

Good morning!

Last time, we talked about characters and plot. We also talked about the difference between plot and story. Most plots move chronologically, but sometimes they move not just forwards but also backwards. We talked about the first term “anachrony” which is the order of events in the plot. We said that if the plot moves forwards, we call it prolepsis, and if it moves backwards, we call it analepsis.

The second thing related to plot we will start with today is “*ellipsis*” which means gaps and absences. In every plot, we have what we call ellipsis that is hints that have not yet been mentioned or mentioned to raise questions. There are two types of ellipsis:

1. Marked: like this (...). In this case, the writer wants you to notice that there is something missing; he does not want to tell you about it.

2. Unmarked: you figure it out because it is the writer's intention to skip period of time he thinks it is not important. For example, if you are talking about someone growing up and you do not want to talk about his/her early childhood, you start talking about age 7 and then you immediately jump 20 years. This is also part of what we call deviation (انحراف عن (المسار); the plot does not always move chronologically but it can have certain deviations. Any deviation is called anachrony.

The purpose of using these devises or tricks like gaps, absences, or spaces is to draw the reader's attention to something very important.

لفت نظر القارئ، (tricks) لا تعني أن الكاتب يفتال على القراء وإنما تعني تقنيات سردية تساعد الروائي على كتابة رواية محكمة وليس مجرد سرد عبثي لأحداث عبثية لا معنى لها.

Thirdly, the term “*duration*” which is the relationship between narrated (the fictional time) and narrating time (the actual time). Narrated time is the time you have in the novel, while narrating time is the time that is historical but you do not talk about it to talk about every single details. It is enough for the EXAM to say that duration is the relationship between the narrated and the narrating time. Even critics do not agree about this because everything is a narration; there is not such thing as actual. Even if you are talking about something historical, what you say about it becomes fiction because you add and you do not say word by word what happened.

If you want to talk about Jamal Abdel Nasser, you are not documenting historical events.

Fourthly, the term “*frequency*” and this is the most difficult one. It basically means to repeat. Frequency talks about events, read the following carefully.

1. **Singulative** (فردی) **frequency**: when one event is narrated once.
2. **Multiple** (متعدد) **frequency**: a repeated event narrated the same number of times that it occurs. If it occurs seven times, then it is narrated seven times.
3. **Repetitive** (تكراري) **frequency**: one event narrated many times.
4. **Iterative frequency**: many events narrated once.

The conclusion in your book page 36, we have two types of plot.

We can describe plots in two ways: either in terms of the dominant human activities which form the motivating principle in them or which are induced in the reader by them, or in more technical ways. In the first category we can include

plots structured around conflict as in many ways the plot of Nostromo is; around mystery as are many of Dicken's novels; around pursuit or search as in The Castle; around a journey as is Gulliver's Travels; or, finally, around a test as is Joseph Conrad's The Shadow-line.

Plots can focus on:

1. "conflict" like the conflict between good and evil.
2. "mystery" especially in detective fiction. Some events are not clear enough.
3. "pursuit" or "search".
4. "journey".

We began by differentiating between story and plot. They are the same in the surface, but in the reality they are not. All of us can tell stories, but only authors can write plots. Plots need logic and need the ability to use cause and effect.

What is structure?

Now, let us begin with structure. Structure is the frame within which all other elements are included like theme, setting, plot, and characters. Patterning means to know how to divide the novel into sections and chapters, how do I know that the novel has structure? When we read it, we need to understand the general pattern. When we say organization, we mean to order and to arrange your novel.

Order and chronology - issues upon which we touched when talking of a plot - can be crucial to the matter of structure. The difference between novel's story and its plot can tell us much about its structure.

Chronology means (التسلسل الزمني).

كل رواية تعتمد فقط على (stories) هي رواية فاشلة، يجب أن تعتمد على (story and plot). لذلك حكينا أن (plot) هي العمود الفقري للرواية.

Student:

(plot) هي جزء من ال (structure)؟

Professor: yes. Plot and structure cannot be studied separately; they are almost the same. The novel that does not have plot cannot have structure. What gave the novel structure is the fact that it has well-designed plot.

What is setting?

Let us begin with setting. When we talk about setting, we answer these two questions about time and place:

1. *When did the work take place?*
2. *Where did the work take place?*

Later, we will see that “How” is for style, and “What” is for theme.

So, basically, setting is time and place. Time is not just 24 hours a day, but it is the historical context which is deeper meaning of time.

يعني في سياق تاريخي للأحداث، وهي جزء من ال (setting).

While the geographical context is the environment or the place like sea, desert, village, or city, etc. Every writer in the world choses the setting he/she is familiar with. If the writer wants to talk about the sea, he/she should have knowledge about sea life like fishing and sailors, etc. One example from your book is Charles Dickens, who chose London as his favorite setting; not just as a place but as historical and geographical environment (بيئة تاريخية وجغرافية), which includes

social, moral and political. In your book, you have three reasons why Charles Dickens choose London. I might ask you about it in the exam, so the three reasons are:

1. The mass of concealed relationships: big cities tend to be secretive. London is important for Charles Dickens because it offered him an opportunity to dig up these concealed relationships.
2. Indirect forms of human communication.
3. Innumerable secrets: this is like the first one. People in big cities tend to hide, this does not mean that they lie. Living in urban neighborhoods, people tend not to communicate. Your next door neighbor can be a foreigner to you.



That is all for today
See you next week