Literature and literary criticism in Western cultures cannot be understood without understanding its relationship to classical antiquity – Greek and Roman. Why?

• Because European and Western literature and cultures were produced as a recreation, a revival of the classical cultures of Greece and Rome.

• From the 16th to the 20th centuries, Western cultures considered Greece and Rome the most perfect civilizations, and Western drama, poetry, literary criticism, art, education, politics, fashion, architecture, painting, sculpture were ALL produced in imitation of classical antiquity (Greece and Rome).

• But the West's relationship with antiquity is not simple. It is full of contradictions and ambivalence.

Roman poet Horace writes: "Captive Greece took its wild conqueror captive" **Source:** Horace, "A Letter to Augustus

We find this sense of ambivalence and inferiority everywhere in Roman (Latin) literature: in Horace, Quintilian, Seneca

Seneca "No past life has been lived to lend us glory, and that which has existed before us is not ours." "[A] man who follows another not only finds nothing; he is not even looking.

" Seneca, *Epistulae Morales*

For centuries, education in Rome consisted simply in IMITATING Greek masterpieces in literature, rhetoric, painting, etc. Horace, for example, advised his readers to simply imitate the Greeks and never try to invent anything themselves because their inventions will be weak and unattractive

The Romans so desperately wanted to imitate the Greeks and so constantly failed to match them. The reason is simple. Imitation cannot produce originality. As Seneca puts it with bitterness, "a man who follows another not only finds nothing; he is not even looking."

In the Renaissance, Europeans rediscovered the books of the Greeks and Romans and that allowed them to develop a literature and a culture. The period is called the Renaissance because across Europe people wanted to **"revive"** the ancient learning of Rome and Greece.

Europe was far less sophisticated than Rome and Greece were. There were no written languages in Europe. The only written language was Latin and people who could read Greek, like Erasmus

The reason why "*les gestes* [the glorious deeds] of the Roman people" were unanimously celebrated and preferred to the deeds of the rest of humanity, Joachim du Bellay explains because they had "a multitude of writers.

What we call today literature emerged because Europeans were becoming politically and militarily powerful.

Europeans saw poems and plays and books and stories like they were national monuments

Imitation of the Classics"

So to imitate Rome and Greece and develop "civilized" languages and cultures to go with their newly acquired military and political power, Europeans found a ready-made model to follow: the Romans.

From the Renaissance all the way to the 20th century European writers called for the "imitation of the classics."

In Rome, imitation led to frustration and produced a plagiaristic culture. Europeans simply ignored these complications. The desire to produce poetic monuments to go with their political and military power was more important.

Du Bellay advised his contemporaries **not to be "ashamed"** to write in their native language in imitation of the ancients.

Europeans adopted the Roman desire to produce a literary culture in imitation of the Greeks without realizing that this imitation method had failed in Rome and that it produced mainly an imitative and plagiaristic culture that remained inferior to the original Greek culture it tried to mimic and duplicate.

In reality they imitated mostly the Romans. Very few Greek texts were available in Europe before the 19th century, and even those were read, studied and imitated through Roman perspectives.

There are more important, fascinating and REAL stories behind the fictitious stories and the beautiful words of literature.

المحاضرة 3

Criticism in Ancient Greece: Plato on Poetry

There is no genre of literature that we have today – tragedy, comedy, the different forms of poetry, the short story and even the novel – that the Greeks didn't develop.

Greek thought influenced, in one way or another, every single literary form that developed in Europe and the West, but the differences between the two cultures remain significant.

Plato's most important contributions to criticism appear in his famous dialogue the *Republic*

Plato makes the very important distinction between *Mimesis and Diagesis*, two concepts that remain very important to analyse literature even today. They are often translated as **imitation and narration** or **showing and telling.**

If I tell you the story of Napoleon's invasion of Egypt in the third person He sailed to Alexandria with 30 000 soldiers and then he marched on Cairo, etc." That would be **a narration (diagesis).** I am **telling** you the story

But if I tell you the story in the first person as if I am Napoleon: "I sailed to Alexandria with 30 000 soldiers, and then I marched on Cairo, etc." That would be an **imitation (mimesis).** I am **showing** you the story.

Drama with characters is usually a mimesis; stories in the third person are usually a diegesis.

Plato was the first to explain that narration or story telling

Plato Bans the Poet

in the 20th century that some scholars finally showed that the poetry that Plato talks about and bans is different from the poetry and art that Europe and the West have.

Paul Kristller drew attention to the fact that the Greeks did not have anything similar to the Western ideas of art and literature.

"The Greek term for Art and its Latin equivalent (ars) do not specifically denote the "fine arts" in the modern sense, but were applied to all kinds of human activities which we would call crafts or sciences."

The Western institution of "Fine Arts Aesthetics **includes** painting, architecture, sculpture, music and poetry] separates them from the crafts and the sciences

Plato does not use the words "literature" or "art." He uses the word "poetry."

It is only in an oral society that poetry becomes the most principal source of knowledge and education.

The reason: in a society that does not have a system of writing, poetry becomes useful to record and preserve knowledge

Because poetry uses rhyme, meter and harmony and those make language easy to remember (like proverbs are easy to remember)

Q:Why plato bans the potry? **Poetry Cripples the Mind**

The Colors of Poetry: Rhythm, Harmony and Measures

Plato analyses two aspects of poetry to prove his point: style(form) content the charm of poetry and its power reside in its rhythm, harmony, and measures he calls the 'colours' of poetry

Criticism in Ancient Greece Aristotle on Tragedy

Unlike Plato, Aristotle has always proved **easier** to incorporate in **Western** literary and philosophical systems

The Czar and the Bible of Literary Criticism

Aristotle has for centuries, been considered in Western cultures as the unchallenged authority on poetry and literature; the 'czar of literary criticism to borrow the expression of Gerald Else.

"Tragedy, then, is **an imitation of an action** that is serious complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of **action, not of narrative**

with incidents **arousing pity and fear**, wherewith to accomplish

its ***katharsis*** of such emotions. . . . Every Tragedy, therefore, must have **six parts** which parts determine its quality—namely

Plot, Characters, Diction, Thought, Spectacle, Melody.

Aristotle says that tragedy is an imitation of action, not a narration

Tragedy **"shows"** you an action rather than **"tells"** you about it.

Plot: The First Principle Aristotle defines plot as **"the arrangement of the incidents."** He is not talking about the story itself but **the way the incidents are presented to the audience**, the **structure** of the play

According to Aristotle, tragedies where the outcome depends on a tightly constructed cause-and-effect chain of actions are superior to those that depend primarily on the character and personality of the hero/protagonist.

Good plots: "a whole," beginning, middle, and end

The beginning called by modern critics the **incentive moment**, must start the cause-and-effect chain

The middle, or **climax** must be caused by earlier incidents and itself causes the incidents that follow it.

The end, or **resolution** must be caused by the preceding events but not lead to other incidents. **The end should therefore solve or resolve the problem created during the incentive moment.**

Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax **the "tying up"** (*desis*). In modern terminology, it's called the **complication**

He calls the cause-and-effect chain from the climax to the resolution the **"unravelling"** (*lusis*). In modern terminology, it's called the **dénouement**

The plot: "complete and should have "unity of action

Playwrights should not use coincidence. Similarly, the poet should exclude the irrational

Character should support the plot personal motivations of the characters should be intricately connected parts of the cause-and-effect chain of actions that produce pity and fear in the audience.

Characters in tragedy should have the following qualities

"good or fine" - the hero should be an aristocrat • **"true to life"** - he/she should be realistic and believable. • **"consistency"** - Once a character's personality and motivations are established, these should continue throughout the play.

"necessary or probable must be logically constructed according to "the law of probability or necessity" that govern the actions of the play **"true to life and yet more beautiful**.

III. Thought

Aristotle says little about thought, and most of what he has to say is associated with how speeches should reveal character. However, we may assume that this category would also include what we call the **themes** of a play.

Diction is "the expression of the meaning in words which are proper and appropriate to the plot, characters, and end of the tragedy

Song, or melody is the musical element of the chorus:

Aristotle argues that the Chorus should be fully integrated into the play like an actor; choral odes should not be "mere interludes," but should contribute to the unity of the plot

(least connected with literature "the production of spectacular effects depends more on the art of the stage Spectacle machinist than on that of the poet."

play rather than spectacle to arouse pity and fear

The end *katharsis* (purgation, cleansing) of the tragic emotions of pity and fear

Latin Criticism Horace, Quintilian, Seneca

**Living Culture vs Museum Culture
In Ancient Greece:**

❖   Homer's poetry was <u>not a book</u> that readers read; it was an <u>oral</u> culture that people sang in the street and in the market place, in weddings and funerals, in war and in peace.

Greek culture was a <u>"living culture"</u> that sprang <u>from people's everyday life</u>. All the Greeks – old and young, aristocrats and commoners, literate and illiterate – participated in producing and in consuming this culture.

In Ancient Rome Greek culture became books that had no connection to everyday life and to average people.

In Rome Greek culture was not a living culture anymore. It was a **museum" culture** Some aristocrats used it to show off, but it did not inspire the present.

 <u>Roman literature</u> and criticism emerged as an **attempt to imitate that Greek culture** that was now preserved in books

The Romans did not engage the culture of Greece to make it inform and inspire their resent; they <u>reproduced</u> the books.

  Florence Dupont makes a useful distinction between <u>living</u> Culture in <u>Greece</u> <u>Monument</u> culture in <u>Rome</u>

Horace: *Ars Poetica*

Horace though, was not a philosopher-critic like Plato or Aristotle He was a poet writing advice in the form of poems with the hope of improving the artistic effort of his contemporaries.

He tells writers that a play should not be shorter or longer than five acts

He advises, further, that poetry should teach and please and that the poem should be conceived as a form of static beauty similar to a painting.

"Sensibility" centre of Horace's ideas notion of "sensibility." A poet, according to Horace, who has "neither the ability nor the knowledge to keep the duly assigned functions and tones" of poetry should not be "hailed as a poet."

Horace's hatred of the popular culture of his day is apparent in his "Letter to Augustus, where he writes: Greece now captive, " took captive its wild conqueror "and introduced the arts to rural Latium.

Poetry for Horace and his contemporaries meant written monuments that would land the lucky poet's name on a library shelf next to the great Greek names.

"I will not die entirely' writes Horace, "some principal part of me yet evading the great Goddess of Burials." That great part of him was his books.

Horace's poetic was not rooted in everyday life, as Greek poetry was

already clear of the rift between "official" and "popular" culture that would divide future European societies.

The "duly assigned functions and tones" of poetry that Horace spent his life trying to make poets adhere to, were a mould for an artificial poetry with intolerant overtone.

Imitating the Greeks Study Greek models night and day," was his legendary advice in the *Ars Poetica*.

In the "Epistle to Maecenas" he complains about the slavish

imitators who ape the morals and manners of their betters

In the process of following and imitating the Greeks, Horace differentiates himself from those who "mimic" the ancients and slavishly attempt to reproduce them.

In imitating the Greeks Horace claims originality

❖ ***Horace and Stylistic Imitation***

Horace simply asks the writer to make the tale believable

according to fairly common standards.

Horace only had a stylistic feature in mind

the principles of taste and "sensibility" (*decorum*) he elaborates to distinguish what he thought was "civilized" from "uncivilized" poetry will be instrumental in shaping the European distinction between official high culture and popular low one.

Horace's ideas also helped form the conception of literature and poetry as national monuments and trophies.

Poetry in Horace's text was subordinated to oratory and the perfection of self-expression.

Quintilian - *Institutio Oratoria*

From 68 to 88 C.E, he was the leading teacher of rhetoric in Rome. He wrote the *Institutio* as a help in the training of orators

Sometimes Quintilian justifies the imitation of the Greeks

But imitation is also dangerous

"It is the sign of a lazy mentality to be content with what has been discovered by others"

Quintilian advocates two contradictory positions:

❖   First that progress could be achieved only by those who refuse to follow, hence the undesirability of imitating the Greeks.

❖   At the same time,   Quintilian continues to advocate imitation, and goes on to elaborate a list of precepts to guide writers to produce "accurate" imitations

- The imitator should consider carefully whom to imitate and

he should not limit himself to one model only.

- He should not violate the rules of genres and species of writing, and should be attentive to his models' use of decorum, disposition and language.

Seneca Seneca singles out the process of transformation that takes place when bees produce honey or when food, after it is eaten, turns into blood and tissue He, then, explores the process of mellification and its chemistry

Seneca, *Epistulae Morales*

Latin authors never discuss poetry or literature as an imitation (mimesis); they only discuss them as an .

❖   Latin authors used poetry and literature for two things only:

- To improve eloquence

- To   sing the national glories of Rome and show off its culture

<u>Humanist</u> Criticism **Italy, France, Holland**

Language as a Historical Phenomenon

Renaissance humanists realised that the Latin they spoke and inherited from the Middle Ages was different from classical Latin. In this realisation, language was practically established as a historical phenomenon. This is obvious when comparing, for example, Dante's conception of language to that of Italian humanists of the fifteenth century like , Lorenzo Valla.

For <u>Dante</u>, language was <u>divinely</u> instituted and the connection of words and things and the rules of grammar were not arbitrary: We assert that a certain form of speech was created by God together with the first soul.

❖ **By the 1440s**, Italian humanists established the fact that meaning in language is created by humans and shaped by history, not given by God and nature. <u>Lorenzo Valla</u> could not be more specific

Still, even these utterances **<u>men</u>** contrive by will as they impose names on perceived things

<u>Neo-Latin</u> mitation

❖ The realisation of the **<u>difference</u>** between medieval and classical Latin created a short era of intense neo-Latin imitation

❖ To that end, the imitation of Cicero in prose and Virgil in poetry was advocated.

The Rise of the <u>Vernaculars</u>

The central tactic in the attack on the <u>monopoly of Latin</u> was the <u>production of grammar books for the vernacular</u>.

Cultural Decolonization

❖ The monopoly of classical reality as the sole subject of written knowledge came to be highlighted, and the exclusion of contemporary reality as a subject of knowledge began to be felt, acknowledged, and resisted.

❖ A form of "cultural decolonization

Vernacular Imitation of Latin

❖ The campaign to defend and promote the vernacular dislodged Latin's monopoly on all forms of written or printed enquiry by the early seventeenth century.

❖ Like Cicero, Horace, Quintilian and Seneca, European writers also insisted that imitation should lead to originality, at least in principle. The European imitation debate (at least in terms of its dialectics) was almost a replica of the Latin debate.

❖ Petrarch was the champion of Latin imitation.

❖ **Petrarch:** "To repeat, let us write neither in the style of one or another writer, but in a style uniquely ours although gathered from a variety of sources.

❖ **Landino** stressed that the imitative product should not be "the same as the ones we imitate, but to be similar to them in such a way that the similarity is scarcely recognised except by the learned."

Italian Humanism

❖ **Hieronimo Muzio started his _Arte Poetica_ (1551) with the command:** "direct your eyes, with mind intent, upon the famous examples of the ancient times." From them, he says, "one learns to say anything." He advised writers to read and even "memorise entire books" of "good" authors, and noted that a slight

variation of expression and meaning "is necessary to make one a poet.

❖ **Antonio Minturno**: Also using Seneca's metaphor, said in his Arte Poetica (1563) that the writer should make his borrowed flowers "appear to have grown in his own garden, not to have been transplanted from elsewhere." The writer, he said, must transform his material "as the bees convert the juice of the flowers into honey." (in White)

French Humanism

❖ If the terms of the imitation discussions in Italy were almost a carbon copy of Roman discussions, the terms of the French debate, with minor variations, were also almost a carbon copy of the Italian debate.

❖ Joachim du Bellay: echoed Vida's celebration of theft and plunder from the classics and called on his contemporaries to "despoil" Rome and "pillage" Greece "without conscience."

❖ Like Bembo, du Bellay also wanted to invent a language and a poetic tradition in his vernacular to vie with Latin as a language of culture and civilisation.

❖ Like Petrarch, he enjoined the reader not to be "ashamed" to write in his native tongue in imitation of the ancients. The Romans themselves, he impressed on his contemporaries, enriched their language by the imitation of the Greek masterpieces they inherited. And using Seneca's transformative metaphor (again without acknowledgement)

❖ Like Roman and Italian authors, du Bellay also stressed that imitation should produce some sort of originality.

Dutch Humanism

❖Naturally, Europeans could not just imitate the Romans freely. After all, the latter(الرومانيين) were pagans(وثنيين) , and Renaissance Europe was fervently Christian(مسيحيين) . European authors frequently stressed that imitation should not undermine the Christian character of their world.

❖ This issue was settled early on by Erasmus's dramatic intervention into the Ciceronian controversy through his dialogue Ciceronianus.

❖ **Erasmus and Ciceronians**

❖ Erasmus's intervention established once and for all Christian interests and sensibilities as the ultimate limit of imitation. The "weapon," to use G. W. Pigman's word, that Erasmus used to establish what amounts to a red line in the practice of imitation, was the Horatian concept of decorum.

❖ **Erasmus: started with two propositions in the Ciceronianus:** the one who speaks most like Cicero speaks best, and good speaking depends on decorum. From here, Erasmus argued that since decorum is important, one should not speak as Cicero spoke in the past, but as he would speak now, were he alive. This means "in a Christian manner about Christian matters." Erasmus's dramatic

❖ The humanists were not philosophers.

❖ European humanists recuperated Roman Latin theories of imitation and Roman pedagogies of composition and style.

المحاضرة 7

Russian Formalism

The Russian Formalist Movement :

❖ A school of literary scholarship that originated and flourished in Russia in the second decade of the 20th century, flourished in the 1920's and was suppressed in the 30s.

❖ It was championed by unorthodox philologists and literary historians,

❖ Prior to 1917, Russia romanticized literature and viewed literature from a religious perspective.

❖ After 1917, literature began to be observed and analyzed. The formalist perspective encouraged the study of literature from an objective and scientific lens.

❖ The "formalist" label was given to the Opoyaz group by its opponents
(rather than chosen by its adherents.المعارضين)

❖ The latter favored such self-definitions as the "morphological" approach or "specifiers."

Critics Most Important Formalist ❖ Viktor Shklovsky, Yuri Tynianov, Vladimir Propp, Boris Eichenbaum, Roman Jakobson, Boris Tomashevsky, Grigory Gukovsky.

Two Objectives
❖ The emphasis on the literary work and its component parts
❖ The autonomy of literary scholarship

Formalist Principles Formalists are not interested in:
❖ The psychology and biography of the author.
❖ The religious, moral, or political value of literature.
❖ Formalism strives to force literary or artwork to stand on its own

❖ people (i.e., author, reader) are not important

The Subject of Literature

was necessary to narrow down the definition of literature:
❖ Roman Jakobson

"The subject of literary scholarship is not literature in its totality but **literariness** (literaturnost'), i.e., that which makes of a given work a work of literature."

Russian Formalists argued that Literature was a specialized mode of language

❖ Ordinary language aims at communicating a message by reference to the world outside the message

❖ Literature was a specialized mode of language. It does not aim at communicating a message and its reference is not to the world but to itself.

Literariness ❖ Literariness, according to Jan Mukarovsky, consists in "the maximum of foregrounding of the utterance," Ordinary language aims at communicating a message to the world outside the message

❖ By foreground its linguistic medium, the primary aim of literature, as Victor Shklovsky famously put it**, is to estrange or defamiliarize or make strange**

Shklovsky's key terms, "making strange," "dis-automatization

✓ The events the work relates (the story) from

✓ the sequence in which those events are presented in the work (the plot).

❖ Both concepts help describe the significance of the form of a literary work in order to define its "literariness." For the Russian Formalists as a whole, form is what makes something art to begin with, so in order to understand a work of art as a work of art (rather than as an ornamented communicative act) one must focus on its form.

❖ One of the most influential Formalist contributions to the theory of fiction was the study in comparative folklore, especially Vladimir Propp's *Morphology of the Folktale*

❖ Propp studied fairy-tale stories and established character types and events associated with them. He called the events **Functions** and their **numbers were limited to 31.**

He developed a theory of character and established ==**7 broad character types**==, which he thought could be applied to other narratives.

Structuralism ❖ ==Structuralism in literature appeared in France== in the 1960s ==القرن في 20==

❖ It continues the work of Russian Formalism in the sense that it ==does not seek to interpret literature; it seeks rather to investigate its structures.==

❖ The most common names associated ==with structuralism are Roland Barthes,== Tzvetan Todorov, Gerard Gennete, and A.j. Greimas.

❖ The following lecture looks at one of the most influential contributions of structuralism to the study of literature==: Gerard Gennete's *Discours du récit* (Paris, 1972), translated into English as *Narrative Discourse*== (1980).

Narrative Discourse ❖ ==Gennette analyzes three main aspects of the narrative discourse. Time. Mood. Voice, who speaks?==

==The time of the story: The time in which the story happens==
✓ ==The time of the narrative: The time in which the story is told/narrated==
❖ =="Narrative Order" is the relation between the sequencing of events in the story and their arrangement in the narrative.==

Time Zeros==: is the point in time in which the narrator is telling his/her story. This is the narrator's present, the moment in which a narrator is sitting and telling his/her story to an audience or to a reader, etc. Time Zero is the time of the narration==

Anachronies ❖ Gennette calls ==all irregularities in the time of narration: Anachrobies==

❖ Anachronies happen whenever a narrative <u>stops</u> the chronological order in order to bring events or information from the past (of the time zero) or from the future (of the time zero).

❖ Analepsis: The narrator recounts *after the fact* an event that took place earlier than the moment in which the narrative is stopped

Prolepsis anticipates will occur after the point in time in which the story has stops.

reach"An anachr Reach into the past or the futuret either more or less far from the "present moment"this temporal distance we will name anachronys reach

the also cover a duration of story call this its extent

function of narrative is not to give an order simply to tell a story <u>indicative</u> is its only <u>mood</u>

<u>illusion</u>

language signifies without imitating

Distance and Perspective

only imitation (mimesis) possible in literature is the imitation of words

Narrative of Events *diegesis* transcription of the non-verbal into the verbal. ✓ *Mimesis*: <u>maximum</u> of <u>information</u> and a <u>minimum</u> of the <u>informer</u>. ✓ *Diegesis*: a <u>minimum</u> of <u>information</u> and a <u>maximum</u> presence of the <u>informer</u>.
Narrative of Words: The only form of mimesis that is possible

narrative voice "Who speaks*?* perspective"Who sees?

Focalizatio*n*: **Who Sees***?*

Roland Barthes <u>The Death of the Author</u>

<u>Structuralism</u> group of French thinkers influenced by Ferdinand de Saussure's theory of language

first in Anthropology literary and cultural studies Jackobson

interested in the conventions and the structures of the literary work.

, though, is the general study of signs in السيميائية(<u>Semiotics</u>) behaviour and communication that avoids philosophical speculation and cultural critiques that marked Structuralism.

Roland Barthes 1915-1980

The <u>Author :A Modern </u>Invention

The author, he says, is a modern figure

is never assumed by a person but by a mediator, a relator.
the voice of a single person, the author 'confiding' in us

<u>enslaved</u> to the author

The work or the text, itself, goes unread, unanalyzed and unappreciated

Barthes <u>dispose </u>the author – hence the metaphor of "<u>the death of the author.</u>"

not fixed by or located in the author's 'intention.'

Barthes rejected"a single self-determining author,

We no longer talk about works but texts

A text is made of multiple writings, drawn from many **but there is one place where this multiplicity is focused and that place is the <u>reader</u>, not, as was hitherto said, the author.**

birth of the reader has a cost: the death of the Author.

text is plural, "a tissue of quotations

Michel Foucault: "What is an Author?"

❖ According to Foucault, Barthes had urged critics to realize that they could "do without [the author] and study the work itself." This urging, Foucault implies, is not realistic.

❖ Foucault asks us to think about the ways in which an author's name "functions" in our society. After raising questions about the functions of proper names, he goes on to say that the names of authors often serve a "classifactory" function.

❖ Foucault here introduces his concept of the "author function." It is not a person and it should not be confused with either the "author" or the "writer." The "author function" is more like a set of beliefs or assumptions governing the production, circulation, classification and consumption of texts.

that the names of authors often serve a "<u>classifactory</u>" function

"author function a set of beliefs or assumptions governing the production, circulation, classification and consumption of texts

legal system need to punish transgressive

need to punish someone for transgressive things

"author function" does not affect all texts in the same way

author function" is more complex

"author" doesn't a real individual

"founders of discursivity

"historical analysis of discourse

المحاضرة11

Origins of the <mark>Actantial Model</mark>

❖   During the sixties, <mark>A. J. Greimas</mark> proposed the actantial model based on the theories <mark>of Vladimir Propp.</mark>

❖   The <mark>actantial model is a tool that can theoretically be used to analyze any real or thematized action, but particularly those depicted in literary texts or images.</mark>

❖   In the actantial model, an action may be broken down into <mark style="background-color:green">six</mark> <mark>components, called actants.</mark>

✓   <mark>An actant can be an abstraction</mark> (the city, Eros, God, liberty, peace, the nation, etc), a collective character (the soldiers of an army) or even a group of several characters.

✓   <mark>A character can simultaneously</mark> or successively assume <mark>different actantial functions</mark>

✓   An <mark>actant</mark> can be <mark>absent from the stage or the action</mark> and its presence can be limited to its presence in the discourse of other speakers

❖   An actant, says <mark>Greimas</mark>, is an <mark>extrapolation of the syntactic structure of a narrative</mark>. An actant is identified with what assumes a syntactic function in the narrative.

<mark>Actantial Model</mark>

<mark>The axis</mark> <mark style="background-color:green">of desire</mark> <u>- Subject – Object</u>

The axis of <mark>power</mark> – Helper – Opponent

The axis of <mark>transmission</mark> – Sender – Receiver

<mark>Poststructuralism</mark> and <mark>Deconstruction</mark>
Definition

❖ <mark>Poststructuralism</mark> is <mark>a broad historical description of intellectual developments in continental philosophy and critical theory</mark>

❖ An outcome <mark>of Twentieth</mark>-century <mark>French</mark> philosophy

❖ The prefix <mark>"post' means primarily</mark> that it is critical of structuralism

❖ <mark>Poststructuralism</mark> was a <mark>'rebellion against' structuralism</mark>

❖ To understand a text, Poststructuralism <mark>studies:</mark>

✓ The <mark>text itself</mark>

✓ the <mark>systems of knowledge</mark> which <mark>interacted and came into play to produce the text</mark>

❖ <mark>Post-structuralism</mark>: a study <mark>of how knowledge is produced, an analysis of the social, cultural and historical systems</mark> that interact with each other to produce a specific cultural product, like a text of literature.

The concept of <mark>"self"</mark> as a singular and coherent entity, for Poststructuralism, is **a fictional construct, an <u>illusion.</u>**

❖ <mark>Rejects the idea of a literary text having one purpose</mark>, one meaning or one singular existence.

<mark>Destabilized Meaning</mark>

❖ The only way to properly understand these meanings: deconstruct the assumptions and knowledge systems which produce the ==illusion of singular meaning==

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Jacque Derrida and Deconstruction

✓ • "Structure, Sign, and Play in the Discourse of the Human

❖ For Derrida, language is unreliable

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Marxist Literary Criticism

Karl Marx

❖ Karl Marx born 1818 in Rhineland.

❖ Known as "The Father of Communism."

Base-Superstructure

❖ This is one of the most important ideas of karl Marx

Mikhail M. Bakhtin: Monologism vs. dialogism

❖ In "Discourse in the Novel" written in the 1930s, Bakhtin, like Lukács, tried to define the novel as a literary from in terms of Marxism.