, intimate, and inconsistent because he is biased.

Let's continue with another example on page 27:

In Charles Dickens's Great Expectations (1860-61) the narrator Pip is telling us his life story, but the great difference of age and maturity between the narrating and the narrated Pip means that the narrator can be either very involved or relatively uninvolved in the story at different times. Indeed, when we are talking about fictional narratives such as this it is a good idea to shake off the habit of treating the mature narrating

person and the youthful narrated person as the same, and to see them in narrative terms as essentially two separate people.

The only thing I want you to know here is that the name of the narrator in Charles Dickens's Great Expectations is Pip.

\*\*\*

- Remember the words "percipient" and "obtuse". Percipient means smart. Obtuse means annoyingly insensitive and slow to understand.
- Remember also the word chauvinistic which means very patriotic. Humanistic means supporting principles of humanism.
- The narratee is the person to whom the story is told. He is the addressee of the narrator. It is the entity to which the narrator addresses the narration كيان وهمي يوجه إليه الراوي روايته
- Enactment means acting or performing

# Thank You