

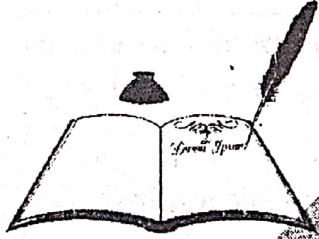
AYDI EST.

Open Learning & Translation

2021-2022

Third Year

Second Term



# Literary Texts

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Literary Texts II 3.8

AYDI 2022

## HELLO EVERYONE!

### About the exam:

- ✓ I have not yet decided about the final exam. I'll let you know when I decide.
- ✓ There will be two paragraphs.
- ✓ The first question will be optional between two topics; this question will be from the theoretical part so it depends on memorization. (15 marks)
- ✓ The second question is analytical. (15 marks)
- ✓ Students who like to analyze will pass the exam easily.

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Let's read the dialog on page 22:

**MRS. ALVING.** Here, in my loneliness, I have come to the same way of thinking, Pastor Manders. But I have never dared to say anything. Well! now my boy shall speak for me.

We have a missing dialog where the son dares to speak against the tradition of the church. This is the first time that the pastor hears a voice that goes against his value.

Mrs. Alving feels courageous saying that she can now speak up and that she needs a man or a son in order to speak for her. She says that I have come to this new set of values and my son begins to speak of me.

**MANDERS.** You are greatly to be pitied, Mrs. Alving. But now I must speak seriously to you. And now it is no longer your business manager and adviser, your own and your husband's early friend, who stands before you. It is the priest—the priest who stood before you in the moment of your life when you had gone farthest astray.

**MRS. ALVING.** And what has the priest to say to me?

**MANDERS.** I will first stir up your memory a little. The moment is well chosen.

To-morrow will be the tenth anniversary of your husband's death. To-morrow the memorial in his honour will be unveiled. To-morrow I shall have to speak to the whole assembled multitude. But to-day I will speak to you alone.

He wants to keep the sad look in public and now he wants to speak the truth in private. He wants to keep things as they are in public but he's going to defend his institution.

- How can we characterize a person?

By the way he solves a problem. If I'm having a normal life with no challenges, I would be a good person. When I face a problem, my true essence is going to be shown.

We have a problem now and so we can see who Pastor Manders is and who this woman is.

**MRS. ALVING.** Very well, Pastor Manders. Speak.

**MANDERS.** Do you remember that after less than a year of married life you stood on the verge of an abyss? That you forsook your house and home? That you fled from your husband? Yes, Mrs. Alving—fled, fled, and refused to return to him, however much he begged and prayed you?

She fled her marriage.

**MRS. ALVING.** Have you forgotten how infinitely miserable I was in that first year?

**MANDERS.** It is the very mark of the spirit of rebellion to crave for happiness in this life. What right have we human beings to happiness? We have simply to do our duty, Mrs. Alving! And your duty was to hold firmly to the man you had once chosen, and to whom you were bound by the holiest ties.

- What does this priest tell this woman?

You have to do your duty and you don't have to look for happiness. Of course this has a deep meaning; it's not superficial.

- What's the meaning of happiness and duty?

Happiness is for me as an individual. Duty is for the community. If

I want to be happy as an individual, I'm going to go against the norms of society and I'm going to threaten the order. If I choose to act according to my desires and happiness, the order will collapse. This is the struggle between the individual and the community.

**MRS. ALVING.** You know very well what sort of life Alving was leading—what excesses he was guilty of.

**MANDERS.** I know very well what rumours there were about him; and I am the last to approve the life he led in his young days, if report did not wrong him.

**But a wife is not appointed to be her husband's judge.**

Accesses means المجون

The last line is very important: a wife is not supposed to be her husband's judge. I'm not supposed to judge my husband or criticize his behavior. I have to accept him as he is; this is my duty.

**It was your duty to bear with humility the cross which a Higher Power had, in its wisdom, laid upon you. But instead of that you rebelliously throw away the cross, desert the backslider whom you should have supported, go and risk your good name and reputation, and—nearly—succeed in ruining other people's reputation into the bargain.**

So she is rebellious.

The priest is not interested in the quality of her life; he's just interested in the appearances and in the image that she represents because she represents the higher level of society.

**MRS. ALVING.** Other people's? One other person's, you mean.

**MANDERS.** It was incredibly reckless of you to seek refuge with me.

He's afraid for his institution. When she fled, she threatened his institution. She's not supposed to leave her husband.

**Student:** Does he love Mrs. Alving?

**Instructor:** No he doesn't.

**MRS. ALVING.** With our clergyman? With our intimate friend?

**MANDERS.** Just on that account. Yes, you may thank God that I possessed the necessary firmness; that I succeeded in dissuading you from your wild designs; and that it was vouchsafed me to lead you back to the path of duty, and home to your lawful husband.

**MRS. ALVING.** Yes, Pastor Manders, that was certainly your work.

**MANDERS.** I was but a poor instrument in a Higher Hand. And what a blessing has it not proved to you, all the days of your life, that I induced you to resume the yoke of duty and obedience! Did not everything happen as I foretold? Did not Alving turn his back on his errors, as a man should? Did he not live with you from that time, lovingly and blamelessly, all his days? Did he not become a benefactor to the whole district? And did he not help you to rise to his own level, so that you, little by little, became his assistant in all his undertakings?

**Student:** The husband was very reckless; he's literally corrupting society so why doesn't the priest criticize him?

**Instructor:** It does not matter. The father represents the institution and the norms and the patriarchy that comes with something bad. The father isn't to be taken literally as the father; he's a man of the loyal family. He's a man that has served his country. He's a man that has got married. He's a man who has a business. On the facade, he's an ideal man. But the deception is there; the tradition is not totally ideal.

The pastor says I know he had some bad behavior when he was young but it's not your duty to reform him; you have to endure with him because he's your husband. It's not your duty to judge him.

He says that the husband has come to his senses and that he became a straight man. The pastor believes that the husband is now a good man. He doesn't care about his private life and what happens within the walls; he's only interested in the outside image.

The priest tells her you don't like to be an obedient woman and you don't like to be responsible for something; you want to wander freely, you don't want to have the burden of being a wife. She says yes it's OK. But when he says that she didn't bear the burden of being a

mother, she defended herself. He said to her you sent your son away because you didn't want to become a mother. She said no, I sent my son away in order not to be exposed to his corrupted father; I endured the absence of my son in order to protect him from the excesses of his father.

Now she tells him how bad her husband was. Actually, he doesn't care. She starts to tell him what she has endured during those years.

**Student:** I think Mrs. Alving is the main character in the play.

**Instructor:** Yes of course.

- Who are the protagonist and the antagonist?

Mr. Alving or the ghost is the protagonist. It's a flat character of course because he has the same logic; he doesn't change his thoughts.

The flat character isn't necessarily bad or substandard. Superman and Cinderella are flat characters. The round character in literature came later.

Round characters are seen from different angles. Mrs. Alving is a round character because we saw her as a mother, a wife, a woman, etc. Her attitude changes from one situation to another. Mrs. Alving knows that Regina is the daughter of her husband and she took care of her nevertheless. Again, Mrs. Alving is a round character because we have seen her through many faces and she changes from one role to another.

On the other hand, the pastor is unchanged from the beginning to the end. He's a flat character.

There's some misunderstanding when it comes to round characters and dynamic characters. For example, Heathcliff in Wuthering Heights is a round character because we see him from different angles. But, he's static because he doesn't develop or change throughout the novel. He has a polar personality which means he goes to the extreme; he either hates someone to the extent that he might kill him, or he loves crazily.

Mrs. Alving is a static character because she doesn't change until the end. Oswald wanted Regina to give him the pill in order to die. Mrs. Alving approves to give him the pill.

- Why would she kill her son?

Because he's holding the illness of his father and the illness of the society. She's always been living inside this illness. Eventually, she wants to give the pill to her son in order to end this suffering and to protect the society from this illness.

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In the exam, when you want to say that a character is a flat character, you have to explain why. For example, the pastor is a flat character because he represents a stereotype. He's a priest so he respects the values of the church. From the beginning we see him preaching about right and wrong. It's not enough to say that he's a flat or a static character; you have to prove it.

We see the pastor with the same logic throughout the whole play. When he's a priest and when he's a business man, he has the same logic. We always see him from the same angle, so he's a flat character.

### Setting

Setting is time and place. It's the context of the literary work whether it is geographical context (place) or chronological context (time).

The setting is very important and it carries symbolism because the cultural context of Syria for example is different from that of France.

In a literary work, if I'm discussing a universal topic such as the human nature that doesn't change with the change of place and time, then the setting is minimal. In the short story of the woman who was sad because her son died, the setting was simple. This is because the topic of the story is universal and timeless.

When the topic is limited to the culture in which it exists, the setting is very important. In our case, the setting is Norway.

النرويج تقع في اخر أوروبا

حتى اعرف ال setting يجب أن اقرأ كل شيء عن القرن التاسع عشر. في القرن التاسع عشر كانت كل أوروبا تمر بتحويلات جذرية وتتطور من القديم إلى الجديد حيث كان العلم يتقدم. نظرية دارون تعتبر ثورة في أوروبا حيث هدمت كل ما كان المجتمع قائم عليه. لذلك نجد في المسرحية تحاول أن تتحدى الدين. كانت تحاول أن تفلت من الماضي وتعتبر إلى المستقبل.

In the poem, Oswald was looking for the sun and it was raining;

this is setting. *The sun is symbolic for freedom while the rain symbolizes gloominess.*

In our play, the theme is mentioned in a dialog by Mrs. Alving; I'm going to give it to you next lecture.

In each society, we need a center to revolve around. In Europe in the past, the center was religion and social norms. Later, the center became the human being. They started to care about the wellbeing of people. Then, the material (money) has become the center. In the future, maybe technology and artificial intelligence will become the center.

Thank you

احذر المحاضرات المبروقة!  
[مكتبة العائدي لا تبسح محاضراتها على السبيل] ونحن لا نتحمل مسؤولية أي نقص أو تشويه أو سوء فهم لجهة في تلك المحاضرات. فالمرجع الرئيسي للمحاضرات هو المحاضرات الورقية فقط وليس تلك المحاضرات المبروقة من مقر مكتبة العائدي في المزة - نفق الآداب!

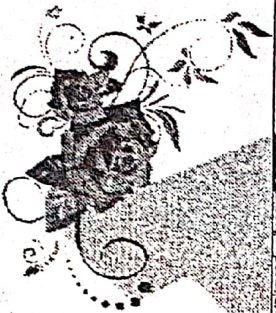
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