

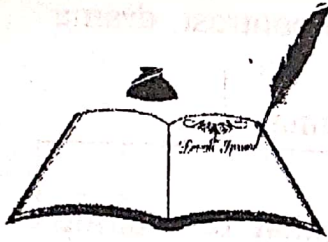
AYDI EST.

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7



Literary Texts

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Literary Texts II 3.7

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ESTABLISHMENT

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HELLO EVERYONE!

We studied poetry earlier. We also studied fiction and read a short story. Now we will study drama which is a play.

Drama is written to be acted and performed on a stage not to be read silently, unlike the short story and the novel. We have to watch the play on the stage. Therefore, it is called drama. It is the oldest form of literature.

Since we watch the play on the stage, drama does not have a narrator. It has stage directions instead. The stage directions are used by the writer to set the setting and the atmosphere of the play. For example, we are in a room or in a restaurant; these facts are provided by the author and it is up to the director to produce them. The only thing I want you to know is that drama is performed on the stage.

In order for you to know what to read in your handout, please open your handout on Drama so I can lead you to what to read. In Drama, read the first paragraph and the second paragraph (In contrast, drama is written primarily to be performed).

Now, let us read the paragraph entitled Reading Drama.

READING DRAMA

In many respects, of course, reading drama is similar to reading fiction. In both cases we anticipate what will happen next; we imagine the characters, settings, and actions; we respond to the symbolic suggestiveness of images; and we notice thematic patterns that are likely to matter in the end. But because most plays are written to be performed, reading plays is also somewhat different from reading fiction or poetry. In fiction, for example, there is a mediator or narrator, someone standing between us and the events. In contrast, drama rarely has such an interpreter or mediator to tell us what is happening or to shape our responses. Play texts instead rely on stage directions (the italicized descriptions of the set, characters, and actions), while exposition (the explanation of the past and current situation) emerges only here and there through dialogue.

We are going to read the stage direction now with regard to the exposition. I'm not reading fiction so how do I bring the past into the present? Through the dialog between the characters. There are no flashbacks like fiction. It is the characters who bring the whole theme

to us.

Open the play and let us read the stage directions of the play **Ghosts**. The writer is **Henrik Ibsen**. He's a Swedish playwright of the 19th century. He's so famous. He's a modernist playwright.

Usually, the traditional play consists of five acts and the act consists of scenes. In the case of Ibsen, there are only acts; there are no scenes. His plays consist of three acts only.

What characterizes Ibsen is that *he criticizes tradition*. He opens his critical eye not to all traditions but only to bad traditions. He criticizes the hypocrisy of society.

Ghosts

ACT FIRST

[A spacious garden-room, with one door to the left, and two doors to the right.

In the middle of the room a round table, with chairs about it. On the table lie books, periodicals, and newspapers. In the foreground to the left a window, and by it a small sofa, with a worktable in front of it. In the background, the room is continued into a somewhat narrower conservatory, the walls of which are formed by large panes of glass. In the right-hand wall of the conservatory is a door leading down into the garden. Through the glass wall a gloomy fjord landscape is faintly visible, veiled by steady rain.]

This is the stage direction; the writer is telling us where this scene is taking place.

This is the setting: we have a room that supposedly belongs to a rich family. The spacious garden-room means that we are at the presence of a rich Swedish family.

There are books and newspapers on the table. This tells us that this is a cultured family.

On the stage, we're going to see a window, a garden, a newspaper, etc.

The characters come to the stage one by one. Our first character is **ENGSTRAND**.

[ENGSTRAND, the carpenter, stands by the garden door. His left leg is somewhat bent; he has a clump of wood under the sole of his boot.]

REGINA, with an empty garden syringe in her hand, hinders him from advancing.]

We are in the presence of two characters: REGINA and ENGSTRAND. ENGSTRAND is a carpenter.

Now, I'm going to introduce the concept of characters. Characterization is one of the themes of the exam in this play. How can we analyze a character in real life?

Student: From the physical appearance, from attitude, from body language, voice, clothes, way of talking, way of walking, way of dealing with others, etc.

Instructor: This is the superficial introduction to the character but how can you judge the morals and attitudes of a character?

Student: By conversation.

Instructor: That's true.

When do characters really appear? When can you reach a judgment about someone that truly represents his true qualities?

Student: Under pressure.

Instructor: Very good. Under normal circumstances, there are no tests and there's no tension. In sickness, poverty, and arguments is where we come to know the true essence of a character.

▪ لا يوجد عمل أدبي للتسلية. نقرأ الشخصيات في العمل الأدبي كما نقرأهم في حياتنا الحقيقية.

▪ عندما أحل شخصية. أرى إن كان ذكر أم أنثى، إن كانت خادمة مثلاً.

▪ الأهم من المظهر هو السلوك.

▪ في الأدب التقليدي، الشخصيات القيادية leading characters كانت عبارة عن

أبطال heroes or heroines.

The hero is larger than life. He's always moral. He rescues the whole situation and we are supposed to emulate him and to have him as a model. He's the perfect man. We find this in epics and fairy tales like Cinderella and Snow White.

The bad man is the *villain*. He's a completely bad guy. This is in traditional literature.

In today's literature, we have the *protagonist* and the *antagonist*.

The protagonist is the leading character and the major character. The antagonist is the enemy of the leading character.

The protagonist does not have to be a good guy the whole time and the antagonist does not have to be a bad guy the whole time.

The protagonist is like us; a normal man or woman. The antagonist is also a normal man or woman. For example, Montresor and Fortunato. Montresor is a bad leading character or a bad protagonist. We call this personality *anti-hero*.

We have *major characters* and *minor characters*. The major characters are the focus of the author like Montresor and Fortunato.

- Do you think that minor characters don't matter?

They matter of course. Our play is entitled Ghosts. The ghost is the dead father whom we don't see at all, but he controls the actions of the whole characters although he's a minor character. He's absent but he's the one who is shaping the actions of the characters.

Another concept that you have to know is *flat characters* and *round characters*. We have also *dynamic characters* and *static characters*.

The flat character acts and speaks the same words and does the same actions and has the same attitude the whole time. In flat characters, we don't see the contradictions in human beings.

The hero is a flat character because we don't see the complexity of human beings in him.

For example, you're a normal human being: sometimes you are angry, sometimes you feel sad, sometimes you're disappointed, in other situations you are courageous, in some situations you are coward, etc. You are a round character.

On the other hand, the flat character is always courageous and always moral; it does not develop and does not change.

The flat character is not shallow. Superman is a flat character because he's always larger than life. We don't see him as a normal human being.

The dynamic character changes from one situation to another.

- نحن من عشرة سنين لسنا كما نحن الآن. علمتنا الحياة فتغيرنا.
- في المسرح، لسنا مضطربين للانتظار عشرة سنين فإمكاننا رؤية تغير وتطور

Static characters don't change.

The question is: is the static character always flat? Is the dynamic character always round?

The answer is not always. The flat character is sometimes dynamic.

What you are required to know is only the concept of the characters because you don't have a novel to analyze.

▪ على سبيل المثال، في رواية Wuthering Heights لدينا البطل Heathcliff الذي يحب حبيبته Catherine ويكره جميع الناس. هو مع حبيبته شخص جيد ومع باقي الناس يبدو كالوحش.

▪ نرى مثل هذه الشخصيات في الروايات وليس في المسرحيات.

Back to our play. The ghost here is related to sociology not to psychology. The ghost is the spirit of the dead father. We all have the ghost of the father in our lives.

- What does the father represent?

Student: Role model.

Student: منبع الحياة الذي لم تكن ستوجد لولاه

Instructor: These are the positive points. What about the negative ones?

Student: Patriarchal.

Student: The father in the play was not faithful to his wife but she remained faithful to him.

The laws of society are always in favor of the man. You have to know that our play is a 19th century play and the society is a Christian society.

The father in the play is a loose father. He drinks and he betrays his wife. His wife tries to leave him. Divorce is not allowed in Christianity. She escapes and goes to a priest. The father gets her back and promises her to become a good man. She doesn't want her son to have the same characteristics as his father, so she sent him to Europe at the age of 7 and he lived his life there.

▪ يظهر الأب صورته في المجتمع كإنسان جيد لكن حقيقته تعرفها زوجته وأولاده.

▪ الابن لم يعيش مع الأب أبدا حيث أنه ولد بعد موت الأب، لكنه ورث مرض أبيه.

- الأب خان الزوجة مع الخادمة وبدورها أنجبت طفلة هي ريجينا. الأب مات بمرض منتقل جنسياً.
- الأبناء يرثون أخطاء آبائهم سواء أرادوا أم لم يريدون.
- الأم حاولت أن تثور على المجتمع لكنها لم تستطع في الماضي. عندما كبرت أصبحت تستطيع ذلك.

Ibsen is considered the first feminist writer.

Let us go back to the play. We have the two characters REGINA and ENGSTRAND who are supposedly a father and his daughter but we're going to see that she knows that he's not her father. We can sense the awkwardness between them.

- الفكرة من المسرحية أن الابن حمل مرض الأب. هذا ما يدعى بالحتمية determinism.
- القرن التاسع عشر كان بداية ال modernism .
- وجود الكتب والجرائد في المسرحية سببها أنه في هذا القرن ظهرت كتابات دارون وفرويد مما سبب صدمة للمجتمع.
- صدرت كتابات في هذا الوقت تنتقد التقاليد والأدوار الجندرية gender roles
- أوروبا التي نعرفها اليوم بدأت تتشكل في القرن التاسع عشر بسبب كتابات فرويد و دارون ونيشه وغيرهم حيث نقضوا الدين وغيروا المجتمع.
- القس سيخبر الأم بأنه ليس عليها قراءة هذه المقالات وليس عليها تغيير قوانين المجتمع، وأنه عليها القبول بهذه القوانين لأنه من الأسهل قبولها. شخصية القس هي flat و static.

Let us read the play.

REGINA. Very well; only be off now. I won't stop here and have rendezvous's

[Note: This and other French words by Regina are in that language in the original] with you.

She's talking to her father. REGINA is a Swedish girl but she always uses French words. Actually, Oswald lives in France so she is learning French in order to travel there.

ENGSTRAND. What do you say you won't have?

REGINA. I won't have any one find you here; so just you go about

AYDI 2022

your business.

ENGSTRAND. [Advances a step or two.] Blest if I go before I've had a talk with you. This afternoon I shall have finished my work at the school house, and then I shall take to-night's boat and be off home to the town.

REGINA. [Mutters.] Pleasant journey to you!

ENGSTRAND. Thank you, my child. To-morrow the Orphanage is to be opened, and then there'll be fine doings, no doubt, and plenty of intoxicating drink going, you know. And nobody shall say of Jacob Engstrand that he can't keep out of temptation's way.

REGINA. Oh!

ENGSTRAND. You see, there's to be heaps of grand folks here to-morrow.

Pastor Manders is expected from town, too.

REGINA. He's coming to-day.

ENGSTRAND. There, you see! And I should be cursedly sorry if he found out anything against me, don't you understand?

REGINA. Oho! is that your game?

ENGSTRAND. Is what my game?

REGINA. [Looking hard at him.] What are you going to fool Pastor Manders into doing, this time?

ENGSTRAND. Sh! sh! Are you crazy? Do I want to fool Pastor Manders? Oh no!

Pastor Manders has been far too good a friend to me for that. But I just wanted to say, you know—that I mean to be off home again to-night.

REGINA. The sooner the better, say I.

ENGSTRAND. Yes, but I want you with me, Regina.

REGINA. [Open-mouthed.] You want me—? What are you talking about?

ENGSTRAND. I want you to come home with me, I say.

REGINA. [Scornfully.] Never in this world shall you get me home with you.

Regina doesn't yet know that he's not her father.

ENGSTRAND. Oh, we'll see about that.

REGINA. Yes, you may be sure we'll see about it! Me, that have been brought up by a lady like Mrs Alving! Me, that am treated almost as a daughter here! Is it me you want to go home with you?—to a house like yours? For shame!

ENGSTRAND. What the devil do you mean? Do you set yourself up against your father, you hussy?

REGINA. [Mutters without looking at him.] You've sail often enough I was no concern of yours.

ENGSTRAND. Pooh! Why should you bother about that—

REGINA. Haven't you many a time sworn at me and called me a—? Fi donc!

ENGSTRAND. Curse me, now, if ever I used such an ugly word.

REGINA. Oh, I remember very well what word you used.

ENGSTRAND. Well, but that was only when I was a bit on, don't you know?

Temptations are manifold in this world, Regina.

REGINA. Ugh!

ENGSTRAND. And besides, it was when your mother was that aggravating—I had to find something to twit her with, my child. She was always setting up for a fine lady. [Mimics.] "Let me go, Engstrand; let me be. Remember I was three years in Chamberlain Alving's family at Rosenvold." [Laughs.] Mercy on us! She could never forget that the Captain was made a Chamberlain while she was in service here.

From the text, we see that Regina's father is a drinking man.

The pastor is the priest who represents the order.

ENGSTRAND wants to fool the priest. So he's a manipulative person and a corrupt person.

The important characters are the mother and the pastor because they are the protagonist and the antagonist.

▪ ريجينا لا ترغب في الذهاب عند ابها بل تفضل العمل في الميتم. لكنها تقرر ترك الميتم عندما تعرف الحقيقة.

▪ القس يكره القراءات التي تقوم بها السيدة لأنها تحض على التحرر.

MANDERS. Will you be so good as to tell your mistress I am here?

REGINA. I will, at once, sir. [She goes out to the left.]

MANDERS. [Paces the room two or three times, stands a moment in the background with his hands behind his back, and looks out over the garden.

Then he returns to the table, takes up a book, and looks at the title-page; starts, and looks at several books.] Ha—indeed!

[**MRS. ALVING** enters by the door on the left; she is followed by **REGINA**, who immediately goes out by the first door on the right.]

MRS. ALVING. [Holds out her hand.] Welcome, my dear Pastor.

MANDERS. How do you do, Mrs. Alving? Here I am as I promised.

MRS. ALVING. Always punctual to the minute.

He's punctual to the minute. He's precise. He follows the rules.

MANDERS. You may believe it was not so easy for me to get away. With all the Boards and Committees I belong to—

MRS. ALVING. That makes it all the kinder of you to come so early. Now we can get through our business before dinner. But where is your portmanteau?

MANDERS. [Quickly.] I left it down at the inn. I shall sleep there to-night.

MRS. ALVING. [Suppressing a smile.] Are you really not to be persuaded, even now, to pass the night under my roof?

MANDERS. No, no, Mrs. Alving; many thanks. I shall stay at the inn, as usual.

It is so conveniently near the landing-stage.

MRS. ALVING. Well, you must have your own way. But I really should have thought we two old people—

MANDERS. Now you are making fun of me. Ah, you're naturally in great spirits to-day—what with to-morrow's festival and Oswald's return.

MRS. ALVING. Yes; you can think what a delight it is to me! It's more than two years since he was home last. And now he has promised to stay with me all the winter.

MANDERS. Has he really? That is very nice and dutiful of him. For I can well believe that life in Rome and Paris has very different attractions from any we can offer here.

MRS. ALVING. Ah, but here he has his mother, you see. My own

darling boy—he hasn't forgotten his old mother!

MANDERS. It would be grievous indeed, if absence and absorption in art and that sort of thing were to blunt his natural feelings.

He says that he is absorbed in art. Art is always equivalent to freedom and breaking the rules. The little boy Oswald has a free spirit.

The pastor wants the daughters to remain with their fathers. He's old-fashioned.

MRS. ALVING. Yes, you may well say so. But there's nothing of that sort to fear with him. I'm quite curious to see whether you know him again. He'll be down presently; he's upstairs just now, resting a little on the sofa. But do sit down, my dear Pastor.

MANDERS. Thank you. Are you quite at liberty—?

MRS. ALVING. Certainly. [She sits by the table.]

MANDERS. Very well. Then let me show you—[He goes to the chair where his travelling-bag lies, takes out a packet of papers, sits down on the opposite side of the table, and tries to find a clear space for the papers.] Now, to begin with, here is—[Breaking off.] Tell me, Mrs. Alving, how do these books come to be here?

MRS. ALVING. These books? They are books I am reading.

MANDERS. Do you read this sort of literature?

MRS. ALVING. Certainly I do.

MANDERS. Do you feel better or happier for such reading?

MRS. ALVING. I feel, so to speak, more secure.

MANDERS. That is strange. How do you mean?

MRS. ALVING. Well, I seem to find explanation and confirmation of all sorts of things I myself have been thinking. For that is the wonderful part of it, Pastor Manders—there is really nothing new in these books, nothing but what most people think and believe. Only most people either don't formulate it to themselves, or else keep quiet about it.

MANDERS. Great heavens! Do you really believe that most people —
?

MRS. ALVING. I do, indeed.

MANDERS. But surely not in this country? Not here among us?

MRS. ALVING. Yes, certainly; here as elsewhere.

This is the dialog that tells us the contradiction between Mrs. Alving and the pastor. We can feel that the general atmosphere in Europe was moving towards liberty but the old tradition is trying to remain in position.

If we want to do the characterization of the pastor, we can say that he represents the order and the social norms and the religious norms.

▪ في الملفات التي أرسلتها لكم، قمت بتحليل ال narrator ثم قمت بوضع سؤال

كمنهج لسؤال امتحاني حيث عليكم تحليل ال Theme

▪ ال theme المطلوب في المسرحية والقصة القصيرة التي درسناها. ال narrator

مطلوب فقط من القصة القصيرة.

Thank you

...

احذر المحاضرات المسروقة!

[مكتبة العائدي لا تنشر محاضراتها على الإنترنت ونحن لا نتحمل مسؤولية أي نقص أو تشويه أو تزوير تجده في تلك المحاضرات. فالمرجع الرئيسي للمحاضرات هو المحاضرات الورقية فقط والتي يمكنك الحصول عليها من مقر مكتبة العائدي في المزة - نفق الآداب]



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