

Open Learning

Translation Department

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Literary Texts

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ANWAR | مؤسسة الأنوار التعليمية

Let's study!
English

Good morning!

Today, we will talk about "Symbols and Images" and then move to talk about "Speech and Dialogue", and we will talk about the short story in the remaining time.

What is the difference between symbols and images?

A symbol is a figure of speech (تعبير مجازي) which always means something different from itself. The example from your book is the car from the novel *Howards End*; car is not just a machine, but it can be used as a symbol which stands for *death* (if you have a car accident), *happiness* (because people who have cars are usually comfortable), *social status* (because people who have cars are usually rich), *modernity* (حدائثة), etc.

Notice that in symbols, we always move from the concrete to the abstract. This idea is very important. The car is something you can touch and see, but death is something you cannot see or touch.

لاحظوا أننا دوماً فيما يتعلق بالرموز ننتقل من الملموس إلى المجرد. المثال في الكتاب هو السيارة من رواية "Howards End" التي تمثل أكثر من كونها مجرد وسيلة نقل.

Anything in life can be a symbol; anything in nature can be used as a symbol, the table for instance can stand for food, or political negotiations.

The second idea about symbols is that the meaning of a symbol cannot be fixed because it is very flexible. Car can

mean happiness and can mean sadness; it can have a variety of meanings.

معنى الرمز لا يمكن أن يكون ثابت وإنما لكل رمز معاني مختلفة.

Also, colors are the most famous symbol you might come across. For instance:

1. Green stands for fertility (خصوبة), growing (نمو), and life.
2. Red can mean blood, enthusiasm (حماس), and courage.
3. Blue can mean peace.

What you need to understand is that symbols can have different meanings in different cultures. When we say that, we remember talking about how writers use symbols in their novels, not just anybody.

As we said, symbols are figures of speech used by authors. For example, if you read a novel in which the writer uses the black dress for a bride in her wedding day instead of the white dress, some authors play with colors and challenge our expectations as readers.

ذلك يعني أن الكاتب عندما يجعل العروس في روايته ترتدي الأسود بدل الأبيض، يكون قد لعب بالألوان ليتحدى توقعاتنا كقراء.

Now, let us move to images which usually address the five senses; taste, smell, feel, hear, or sight. This means that images -unlike symbols- move from words being concrete.

Metaphors are images; for instance, when I say “the sky is crying or weeping”, the literal meaning is that it is raining, but

you use a metaphor to humanize the sky because it is crying like a human being. This metaphor or image is addressing our five senses because when I say to you that the sky is crying, you instantly imagine that somebody is shedding tears.

استخدمنا الاستعارة في الصورة "السماء تبكي" لإضفاء الطابع الإنساني على السماء لأنها تبكي كإنسان. ولكن المعنى الحرفي هو أنها تَـمـطـر.

Now, we will move to talk about speech and dialogue. Remember when we talked about characters having conversations (محادثات) even to someone or to themselves. When they speak to someone, it is called dialogue, but when they speak to themselves, it is called monologue (مناجاة).

عندما تتكلم الشخصيات مع بعضها هذا يدعى حوار، أما عندما تتكلم الشخصية مع نفسها فهذا يدعى مناجاة.

The reason why we use dialogue and monologue is because we want to give sense of realism in the novel. I might ask you about this.

السبب الرئيسي لاستخدام النقاش أو الحوار أو المناجاة هو لإعطاء الإحساس بالواقعية في الرواية.

We have two types of what we call speech or conversation:

Old fashioned	New fashioned
Horizontal	Vertical
Unparagraphed	Paragraphed

Narrator intrudes	Narrator may disappear
Tag phrases (she said/she replied)	Optional tag phrases
Boring	More vivid and it can have dramatic effectiveness

If we move to Jane Austen's *Pride and Prejudices*, we see that dialogue is presented in a modern form, with each new utterance by a different character given a new paragraph. Page 45.

'My dear Mr. Bennet,' said his lady to him one day, 'have you heard that Netherfield park is let at last?'

'But it is,' returned she; 'for Mrs. Long has just been here, and she told me all about it.'

Mr. Bennet made no answer.

'do not you want to know who has taken it?' cried his wife impatiently.

'you want to tell me and I have no objection to hearing it.'

This was invitation enough.

الحوار بالطريقة الحديثة يعتمد على أن مع كل قول جديد لشخصية نبدأ بمقطع أو سطر جديد وليس الحوار كله في نفس المقطع. لذلك الحوار يكون على شكل عامودي وليس أفقي كما يكون الحوار كاملاً في مقطع واحد.

When we see "She said/she replied," this is the voice of the narrator. As we said, the narrator may disappear and tag

phrases are optional, that is why we do not see “She said/she replied” in every new utterance in the previous example.

Now, let us move to “The Short Story and the Novella”

We have three types of narrative fiction; the difference between them is the size or the number of the pages:

1. **Short story:** (maximum 50 pages)

The emphasis is on complex system of symbolism. It should be read in one sitting.

2. **Novella:** (maximum 130 pages)

We cannot write a short story or a novella without knowing how to create a very complex system of symbolism. An example of novella is “*Heart of Darkness*” in which the author uses the color black or the dark from the beginning till the end; darkness symbolizes evil.

3. **Novel:** (between 350 and 600)

The plot is simpler and less complex, we rely on what we call *telling*. We use symbols here in a very marginal way.

الرواية تعتمد على السرد و الروي في حين القصة القصيرة وال (novella) تعتمد على قوة الإيحاء.

Characters in the novel always develop and the novel goes into details, while they rarely develop in the short story because that the author chooses particular moment in time. That is why when I want to write a short story, I need to pick

what we call illuminating moment in the life of the character. For example, if I want to write a short story about two people who are in love, I do not have time to talk about their childhood, but I go to the moment where they loved each other.

Time and place are also different. Time is limited in the short story and the novella, while time in the novel can be years.

Let me read this paragraph from page 51 about the novella.

The novella has had less theoretical attention devoted to it has the short story, and especially in its modern and its Anglo-Saxon manifestations. This is a pity, because it is clear that it does represent what we can perhaps call a sub-genre, one which is possessed of very distinct and interesting characteristics, in spite of its close affinities with both the novel and the short story. It is usually rather longer than a short story and would not normally be read in one sitting. Joseph Conrad's Heart of Darkness can be seen as a classic novella, and any reader of this work will probably understand that the terms 'novel' and 'short story' seem somehow inappropriate to describe it.

The novella has flourished for more in Germany than elsewhere, and theories of the novella are often constructed with particular reference to the German novella tradition. This part, it does seem to be the case that the novella often has a dominant symbol or complex of symbols at its heart, and that it is these rather than the complexity of its plot that

give the novella its depth and significance. The novella is typically more limited in its concerns, often restricting itself to a single state of affairs, set of relationship, or setting. It thus has some of the concentrated power of the short story, but without the frequent one-dimensionality that characterizes many short stories. It is hard to imagine many short stories that could have generated the enormous body of the interpretative response that *Heart of Darkness* has done, and this has something to do with the symbolic richness of many novellas.

الأدب الحديث دائما (multi-dimension) فيه أكثر من (genre). مثل ما قلنا
أهم عنصر بالقصة والـ (novella) هو (symbolism). طبعا الـ (novella).
نشأت في ألمانيا.

Next week, we will see the short story from our book called "*First Confession*" on page 79. I always ask 6 or 7 questions about this, you have to read it.

✍️
That is all for today
See you next week

