

السلام عليكم ورحمة الله وبركاته

بحاول اخذ كل محاضر واسويها سؤال وجواب
اجتهاد شخصي فا اتمني تنبيهي اذا في اي اخطاء
والأسئلة راح احاول اخليها شاملة بس مع كذا ما تغني عن المحتوى وسماع المحاضرات

lecture 1

1) what is classical antiquity ?

ancient Greece and ancient Rome (also called the classic, and the ancient)

2) what relationship do we need to know to understand literature and literary criticism in western culture ?

we need to understand its relationship to classical antiquity.

3) why do we need to understand that relationship ?

because European and western literature and cultures were produced as a recreation ,a revival of the classical cultures of Greece and Rome .

4) how did the western culture perceive Greece and Rome?

they considered them the most perfect civilization .

5) when were Greece and Rome considered the most perfect civilization ?

from the 16th to the 20th centuries

6) what was produced in imitation of classical antiquity ?

western drama, poetry, literary criticism, art, education, politics, fashion, architecture, painting.

7) how would you describe the west's relationship with antiquity?

full of contradictions and ambivalence.

8) who conquered Greece ?

Rome

9) who wrote "captive Greece took its wild conqueror captive" ?

Horace in a letter to augustus

10) why did Horace write that ?

he had a sense of inferiority and ambivalence.

11) why did Horace have a feeling of inferiority and ambivalence?
because although Rome conquered Greece politically and militarily ,
it could never produce a refined culture like Greece

12) what is refined culture ?
poetry, philosophy...etc

13)is the sense of inferiority only found in Horace's work?
no it's found everywhere in Roman (latin) literature (eg;
Quintilian, Seneca)

14)whose culture was more sophisticated ?
the Romans felt that Greece was, and thats why they felt inferior

15) who wrote "no past life has been lived to lend us glory, and that
which has existed before us is not ours"?
Seneca

16) what did he mean when he said that ?
that they don't have a past to be proud of , the glory and past wasn't
theirs it was Greece's

17) who said "man who follows another not only finds nothing ; he is
not even looking"
seneca in Epistulae Morales

18) what did he mean by that ?
that Rome were followers

19)what was education like in Rome?
for centuries it was simply an imitation of greek masterpieces (in
literature , rhetoric , painting ..etc)

20) what did Horace advise his readers?
to imitate the greeks and never try to invent anything

21) why did he give them that piece of advice ?
because he thought their inventions would be weak and unattractive
compared to the imitations.

22)why did the Romans fail to match the Greeks?
because imitation cannot produce originality

23) what were the Romans successful at ?
they were successful warriors

*rome felt inferior to Greece because they were simple and uncivilized even though they were the biggest empire in the world

lecture 2 part 1

when did the Europeans rediscover the books of greeks and Romans?
in the renaissance

2) what was the result of them finding those books?
it allowed them to develop a literature and a culture

3) why is the period called the 'Renaissance'?
because across Europe people wanted to 'revive' the ancient learning of Rome and Greece

4) what was the written language in Europe?
there was NO written language in Europe

5) what written language was there?
latin

6) was reading latin common?
no its was very rare

7) give an example of someone who knew how to read latin?
Erasmus

8) describe Europe at that time?
they were under-developed and illiterate

9) what did discovering the ancient books lead to ?
the renaissance, the reformation , the scientific revelation , the enlightenment , and the modern technology world which we live today.

10) describe the relationship between Europe and the ancients?
it was filled with contradiction and confusions

11) why did the Europeans want to produce sophisticated culture?

Because they thought that high culture, great books and poems were what great nations have.

12) how did the great nations keep records of their deeds?

They recorded their deeds and conquest in books and poems

13) what was the importance of the books and poems?

It was proof of their greatness

14) why were the Romans celebrated and preferred more than the rest of humanity ?

Because they had a multitude of writers that preserved their deeds in spite of the passage of time.

15) who is Joachim du Bellay?

French writer who wrote famous books that provided guidelines for poets to develop their skills, he also gave advice to follow what the Romans did in imitating Greece culture

16) what were the Europeans doing on the 16th and 17th centuries?

They were building empires and coloniez

17) when were dictionaries ,grammar, and pronunciation books written?

After that renaissance

18) when were English, Italian, French, and other European languages develop to their modern format?

In the 18th and 19th centuries

Europe imitated Rome————> Rome imitated Greece

19)explain(emergence of literature in renaissance Europe had political and military purpose)?

they were building empires but they had a weak language so the needed to develop it so that they could have a sophisticated culture (so they took the Romans as a modal)

great empires need great literature

20) what was the purpose of studying the classical learning,literature and criticism?

giving the Europeans written and civilized languages

21) how did the Europeans see poems and plays and books?
they saw them as national monuments

22) how did they judge the greatness of a nation ?
by the monuments they build (e.g the coliseum in Rome)

بعض المعلومات من شرح الدكتور

lecture 2 part 2

1) who was considered the most powerful political community on earth?
Rome

2) the Europeans found a ready old to follow in the developing of their civilized language , who did it belong to ?
the Romans

3)when did the Europeans call for the "imitation of the classics"?
from the Renaissance all the way to the 20th century

4)what was the most prestigious concept in the European culture?
imitation of the classic

5) what did imitation lead to in Rome?
frustration ,and a plagiaristic culture

6) what was Europe's attitude towards what imitation lead to with the Romans?
they ignored it

7) why did they ignore it?
they desire to produce poetic monuments was more important

8) how did du belly feel about the imitation ?
he advised his contemporaries not to be ashamed to write in their native language in imitation of the ancients

9) what did du belly think of their language?
he wished that his own language was rich enough that it didn't need to borrow from a foreign one but this was not the case

10) was the imitation of the Greeks successful ?

no to was not

11) were the Europeans imitating the classical cultures of the Greeks and Rome?

no in reality they imitated mostly the Romans ,because very little Greek texts were available

was European classicism based on Aristotle, like the claimed 12?

no , they knew very little of his work

13) how many times did Walpole mention Aristotle in his letters ?

5 times

14) how did European writers know Greek words?

through the praise of the Romans

15) what did the Renaissance scholars recognize the Roman art as ?

that it was derived from the Greeks

16) what did they not see about it ?

how plagiaristic it was

17) how did Europeans rank Horace and Aristotle?

Horace was a higher dramatic theorist than Aristotle

18) why do we have to understand the historical forces that produce literature?

It is how we can study literature from a critical, analytical and scientific perspective

lecture 3 part 1

1) what genre of literature did the Greeks develop?

they developed all genres of literature (tragedy, comedy, different forms of poetry, short stories, and novels)

2) what is Western literature based on ?

on Greek literature

3) is it exactly the same?

no, there is a substantial amount of difference

4) Greek thought influenced Europe and the west ,did that make both cultures the same ?

no the difference between the two cultures were significant

5) who are the Greek thinkers that influenced the development of western literature?

plato and Aristotle

6) what is the word for literature in Greek?

they didn't have a word for literature they called it poetry

7)what did Plato think of poetry?

he thought it was influential and extremely misunderstood

8)what did he write ?

he wrote dialogues

9) what did he talk about in the dialogues?

poetry

10)why was he obsessed with poetry?

Western literature and criticism cannot agree

11) who wrote "The Republic"?

Plato

12) what were Plato's most important contribution?

the first to makes the distinction between MIMESIS and DIAGESIS to ban poets and poetry from the city.

13) what are MIMESIS and DIAGESIS translated as?

imitation and narration

14)what is imitation?

when we tell the story in first person (I want , I did.....)

15) what is narration?

telling the story in third person (he went ,they talked...)

16) how is drama with characters normally written ?

mimesis (imitation)

17) how are stories in the third person written?

diegesis(narration)

who said” and narration may be either simple narration, or imitation, or a union of the two”?

plato

18)why is the distinction between MIMESIS and DIAGESIS important ?

it is very important for the analysis of literature

19)whats the name of plato’s book?

The Republic

20) how did people react towards plato decision to ban poets and poetry from the city?

it was difficult to explain because they valued poetry

21) what do western cultures clam that their literature based on ?

it was based on Greek antiquity

22)when do scholars finally show that the poetry that plato bands is different to the poetry and art that Europe and the west have ?

the 20th century

23) who drew attention to the fact that the Greeks did not have anything similar to the western ideas of art and literature?

Paul Kristller

lecture 3 part 2

1) what did the the term art (latin 'ars') applied to?
not todays term of fine arts , but all kinds of human activities

2)how did the ancient classify what we today call fine art ?
it was classified under science and crafts

3) what are the five major arts ?
Painting, sculpture, architecture, music and poetry

Before the 18th century the five major arts were under science and crafts

4)when is the discipline that we call literature invented?

In the 18th century

5) does Plato use the word litterateur or art?

No he uses the word poetry

6) What were poetry tragedy and comedy known as in the ancient world ?

poetry

7) give an example of the tragedian?

Sophocles, Euripdes

8) give an example of a comedian ?

Aristophanes

9) give an example of the epic poet?

Homer

10) did the Greeks call them artists ?

no they did not

11) did the Greeks call their poems and plays literature?

no, they diid not

12) what is the poet that plato describes in his book the republic?

he is a poet a performer and an educator

13) what was the source of knowledge in ancient Greece?

poetry

14) why was it the source of their knowledge ?

because they were an oral society

15) why would that matter?

for a society that doesn't have a writing system poetry becomes useful to preserve knowledge

16) why use poetry to preserve knowledge?

because poetry uses rhymes , meter and harmony and those make it easy to remember

17) what is an oral society ?

societies that don't have a system of writing

in an oral society knowledge , and customs an tradition or thought
using poetry its the source of knowledge

18) why did plato see the poet as a big danger to his society ?

Literature is an interaction between a reader and a book

Oral poetry is a communal performance.

Literature is entertainment and pleasure

Oral poetry teaches science, medicine, war and peace and social
values

The writer or artist of literature is a gifted individual

The poet in an oral society is a leader, an educator, a warrior, a priest

19)what did plato accuse the poetic experience of his time with ?

conditioning the citizens to imitate and repeat , the values without
understanding them

20) do the poets have knowledge about the things they speak about?

[no they are only good at song making and their knowledge is
superficial

the poet produces a poor copy of the things he sings about and the
listener acquires a bad education

the greek society was unjust

platos balames educators fro teaching youth to appear just and not
really be just

lecture 3 part 3

what are the colors of poetry ?

rhythm, harmony, and measure

2) what does plato analyse to prove his point?

style and content

3) where does the charm and power of poetry reside in(in plato's
opinion) ?

rhythm, harmony, and measures

4)what is the poet good at in his opinion ?

good at the aesthetic adjustment of his verses and rhythms and is

actually ignorant about the content of his songs or tales

5) is the form in oral poetry only verbal?

no, it is also physical. The oral poet relies equally on gestures, movements and mimicry

6) what is their purpose?

Like the poet's words, they divert attention from what is actually being said and only aim to impress the spectator by the skills of the delivery

7) what is the result of exposing the youth to poetry from childhood to adulthood?

The youth will be educated to rely on emotions rather than reason.

Poetry cripples the mind. It weakens the critical faculty and breeds conformity.

8) what does imitation turn into?

it grows into habits and becomes a second nature

9) why do rhythms and colourful images have a strong and powerful impact on the listener?

they find their way into the inward places of the soul, on which they mightily fasten (Plato)

10) what do excitement of physical pleasures and internal passions produce?

a neutralisation of the faculty of sense and judgement

11) what was Plato's merit?

he distanced himself enough from these experiences to understand that the passivity effect produced was calculated

12) is it only the naïve or the ignorant that succumb to the power of poetry?

no, Plato said even "the best of us" are vulnerable to a good passage

13) Poetry creates a culture of what?

superficiality

14) what does that mean?

People want only to "seem" just rather than "be" just.

15) why is this culture of appearances most devastating in politics and law ?

because its where material rewards and economic exploitation are great

16) why can fake appearances be of great use to politicians?

They could develop, superficial ideologies with the sole aim of control and profit

17) is the superficial culture that poetry produces equally harmful to everybody ?

no, there are those who suffer , and there are those who use and benefit

18) why do some devote themselves to the game of breeding and developing appearances and lies?

The benefits are the incentive

(من ملف تنسيق / طالب ١٤٢٨) اسئلة الاختبار

المحاضرة الاولى

(30) Why is Western literature and criticism connected to classical Greek and Roman cultures?

- A. They share the same taste in literature
- B. They share the same religion

- C. Western literature is a recreation, a revival of classical literature
- D. Western literature borrows mythology from the literature of classical antiquity

1/ "[A] man who follows another not only finds nothing; he is not even looking." .. who is say it :

- a-Horace
- b-Quintilian
- c-Seneca

2/ "Captive Greece took its wild conqueror captive" ..who is say it:

- a-Horace
- b-Quintilian
- c-Seneca

3/ what is famous dialogue by Plato:

a-the Republic

b-Poetics

c-Political

المحاضرة الثانية

(31) Roman writers felt inferior to Greek culture because:

A. The Greeks had a bigger empire

B. The Greek culture was easy to understand

C. Roman was superior to Greece militarily, but inferior culturally

D. It was easier to become famous in Greece than in Rome

المحاضرة الثالثة

(34) Who made the distinction between Mimesis and Diegesis?

A. Plato

B. Cicero

C. Aristotle

D. Ibn Rushd

(35) Why did Plato ban the poet from the city?

A. He was jealous

B. He doesn't like entertainment

C. Poetry cripples the mind

D. Poetry is not good for health

(36) "And narration," says Plato, can proceed by:

A. Imitation

B. Narration

C. Imitation or narration or a mixture of the two

D. By indirect speech

(37) Plato analyzed poetry as an imitation in his dialogue.

A. Phaedrus

B. Sophist

C. Ian

D. Republic

2/ "Captive Greece took its wild conqueror captive" ..who is say

it:

- a-Horace
- b-Quintilian
- c-Seneca

الحل هنا

Horace

lecture 4 part 1

1) what was Aristotle considered to be ?
very easy compared to Plato

2) who was easier to incorporate in Western literary and philosophical systems ?

Aristotle

3) what is the foundation of artistic, dramatic and literary practice ?
Aristotle's analysis of Tragedy in the Poetics

4) what do western scholars who dislike Plato's discussion of poetry think of Aristotle ?
they are usually full of praise for Aristotle

5) who said "When Aristotle comes to challenge his great master and speaks up for art, his attitude to the work of imitation is altogether more respectful." ?
John Jones

6) who is meant by great master?
Plato

7) who said "One must keep in mind Plato's devaluation of mimesis in order to appreciate the impact of the repairs Aristotle undertook." ?
Wolfgang Iser

8) what did he mean by mimesis?
art

9) what did Aristotle repair?
what Plato destroyed

10) who said "Plato is known to have had shifting opinions on art

depending on whether he thought art was useful for or detrimental to his ideal state. Aristotle's was also an aesthetics of effect, but a more enlightened and dehumanised one." ?

Theodor Adorno

11) what is Aristotle considered to be in Western cultures ?
the unchallenged authority on poetry and literature

12) who is the 'czar of literary criticism' ?
Aristotle

13) who said that Aristotle was the 'czar of literary criticism' ?
Gerald Else

14) who wrote The Poetics ?
Aristotle

15) what is The Poetics considered to be ?
it has for centuries functioned as the most authoritative book of literary criticism

16) what is the Bible of literary criticism ?
The Poetics

17) what is tragedy ?
is an imitation of an action that is serious, complete, and of a certain magnitude

18) there are several kinds of artistic ornaments found in plays , what is their form?
action , not narrative .

19) what do tragedies arouse?
pity and fear

20) how many parts do we have to determine the quality of a Tragedy ?
6 parts

21) what are the parts ?
plot - characters - diction - thought - spectacle - melody

22) what is tragedy ?
مواضعه في عدة تعاريف و صفات للتراجدي ؟

it is the “imitation of an action (mimesis) according to the law of probability or necessity

22) who said Tragedy “shows” you an action rather than “tells” you about it?

Aristotle

23) why does a Tragedy arouses pity and fear ?

The audience identifies with the characters, feels their pain and their grief and rejoices at their happiness.

24) what is the first principle of the Tragedy ?
the plot

25) what is a plot?

Aristotle defines plot as “the arrangement of the incidents.”

26) is Aristotle talking about the story itself?

no he’s talking about the way the incidents are presented to the audience, the structure of the play

27) in what sequence is the plot arranged?
cause-effect sequence

28) tragedies where the outcome depends on a tightly constructed cause-and-effect chain of actions are superior to what ?
superior to those that depend primarily on the character and personality of the hero/protagonist

29)what must the plot be ?
a whole

30) what does a whole mean ?
it should have a beginning, middle, and end

31) what is the beginning called?
incentive moment

32) what does the incentive moment start ?
the cause-and-effect chain

33) what is the middle called?

the climax

34) what causes the climax?

it is caused by earlier incidents and itself causes the incidents that follow it

بعض المعلومات من شرح الدكتور

lecture 4 part 2

what is the end called ?

the resolution

2) what causes the resolution ?

it's caused by the preceding events but doesn't lead to other incidents

3) what does the resolution do?

The resolution should therefore solve or resolve the problem created during the incentive moment

4) what does Aristotle call the cause-and-effect chain leading from the incentive moment to the climax ?

the tying up

5) what is "tying up" called in modern terminology?

the complication

6) what does he call the cause-and-effect chain from the climax to the resolution ?

the unravelling

7) what is "unravelling" called in modern terminology?

dénouement

8) what should the plot be?

complete and should have unity of action

9) what does Aristotle mean by that ?

that the plot must be structurally self-contained, with the incidents bound together by internal necessity, each action leading inevitably to the next with no outside intervention

9)what are the worst kind of plots ,according to Aristotle?
episodic

10)what does episodic mean?

which the episodes or acts succeed one another without probable or necessary sequence”

11)what ties the events together in that kind of plot?
the fact that they happen to the same person

12) what should playwrights and poets stay away from ?
coincidence and the irrational

The plot must be “of a certain magnitude,” both quantitatively (length, complexity) and qualitatively (“seriousness” and universal significance).

13)what are some characteristics that Aristotle thinks the plot should have or don't have ?

should not be too brief
should have a lot on incidents and themes
those incidents and themes should be brought together in organic unity
it should be universal and significant

14) what is the result of having more incidents and themes?
the greatness the artistic value and richness of the play increases

15) what is the result of if being universal and significant ?
it can catch and hold the emotions of the audience

16)what should the character support ?
the plot

17)what should the personal motivation of the characters be connected to?
it should be an intricately connected part of the cause-and-effect chain of actions that produce pity and fear in the audience .

18) what qualities should characters in tragedy's have ?

- “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,” - idealized, ennobled.

19) what does Aristotle say about thought ?

Aristotle says little about thought ,what he has to say is associated with how speeches should reveal character

20) what would this category include ?
the themes of a play.

21) what is Diction ?

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

22) what is Aristotle interested in?
metaphors

23) who says the following “the greatest thing by far is to have a command of metaphor; . . . it is the mark of genius, for to make good metaphors implies an eye for resemblances.” ?
Aristotle

24) what is “song”?

Song, or melody is the musical element of the chorus

25) what is Aristotle's point of view on it?

- 1)the Chorus should be fully integrated into the play like an actor
- 2)should not be “mere interludes,” but should contribute to the unity of the plot

26) what is the least future connected to literature ?
Spectacle

27) what does the production of Spectacle effects depend on ?

more on the art of the stage machinist than on that of the poet

28) what does Aristotle think of using Spectacle?

he argues that superior poets rely on the inner structure of the play rather than spectacle to arouse pity and fear

29) who said the following those who rely heavily on spectacle
“create a sense, not of the terrible, but only of the monstrous.” ?

Aristotle

30) what is Katharsis ?

an Aristotelian term that has generated considerable debate

31) what does Katharsis mean ?

purging

32) what is it's purpose?

the aesthetic pleasure one gets from contemplating the pity and fear that are aroused through an intricately constructed work of art

lecture 5 part 1

was homer's poetry in books?

no, it was an oral culture that people sang

where did people sing it ?

in the street and in the market place, in weddings and funerals, in war and in peace

3) what did Aeschylus, Sophocles, and Euripides write ?

great Greek tragedies

4) were the plays read in books?

no, they were performances and shows that people attended

5) where did they attend these plays?

at the tragic festival every year

6) what was Greek culture?

a “living culture”

7) where did it come from?
it sprang from people's everyday life

8) who participated in the production and consumption of this culture?
All the Greeks old and young, aristocrats and commoners, literate and illiterate

9) what happened to Greek culture in ancient Rome?
it became books that had no connection to everyday life and to average people.

10) did Romans speak Greek?
no they did not

11) did they have knowledge of Greek culture and their books?
no they did not

12) did every one get to read Greek books?
Only a small, educated minority had the ability to interact with these books.

13) why?
It was a dead culture, past, remote, and with no connections to the daily existence of the majority of the population

14) what was the Greek culture in Rome ?
a "museum" culture Some aristocrats used it to show off, but it did not inspire the present

15) why did Roman literature and criticism emerge?
as an attempt to imitate that Greek culture that was now preserved in books

16) why did the Romans engage the culture of Greece ?
they reproduced the books

17) who made the distinction "Living Culture" (in Greece) and "Monument culture" (in Rome)?
Florence Dupont

18) what is Ars Poetica?
a poem

19) who wrote Ars Poetica?

horace

20) what was Very influential in shaping European literary and artistic tastes ?

Ars Poetica

21) was horace a philosopher-critic ?

no he was not

22) were Plato or Aristotle philosopher-critics ?

yes they were

23) what was horace?

He was a poet writing advice in the form of poems

24) why?

to try to improve the artistic effort of his contemporaries

25)how should plays be written in his opinion ?

a comic subject should not be written in a tragic tone, and vice versa.

26) what advise does he give them?

not to present anything excessively violent or monstrous on stage,

27) what is a deus ex machine ?

a special effects machine

28) when did horace think it should be used ?

it should not be used unless absolutely necessary

29) how long does horace think a play should be?

should not be shorter or longer than five acts

30) what was horace's opinion on the chorus?

should not sing between the acts anything which has no relevance to or cohesion with the plot

31) what is art or poetry ?

it should teach and please

32) what should the poem be conceived as by the writer ?

a form of static beauty similar to a painting

lecture 5 part 2

1) what was at the centre of Horace's ideas ?
sensitivity

2) who said the following “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

3) where was this principle announced ?
in line 86 of the Ars Poetica

4) is that the only place we see it ?
no it is assumed everywhere in Horace’s writing

5) who does Horace mean when he talks about the laws of composition and style, his model of excellence that he wants Roman poets to imitate ?
the Greeks

6) what do we mean by “sophisticated” tastes?
Greek books

7) what do we mean by the “vulgar”?
the rustic and popular

8) what tool does Horace use to separate the two ?
sensitivity”

9) who said “I hate the profane crowd and keep it at a distance,”?
Horace

10) how did Horace feel about the popular culture of his day?
he hated it

11) where can we see that ?
is apparent in his “Letter to Augustus”

12) what is Latium ?
latin

13) in his letter to Augustus what does he mean by venom?
Roman culture

14) what brought the Romans to Greece?
a relationship of force and conquest

15) what do we mean by As soon as Greece was captive, however, it held its conqueror captive?
it captivated them with its nicely preserved culture (books

16) how does Horace feel about everyday culture ?
Horace shows prejudice to the culture of everyday people

17) did he know that the culture in the greece books was itself popular culture?
no he did not

18) what did Horace equate the preserved Greek culture (books) with?
elegance

19) what did he equate the popular culture of his own time with?
venom

20) was Horace alone in this hatred of the popular culture?
no, hatred of the popular culture of his day was widespread among Latin authors

21) what did poetry mean for Horace and his contemporaries?
it meant written monuments that would land the lucky poet's name on a library shelf next to the great Greek names

22) who said "I will not die entirely," , "some principal part of me yet evading the great Goddess of Burials?"
Horace

23) what was That great part of him?
his books

24) was Horace's poetic practice rooted in everyday life?
no to was not

25) was Greek poetry rooted in everyday life ?
yes it was

26) why did Horace read and reread the Iliad?

in search of, as he put it, what was bad what was good, what was useful, and what was not

27) what cultures would divide future European societies?
“official” and “popular”

28) who started them?
Horace

29) what can we say about the “duly assigned functions and tones” of poetry that Horace spent his life trying to make poets adhere to? they were a mould for an artificial poetry with intolerant overtone

30) what are Horace’s ideas on poetry based on?
an artificial distinction between a “civilized” text-based culture and a “vulgar” oral one

31) are those distinctions accepted today ?
no they are not

32) what does Horace urge the Romans to do ?
to imitate the Greeks and follow in their footsteps

33) who said “Study Greek models night and day?”
Horace

34) where did he say that ?
in the Ars Poetica

بعض المعلومات من شرح الدكتور

lecture 5 part 3

what is the contradiction in Horace’s idea ?

Horace wants Roman authors to imitate the Greeks night and day and follow in their footsteps, but he does not want them to be mere imitators

2) what was his solution for this ?

only a set of metaphors with no practical steps (stay away from the round and vulgar)

3) can you see the same contradiction in Horace's poetry ?

yes you can

4) who wrote the "Epistle to Maecenas" ?

Horace

5) what does he complain about in the Epistle to Maecenas?
the slavish imitators who ape the morals and manners of their betters

6) who are their betters ?

the greeks

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

8) what did he think of that kind of imitation ?

he did not have much esteem for that kind of imitation and saw his
own practice to be different

9) who said "I was the first to plant free footstep on a virgin soil; I
walked not where others trod. ?

Horace

10) In imitating the Greeks, Horace claims originality is this accurate?
the bold claim he makes of walking on virgin soil strongly contradicts
the implied detail that the soil was not virgin, since Greek
predecessors had already walked it

11) who said the precise nature of what Horace claims to have
brought back from his "walk" is not clear " ?

Thomas Greene

12) what does Horace advise the aspirant poet in Ars Poetica ?
to make his tale believable

13) who said "If you want me to cry, mourn first yourself, then your
misfortunes will hurt me" ?

Horace

14) what does he mean by make the tale believable ?

If you depict a coward, Horace advises, make the depiction close to a
real person who is a coward

But Horace only had a stylistic feature in mind.

15) who said Horace could not even think of poetry, all poetry, as an imitation, the way the idea is expressed in Book X of the Republic, or in Aristotle's Poetics ?

Craig La Drière

16) Horace's ideas about imitating the Greeks and about poetry imitating real life models were both what?

imprecise

17) what affect will they have on Europe?

they will become very influential in shaping European art and literature

18) what did Horace use the principles of taste and "sensitivity" for? to distinguish what he thought was "civilized" from "uncivilized" poetry

*19) what will those principals be instrumental in shaping ? instrumental in shaping the European distinction between official high culture and popular low one

20) Horace's ideas helped form the conception of what ? literature and poetry as national monuments and trophies

21) Poetry in Horace's text was subordinated to what ? to oratory and the perfection of self-expression

22) who is reduced to classroom examples of correct speaking for rhetoricians to practice with ?

Homer and Sophocles

23) what does the idea of following the Greeks result in in the opinion of

Thomas Greene ?

it magnified the temporal and cultural distance with them

24) who wrote Institutio Oratoria ?

Quintilian

25) Quintilian was the leading teacher of what ? the leading teacher of rhetoric in Rome

26) when was this?

From 68 to 88 C.E

27) why did he write the *Institutio* ?

to help in the training of orators

Sometimes Quintilian justifies the imitation of the Greeks , but still thinks its dangerous

28) what are the two contradictory positions Quintilian advocates ?

1) that progress could be achieved only by those who refuse to follow, hence the undesirability of imitating the Greeks

2) Quintilian continues to advocate imitation, and goes on to elaborate a list of precepts to guide writers to produce “accurate” imitations

29) who said The imitator should consider carefully whom to imitate and he should not limit himself to one model only?

Quintilian

30) what did Seneca do ?

he singled out the process of transformation that takes place when bees produce honey or when food, after it is eaten, turns into blood and tissue

31) what did Seneca explore ?

the process of mollification and its chemistry

32) Latin authors never discuss poetry or literature as an imitation (mimesis) but as what ?

as an imitation of the Greeks

33) why aren't Latin authors familiar with Plato's and Aristotle's analysis of poetry ?

The *Poetics* or *Republic* III and X do not seem to have been available to the Romans

34) Latin authors used poetry and literature for two things , what are they ?

- To improve eloquence

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

lecture 6 part 1

renaissance humanists realised that the Latin they spoke was what?
was different from classical Latin

2) because of that language was practically established as what?
a historical phenomenon

3) for Dante language was what ?
divinely instituted, and the connection of words and things and the
rules of grammar were not arbitrary

4) who established the fact that meaning in language is created by
humans and shaped by history ?
Italian humanists

5) when did they establish that fact ?
by the 1414s

6) who believed in this fact?
Lorenzo Valla

7) the realisation of the difference between medieval and classical
Latin created what ?
a short era of intense neo-Latin imitation

8) who advocated the revival of ancient Latin ?
humanists

9) why did they want to revive ancient latin ?
Latin had to become, again, the natural and familiar mode of
organising experience for that experience to equal that of the
ancients

10) who did they imitate for this revival ?
Cicero in prose and Virgil in poetry

11) what was the controversy of that time ?
whether Cicero should be the only model for imitation, or whether
multiple models should be selected

12) when was the new conceptions of language led ?
the sixteenth and early seventeenth century

13) what was its purpose?

the undermining of Latin as the privileged language of learning

14) what was the central tactic in the attack on the monopoly of Latin ?

production of grammar books for the vernacular

15) what did these books show?

that vernaculars could be reduced to the same kind of rules as Latin

16) who said "Let no one scorn this Tuscan language as plain and meagre," ?

Poliziano

17) who said "What sort of nation are we, to speak perpetually with the mouth of another?"

Jacques Peletier

18) who said labelling of the French as barbarians "had neither right nor privilege to legitimate thus their nation and to bastardise others"?

Joachim du Bellay

19) who labeled the french as barbarians ?
the Romans

20) who said To have learned to speak with one's own mouth means to value that speech as both an object of knowledge and the embodiment of a culture worth having. ?

Richard Waswo

21) what did the campaign to defend and promote the vernacular result in?

it dislodged Latin's monopoly on all forms of written or printed enquiry

22) when did that happen ?

the early seventeenth century

23) what did they imitate to developed the new European Language ?

Latin

24) how did they imitate Latin?

by appropriating the vocabulary, grammar rules and stylistic features

of Latin into the vernaculars

25) the Latin tongue became abundant by doing what ?
deriving many words from the Greek

26) European writers insisted that imitation should what ?
lead to originality, at least in principle

27) who was the champion of Latin imitation?
Petrarch

28) what did he advise his contemporaries to do ?
to heed Seneca's advice and "imitate the bees which through an
astonishing process produce wax and honey from the flowers they
leave behind

29) who said There is nothing shameful about imitating the ancients
and borrowing from them ?
Petrarch

30) who said first "we should imitate the one who is best of all." Then
he added "we should imitate in such a way that we strive to overtake
him ?
Pietro Bembo

lecture 6 part 2

who 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 ?
Landino

2) who wrote Arte Poetica ?
Hieronimo Muzio

3) who said "direct your eyes, with mind intent, upon the famous
examples of the ancient times." ?
Hieronimo Muzio

4) what did Hieronimo Muzio mean by ("writing shall exhale their
previously absorbed odour, like a garment preserved among roses."
)?
spending time with the classic writers will rub off on you , you will be

affected by their writings

5) who said "imitation [would] change into nature", that his work would resemble the model not as a copy but "as father is to son." ?

Giraldi Cinthio:

6) Antonio Minturno used who's metaphor ?

Seneca's

7) the terms of the imitation discussions in Italy were a copy of ?
of Roman discussions

8) the terms of the French debate was a copy of ?
the Italian debate

9) who celebrated the theft and plunder from the classics ?
Joachim du Bella

10) who used Quintilian's passage without acknowledgement ?
du Bellay

11) who enjoined the reader not to be "ashamed" to write in his native tongue in imitation of the ancients. ?

Joachim du Bella

12) why did Joachim du bella say "Imitating the best Greek authors, transforming into them, devouring them; and after well digesting them, converting them into blood and nourishment. "?

he was describing the process through which the Romans enriched their language

13) who said only the "rarest and most exquisite virtues" are to be imitated ?

Joachim du Bella

14) why couldn't Europeans imitate the Romans freely ?
they were pagans

15) Renaissance Europe was what ?
fervently Christian

16) European authors frequently stressed that imitation should not
what ?

undermine the Christian character of their world

17) this issue was settled early on by ?
Erasmus's

18) how did he settle it ?
through his dialogue Ciceronianus

19) when did the controversy rage ?
the early sixteenth century

20) the controversy was between whom ?
those who advocated the exclusive imitation of Cicero, and others
who advocated the imitation of multiple models

21) who established once and for all Christian interests and
sensibilities as the ultimate limit of imitation ?
Erasmus

22) what were the two propositions he started with in the
ciceronianus?
the one who speaks most like Cicero speaks best
good speaking depends on decorum

23) Erasmus argued that since decorum is important, one should not
speak as Cicero spoke in the past , but how ?
as he would speak now if he were alive

24) what does that mean ?
“in a Christian manner about Christian matters.”

25) Erasmus openly branded what ?
the Ciceronians

26) Erasmus saw some dangers in the practice of imitation how was
that ?
the rediscovery of pagan written documents and their unprecedented
diffusion through printing,

27) what was Erasmus's primary concern in writing the Ciceronianus
?
to expose nascent paganism disguising itself as Ciceronian
classicism

28) did he rely “on religious appeal “?
no he did not , he relied on “historical argument” and “historical reasoning

lecture 7 part1

what is The Russian Formalist Movement ?

A school of literary scholarship that originated and flourished in Russia

2) when did they flourish?

the second decade of the 20th century (1920's)

3)when were they suppressed ?

in the 1930's

4)who was it championed by ?

unorthodox philologists and literary historians

5) give examples of people who championed the Russian formalist movement ?

Boris Eichenbaum, Roman Jakobson, Viktor Shklovsky, Boris Tomashevsky, and Yuri Tynyanov

6) what were its centres?

the Moscow Linguistic Circle founded in 1915
the Petrograd Society for the Study of Poetic Language (Opoyaz)
formed in 1916

7) what was Opoyaz?

Petrograd Society for the Study of Poetic Language

8)Their project were stated in what books? Poetics: Studies in the Theory of Poetic Language (1919)

Modern Russian Poetry (1921)

9) who wrote Modern Russian Poetry?

Modern Russian Poetry

10)when did the Bolshevik Revolution happen?

1917

11) how did Russia view literature Prior to 1917 ?

it romanticized literature and viewed literature from a religious perspective

12) what happened After 1917?

literature began to be observed and analyzed

13) what did the formalist perspective encourage?

the study of literature from an objective and scientific lens

14) who labeled the Opoyaz group as the "formalist"

its opponents

15) what did the Opoyaz group prefer to be called ?

the "morphological" approach or "specifiers"

16) who ere the most Important Formalist Critics?

Viktor Shklovsky, Yuri Tynianov, Vladimir Propp, Boris Eichenbaum, Roman Jakobson, Boris Tomashevsky, Grigory Gukovsky

17) These names revolutionized literary criticism between when and when ?

between 1914 and the 1930s

18) how did they do that ?

by establishing the specificity and autonomy of poetic language and literature

19) Russian formalism exerted a major influence on thinkers like who?

Mikhail Bakhtin and Yuri Lotman

20) the formalist project had two objectives , what were they ?

The emphasis on the literary work and its component parts

The autonomy of literary scholarship

21) Formalism wanted to solve what ?

the methodological confusion which prevailed in traditional literary studies

22) what did they want to establish?

literary scholarship as a distinct and autonomous field of study

23) formalists were not interested in what ?

The psychology and biography of the author.
The religious, moral, or political value of literature.
The symbolism in literature.

Formalism strives to force literary or artwork to stand on its own
people (i.e., author, reader) are not important
the Formalists rejected traditional definitions of literature. They had a
deep-seated distrust of psychology.

They rejected the theories that locate literary meaning in the poet
rather than the poem – the theories that invoke a "faculty of mind"
conducive to poetic creation.

They had little use for all the talk about "intuition," "imagination,"
"genius," and the like

24) in the subject of literature it was necessary to the formalists to do
what ?

to narrow down the definition of literature

25) who said "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." ?

Roman Jakobson

26) who said "The literary scholar ought to be concerned solely with
the inquiry into the distinguishing features of the literary materials." ?

Eichenbaum

27) Russian Formalists argued that Literature was what ?
a specialized mode of language

28) what did they purpose?

fundamental opposition between the literary (or poetic) use of
language and the ordinary (practical) use of language

29) Ordinary language aims at what?

communicating a message by reference to the world outside the
message

30) Literature was what ?

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

31) Literariness, according to Jan Mukarovsky, consists in what ?
“the maximum of foregrounding of the utterance,”

32) what is “the maximum of foregrounding of the utterance”?
the foregrounding of “the act of expression, the act of speech itself.”

33) what does to foreground mean?
to bring into high prominence.

34) what is the result of backgrounding the referential aspect of
language ?
poetry makes the words themselves palpable as phonic sounds

35) By foreground its linguistic medium the primary aim of literature is
what ?
is to estrange or defamiliarize or make strange

36) who said is to estrange or defamiliarize or make strange ?
Victor Shklovsky

lecture 7 part 2

1) Literature “makes strange” ordinary perception and ordinary
language and invites the reader to do what ?
explore new forms of perceptions and sensations, and new ways of
relating to language

2) where did Shklovsky's key terms, "making strange," "dis-
automatization," receive wide currency ?
in the writings of the Russian Formalists.

3) who claimed that in poetry "the communicative function is reduced
to a minimum." ?
Jakobson

4) how did Shklovsky speak of poetry ?
as a "dance of articulatory organs."

5) Formalism rejected the traditional dichotomy of what?
form vs. content

6) who said "cuts a work of art into two halves: a crude content and a

superimposed, purely external form.” ?

Wellek and Warren

7)to the Formalist, verse is not merely a matter of external embellishment such as meter bur what ?

It is an integrated type of discourse, qualitatively different from prose, with a hierarchy of elements and internal laws of its own

8)plot/story is a Formalist concept that distinguishes between what?

The events the work relates (the story) from the sequence in which those events are presented in the work (the plot).

9) Both concepts help describe what?

the significance of the form of a literary work in order to define its "literariness

10)what makes something art to begin with ?

form

11) what must you focus on in order to understand a work of art as a work of art ?

on its form

12) what was one of the most influential Formalist contributions to the theory of fiction ?

the study in comparative folklore

13)who studied fairy-tale stories and established character types and events associated with them

Propp

14) what did Propp call the events?

function

15)how many functions were there ?

31

16) Propp developed a theory of character and established how many?

7 broad character types

17) what were the 31 functions ?

1. **Absentation**: One of the members of a family absents himself from home (or is dead).
 2. An interdiction is addressed to the hero.
 3. [**Violation** The interdiction is violated.
4. **Reconnaissance**: The villain makes an attempt at reconnaissance.
 5. **Delivery**: The villain receives information about his victim.
6. **Trickery**: The villain attempts to deceive his victim in order to take possession of him or his belongings.
 7. **Complicity**: The victim submits to deception and thereby unwittingly helps his enemy.
8. **Villainy or Lack**: The villain causes harm or injury to a member of a family ("villainy) or one member of a family either lacks something or desires to have something ("lack").
 9. **Mediation**: Misfortune or lack is made known; the hero is approached with a request or a command; he is allowed to go or he is dis****ed.
- 10: **Counteraction**: The seeker agrees or decides upon counteraction.
 11. **Departure**: The hero leaves home
12. **First Function of the Donor**: The hero is tested, interrogated, attacked, etc., which prepares the way for his receiving either a magical agent or a helper.
13. **Hero's Reaction**: The hero reacts to the actions of the future donor.
14. **Receipts of Magical Agent**: The hero acquires the use of a magical agent.
15. **Guidance**: The hero is transferred, delivered, or led to the whereabouts of an object of search.
16. **Struggle**: The hero and the villain join in direct combat.
 17. [**Branding** The hero is branded.
 18. **Victory**: The villain is defeated.
19. **Liquidation**: The initial misfortune or lack is liquidated.
 20. **Return**: The hero returns.
 21. **Pursuit**: The hero is pursued.
 22. **Rescue**: The rescue of the hero from pursuit.
- 23: **Unrecognized Arrival**: The hero, unrecognized, arrives home or in another country.
24. **Unfounded Claims**: A false hero presents unfounded claims.
 25. **Difficult Task**: A difficult task is proposed to the hero.
 26. **Solution**: The task is resolved.
 27. **Recognition**: The hero is recognized.
 28. **Exposure**: The false hero or villain is exposed.
 29. **Transfiguration**: The hero is given a new appearance.

30. **Punishment:** The villain is punished.
31. **Wedding:** The hero is married and ascends the throne.

18) what were the 8 broad character types in the 100 tales Propp analyzed ?

1. **The villain** — struggles against the hero.
2. **The dispatcher** — character who makes the lack known and sends the hero off.
3. **The (magical) helper** — helps the hero in their quest.
4. **The princess or prize** — the hero deserves her throughout the story but is unable to marry her because of an unfair evil, usually because of the villain. The hero's journey is often ended when he marries the princess, thereby beating the villain
5. **Her father** — gives the task to the hero, identifies the false hero, marries the hero, often sought for during the narrative. Propp noted that functionally, the princess and the father cannot be clearly distinguished.
6. **The donor** — prepares the hero or gives the hero some magical object.
7. **The hero or victim/seeker hero** — reacts to the donor, weds the princess.
8. **False hero** — takes credit for the hero's actions or tries to marry the princess

19) Formalist School was credited even by its adversaries, such as? Russian critic Yefimov

20) Russian formalism gave rise to what school ?
the Prague school of structuralism

21) when?
in the mid-1920s

22) who did they provide a model for?
the literary wing of French structuralism in the 1960s and 1970s

23) All contemporary schools of criticism owe a debt to ?
Russian Formalism

1) when did Structuralism appear in literature?
in France in the 1960s

2) whose work did it continue ?
the work of Russian Formalism

3) in what way ?
it does not seek to interpret literature; it seeks rather to investigate its structures

4) what are the most common names associated with structuralism ?
Roland Barthes, Tzvetan Todorov, Gerard Genette, and A.J. Greimas

5) who made the most influential contributions to structuralism ?
Gerard Genette's

6) how ?
his book *Discours du récit* (Paris, 1972)

7) what language was it translated to ?
English

8) what was it translated to ?
Narrative Discourse (1980)

9) what book was so systematic and so thorough in analyzing the structures of literary discourse and narratology ?
Narrative Discourse

10) what are the main aspects of the narrative discourse ?
time
mood
voice

11) what do we mean by time ?
order, duration, frequency

12) what do we mean by mood?
Distance (Mimesis vs. Diegesis), Perspective (the question who sees?)

13) what do we mean by voice?
Levels of narration (the question who speaks?)

14) how many forms of time are there in a narrative ?

two

15) what are they ?

The time of the story
The time of the narrative

16) what is the time of the story ?

The time in which the story happens

17) what is the time of narration ?

The time in which the story is told/narrated

18) what is narrative order ?

the relation between the sequencing of events in the story and their arrangement in the narrative

19) what do we call it when a narrator choose to present the events in the order they occurred ?

chronologically

20) what do we call it when the vents happen in the up coming order :

A – B – C – D – E – F ?

a chronological order

21) what do we call it when the vents happen in the up coming order :

E – D – A – C – B – F ?

non-chronological

22) what is Time Zero?

the time of the narration

23) what does Genette call all irregularities in the time of narration ?

Anachronies

24) when does an Anachronies happen ?

whenever a narrative stops 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).

25) how many types of anachronies are there ?

two

26) what are they ?

Analysis (when information is brought from the past)and Prolepsis
(when information is brought from the future)

27) what is Analepsis?

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

28) I woke up in a good mood this morning. In my mind were
memories of my childhood, when I was running in the fields with my
friends after school.

when is time zero?
this morning

where is the Analepsis?
memories of my childhood

29) what is Prolepsis?

The narrator anticipates events that will occur after the point in time
in which the story has stops.

30) what do mean by the anachrony's reach ?
how far in the past of future we're going

31) what do we mean by its extent ?
were going to be talking about a period of how long

32) what is the function of Analepses in a narrative ?
it's a filler it often take on an explanatory role, developing a
character's psychology by relating events from his past

33) These breaks in chronology may also be used to disrupt what ?
the classical novel's linear narrative (chronological narrative)

34) what is the only mood of literature ?
indicative

35) what does Genette say of all narratives ?
the are all diegesis (telling) and can only achieve an illusion of
mimesis (showing)

36) how can it give the illusion of mimesis ?
by making the story real, alive, and vivid

37) what question does Genette answer ?

the question of imitation , in his opinion literature does not imitate

38) what is mimesis for Genette ?

it's only a form of diegesis , showing is only a form of telling

39) it is more accurate to study the relationship of the narrative under the heading of what ?

Distance and Perspective

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

41) all narratives are narratives of what ?

events and here every narrative chooses to take a certain amount of distance from the information it narrates

42) what is narrative of Events?

always a diegesis, that is, a transcription of the non-verbal into the verbal.

43) Mimesis to Genette?

maximum of information and a minimum of the informer

44) Diegesis to Genette ?

a minimum of information and a maximum presence of the informer.

45) how many types of mimesis are possible ?
three

46) what are they ?

Narrated speech
Transposed speech
Reproduced speech

47) what is Narrated speech ?

is the most distant and reduced exact uttered speech

48) what is Transposed speech ?

in indirect style mixture of uttered and narrated speech

49) what is Reproduced speech?

The most mimetic form is where the narrator pretends that the

character is speaking and not the narrator

50) what is the second mode of regulating information ?

Perspective

51) Traditional criticism, says Gennete, confuses two different issues
, what are they ?

narrative voice and narrative perspective

52) under what question ?

point of view

53) Gennete argues that a distinction should be made between what
?

narrative voice and narrative perspective

54) what is narrative voice ?

the question "Who speaks?"

55) what is narrative perspective ?

(the question "Who sees"?)

56) what is Focalization?

Who Sees?

57) how many kinds of Focalization do we have ?

three

58) what are they ?

Zero Focalization

Internal focalization

External focalization

59) what is Zero Focalization?

The narrator knows more than the characters. He may know the facts about all of the protagonists, as well as their thoughts and gestures.

This is the traditional "omniscient narrator" (has no restriction or no limit he can see everything)

60) what is Internal focalization ?

The narrator knows as much as the focal character. This character filters the information provided to the reader, and the narrator does not and cannot access or report the thoughts of other characters.

61) what does Focalization means primarily?

a limitation, a limit on the capacity of the narrator to “see” and “report.”

62) what does the the narrator do if he/she wants to be seen as reliable ?

has to recognize and respect that he cannot be everywhere and know everything

63)what is External focalization ?

The narrator knows less than the characters. He acts a bit like a camera lens, following the protagonists' actions and gestures from the outside; he is unable to guess their thoughts. Again, there is restriction

64) what are the Levels of narration?
who speaks?

65) Genette systematizes the varieties of narrators according to what ?

a purely formal criteria

66) how many types of narrating is there from the point of view of time ?

four

67) what are they ?

SUBSEQUENT

PRIOR

SIMULTANEOUS

INTERPOLATED

67) what is SUBSEQUENT?

The classical (most frequent) position of the past-tense narrative.

68) what is PRIOR?

Predictive narrative, generally in the future tense (dreams, prophecies) [this type of narrating is done with less frequency than any other

69) what is SIMULTANEOUS ?

Narrative in the present contemporaneous with the action (this is the simplest form of narrating since the simultaneousness of the story and the narrating eliminates any sort of interference or temporal

game).

70) what is INTERPOLATED?

Between the moments of the action (this is the most complex) [e.g.,
epistolary novels]

71) what is a homodiegetic Narrator?

a story in which the narrator is present in the story he narrates

72) what is a Heterodiegetic Narrator?

a story in which the narrator is absent from the story he narrates

73) what is a Extradiegetic Narrative?

the narrator is superior, in the sense of being at least one level higher
than the story world, and hence has a good or virtually complete
knowledge of the story he narrates.

74) what is Intradiegetic Narrative?

the narrator is immersed within the same level as that of the story
world, and has limited or incomplete knowledge of the story he
narrates

lecture 9

who is Structuralism usually designates to ?
group of French thinkers

2) what were they influenced by?
Ferdinand de Saussure's theory of language

3) when were they active ?
the 1950s and 60s

4) what concepts did they apply?
structural linguistics to the study of social and cultural phenomenon,
including literature

5) where did Structuralism developed first ?
in anthropology with Claude Levi-Strauss

6) where did it develop after that ?
in literary and cultural studies with Roman Jakobson, Roland

Barthes, Gerard Genette

7) where did it develop after that ?
in Psychoanalysis with Jacques Lacan

8) where did it develop after the ?
Intellectual History with Michel Foucault and Marxist Theory with
Louis Althusser.

9) what school did they form?
these thinkers never formed a school but it was under the label
“Structuralism”

10) when did their work circulate?
their work circulated in the 1960s and 70s

11) what is structuralism interested in with literary studies?
the conventions and the structures of the literary work (the text itself
not the author)

12) structuralism does not seek to produce new interpretations of
literary works , but what ?
understand and explain how these works can have the meanings and
effects that they do

13) what is semiotics ?
the general science of signs
the general study of signs in behaviour and communication that
avoids philosophical speculation and cultural critiques that marked
Structuralism.

14) who was Roland Barthes ?
one of the most prominent figures in French Structuralism

15) what was his work about?
the function of the author in literature

16) who wrote “The Death of the Author”?
Roland Barthes

17) where did he write it ?
his book Image, Music, Text

18) who translated his book?

Stephen Heath

19) Barthes reminds the reader in this essay that the idea of the
“author” is what ?

a modern invention

20) when did the author emerge ?

It emerged with English empiricism when society discovered the
prestige of the individual,

21) Literature is tyrannically centred on what ?
the author, his life, person, tastes and passions

22) where is the explanation of a text sought ?
in the person who produced it

23) In ethnographic societies, the responsibility for a narrative is never
assumed by a person but ?
by a mediator, a relator

24) where is the explanation of a work always sought ?
in the man or woman who produced it

25) who reigns supreme in histories of literature biographies of
writers, interviews, magazines ?
the author

26) Literary criticism and literature in general are enslaved to ?
the author

27) The reader, the critic, the historian all read the text of literature
only to try to discover ?
the author, his life, his personality, his biography, psychology etc.

28) Barthes proposes that literature and criticism dispose of ?
the author

29) what happens once the author is removed?
the claim to decipher a text becomes quite futile

30) what happens to the professional critics who claims to be the
guardian of the text ?
he loses his position. All readings become equal

31) what does Roland Barthes question?

the traditional idea that the meaning of the literary text and the production of the literary text should be traced solely to a single author

32) Structuralism and Poststructuralism proved what?

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

33) Barthes rejected the idea that literature and criticism should rely on what?

"a single self-determining author, in control of his meanings, who fulfils his intentions and only his intentions

34) according to Roland Barthes, who speaks ?

it is language that speaks and not the author who no longer determines meaning

35) why does Barthes want literature to move away from the idea of the author ?

to discover the reader, and more importantly, in order to discover writing

36) a text is not a message of an author but?

"a multidimensional space where a variety of writings, none of them original, blend and clash."

37) a text is made of what?

multiple writings, drawn from many cultures and entering into mutual relations of dialogue, parody, contestation

38) who should be the focus of interpretation ?

the reader not the author

39) what do we mean by the text is plural?

"a tissue of quotations," a woven fabric with citations, references, echoes, cultural languages

40) the author is always conceived of as ?

the past of his own book

41) book and author stand automatically on a single line divided in to what?

into a before and an after

42) what do we mean but he author is thought to nourish the book ?
he exists before it, thinks, suffers, lives for it, is in the same relation of
antecedence to his work as a father to his child

43) when is the modern sriptor born ?
simultaneously with the tex

44) who is the modern sriptor ?
the hand cut off from any voice. He is borne by a pure gesture of
inscription (and not of expression

lecture 10

1) who wrote "What is an Author?"?
Michel Foucault

2)what does Foucault questions ?
the most basic assumptions about authorship

3) who said It "came into being," he explains, at a particular moment
in history, and it may pass out of being at some future moment ?
Michel Foucault

4) what is he talking about ?
authorship

5)how does Foucault describe the way we see authors?
as individuals, heroic figures who somehow transcend or exist
outside history

6) who urged critics to realize that they could "do without [the author]
and study the work itself ?
Barthes

7) what did Foucault think of that?
it's not realistic.

8)Foucault suggests that critics like Barthes and Derrida never really
get rid of the author but do what ?

instead merely reassigns the author's powers and privileges to "writing" or to "language itself"

9) Foucault doesn't want his readers to assume that the question of authorship has what ?

already been solved by critics like Barthes and Derrida.

10) Foucault says the names of authors often serve as what ?
a "classifactory" function.

11) how is an average bookstore is organized ?
by author

12) who introduced the concept of the "author function" ?
Foucault

13) what is the "author function" ?

It is not a person and it should not be confused with either the "author" or the "writer." it's more like a set of beliefs or assumptions governing the production, circulation, classification and consumption of texts.

14) Foucault identifies and describes how many characteristics of the "author function" ?

4

15) what are they ?

1. The "author function" is linked to the legal system
2. The "author function" does not affect all texts in the same way
3. The "author function" is more complex than it seems to be
4. The term "author" doesn't refer purely and simply to a real individual

16) what do we mean by linked to a legal system ?

There is the need here to have names attached to statements made in case there is a need to punish someone for transgressive things that get said.

17) explain does not affect all texts in the same way?

it doesn't seem to affect scientific texts as much as it affects literary texts. If a chemistry teacher is talking about the periodic table, you probably wouldn't stop her and say, "Wait a minute--who's the author of this table?" If I'm talking about a poem, however, you might very well stop me and ask me about its author

18) what do we mean by doesn't refer purely and simply to a real individual ?

The "author" is much like the "narrator," Foucault suggests, in that he or she can be an "alter ego" for the actual flesh-and-blood "writer."

19) Foucault shows that the "author function" applies not only to individual works but what ?

larger discourses

20) who raises the possibility of doing a "historical analysis of discourse" ?

Foucault

21) what has operated differently in different places and at different times ?

the "author function"

22) how did Foucault begin his essay?

by questioning our tendency to imagine "authors" as individuals isolated from the rest of society

23) who argues that the author is not a source of infinite meaning, but rather part of a system of beliefs that serve to limit and restrict meaning ?

Foucault

24) what does Foucault agree with Barthes on?
that the "author function" may soon "disappear"

25) what does he disagree with him ?

that instead of the limiting and restrictive "author function," we will have some kind of absolute freedom

26) what does he think will happen ?

one set of restrictions and limits (the author function) will give way to another set there must and will always be some "system of constraint" working upon us

lecture 11

1) what did A. J. Greimas propose?

the actantial model

2)when was that ?
during the sixties

3)what was it based on?
the theories of Vladimir Propp

4)what is the actantial model ?
a tool that can theoretically be used to analyze any real or thematized
action

5)In the actantial model an action may be broken down into how
many components?

6

6)what are those components called?
actants.

7) what are actants?
Actantial analysis consists of assigning each element of the action
being described to one of the actantial classes

8) what are the Actantial Models ?
the subject (the hero of the story, who undertakes the main action)
the objects (what the subject is directed toward)
the helper (helps the subject reach the desired object)
the opponent (hinders the subject in his progression)
the sender (initiates the relation between the subject and the object)
the receiver (the element for which the object is desired)

9)The actants must not be confused with characters because ?

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

2)A character can simultaneously or successively assume different
actantial functions

3)An actant can be absent from the stage or the action and its presence can be limited to its presence in the discourse of other speakers

10) what does Greimas say about actant?

an extrapolation of the syntactic structure of a narrative. An actant is identified with what assumes a syntactic function in the narrative.

11)how many axes are there ?

3

12) The six actants are divided into what ?

three oppositions, each of which forms an axis of the actantial description

13) what is the axis of desire?

subject and object

14) the axis of power?

helper and opponent

15)axis of transmission ?

the sender and receiver

16) what is the relationship between the subject and the object called ?

junction.

17) what kind of junction is the Prince wanting the Princess ?

conjunction

18) what kind of junction is a murderer succeeds in getting rid of his victim's body ?

disjunction.

lecture 12

1)what is Poststructuralism ?

a broad historical description of intellectual developments in continental philosophy and critical theory

2)when and where does it come from ?

Twentieth-century French philosophy

3)what does the prefix "post" mean ?

primarily that it is critical of structuralism

4)Structuralism tried to deal with meaning as what ?

complex structures that are culturally independent

5) what does Post-structuralism see culture and history as ?

integral to meaning

6) what was Poststructuralism a 'rebellion against ?

structuralism

7) what was a critical and comprehensive response to the basic assumptions of structuralism ?

Poststructuralism

8)what does Poststructuralism study?

the underlying structures inherent in cultural products (such as texts)

9) what does it use for linguistics, psychology, and anthropology ?

analytical concepts

10) what do poststructuralist study to understand a text?

1)The text itself

2)the systems of knowledge which interacted and came into play to produce the text

11) what kind of study is Post-structuralism?

a study of how knowledge is produced, an analysis of the social, cultural and historical systems that interact with each other to produce a specific cultural product, like a text of literature,

12) how does Poststructuralism see the concept of "self" ?

fictional construct, an illusion

13) what is the concept of "self" ?

"self" a singular and coherent entity

14) what is "self" to Poststructuralism?

a mass of conflicting tensions + Knowledge claims (e.g. gender, class, profession, etc.)

15) what must the reader do to properly study a text ?

the reader must understand how the work is related to his own personal concept of self and how the various concepts of self that form in the text come about and interact

16) what is Self-perception in poststructuralism ?

Poststructuralism requires a critical attitude to one's assumptions, limitations and general knowledge claims (gender, race, class, etc)

17) for Poststructuralism what is secondary to the meaning that the reader can generate from the text ?

Authorial intentions

18) what is Authorial intentions ?

the meaning that the author intends to "transmit" in a piece of literature

19) who rejects the idea of a literary text having one purpose, one meaning or one singular existence ?

Poststructuralism

20) who utilizes a variety of perspectives to create a multifaceted (or conflicting) interpretation of a text?

Poststructuralism

21) who analyzes how the meanings of a text shift in relation to certain variables ?

Poststructuralism

22) what are the Poststructuralist Concepts ?

- 1) Destabilized Meaning
- 2) Deconstruction

23) who does Poststructuralism displace ?

the writer/author

24) who does it make the primary subject of inquiry ?

the reader

25) what do they call this displacement?
the "destabilizing" or "decentering" of the author

26) what does it disregard ?
the essentialist reading of the content that look for superficial readings or story lines

27) what other sources of meaning are examined?
readers, cultural norms, other literature, etc.)

Such alternative sources promise no consistency, but might provide valuable clues and shed light on unusual corners of the text

28)what does Poststructuralism reject?
that there is a consistent structure to texts, specifically the theory of binary opposition

29)what made the theory of binary opposition famous?
that structuralism

30) what do Post-structuralists advocate ?
deconstruction

Meanings of texts and concepts constantly shift in relation to many variables. The same text means different things from one era to another, from one person to another

31) what is the only way to properly understand these meanings ?
deconstruct the assumptions and knowledge systems which produce the illusion of singular meaning

lecture 13

مختصره ما تحتاج أسئلة

lecture 14

1)when and where was karl Marx born?
1818 in Rhineland

2)what was he known as?

“The Father of Communism.”

3) the was the “Communist Correspondence League” ?
1847

4)when was The “League” disbanded ?
1852

5)when did Marx die?
1883

6)what was on of karl Marx’s greatest ideas?
base-superstructure

7) who came up with the idea that history was made of two main
forces ?
Marx

8) what are the two main forces?
The Base
The Superstructure

9) what is the base?
The material conditions of life, economic relations, labor, capital, etc

10) what is the superstructure ?
This is what today is called ideology or consciousness and includes,
ideas, religion, politics, history, education, etc

11) who said it is people’s economic conditions that determines the
ideas and ideologies that they hold ?
marx

Note: Ibn Khaldoun says the same thing in the Muqaddimah

12)Marxist criticism analyzes literature in terms of what?
historical conditions which produce it while being aware of its own
historical conditions

13)what is the goal of Marxist criticism ?
to “explain the literary works more fully, paying attention to its forms,
styles, and meanings- and looking at them as products of a particular
history

14) what should the best literature reflect?
the historical dialectics of its time

15) what does it mean to understand literature?
understanding the total social process of which it is part

16) how do we understand ideology, and literature as ideology ?
must analyze the relations between different classes in society.

17) what is ideology ?
a set of ideas

18) Literary products (novels, plays, etc) cannot be understood
outside of what ?
the economic conditions, class relations and ideologies of their time

19) Truth is not eternal but what?
institutionally created

20) give an example ?
“private property” is not a natural category but is the product of a
certain historical development and a certain ideology at a certain time
in history

21) what are Art and Literature ?
commodities (consumer products)

22) what are Art and Literature ?
Reflections of ideological struggle and can themselves be central to
the task of ideology critique

23) what are the main schools of marxism?
Classical Marxism: The work of Marx and Engels
Early Western Marxism
Late Marxism

24) when did Classical Marxist criticism flourish?
in the period from the time of Marx and Engels to the Second World
War

25) what do they consider the main forces of historical development ?
materialism, economic determinism, class struggle, surplus value,
reification, proletarian revolution and communism

26) what were Marx and Engels ?
political philosophers

27) what did the few comments they made on literature enabled
people after them to build ?
a Marxist theory of literature

28) Marx and Engels were more concerned with what in literature?
contents rather than the form

29) why?

because to them literary study was more politically oriented and
content was much more politically important

30) when did literary form have a place?
when it served their political purposes

31) who was the first western Marxist ?
Georg Lukács

32) what did he insist on?
on the traditional Marxist reflectionist theory

33) what is the the traditional Marxist reflectionist theory ?
Superstructure as a reflection of the base

34) who was attacking the traditional Marxist reflectionist theory?
the formalists in the fifties

35) who wrote "Discourse in the Novel" ?
Bakhtin

36) when?
1930s

37) who like Lukács tried to define the novel as a literary form in
terms of Marxism ?
Bakhtin

38) what does he say about the discourse of the novel ?
it's is dialogical

39) what does that mean?

that it is not tyrannical and one-directional. It allows dialogue

40) what is the discourse of poetry ?
monological tyrannical and one-directional

41) what does the laughter in the Medieval Carnival represent?
“the voice of the people ‘

42) where was that said?
In Rabelais and His World

43) when was the Frankfurt School of Marxism founded ?
1923 at the “Institute of Social Research” in the University of
Frankfurt, Germany

44) who were some of the members ?
Max Horkheimer, Theodor Adorno, Walter Benjamin, Erich Fromm
and Herbert Marcuse, Louis Althusser, and Raymond Williams

45) what are some distinctive features of the Frankfurt School ?
independence of thought, interdisciplinarity and openness for
opposing views

46) who said There were at least three forms of Marxism: the writings
of Karl Marx, the systems developed by later Marxists out of these
writings, and Marxisms popular at given historical moments ?
Raymond Williams

47) who said There were two Marxisms, one being the Marxian
System developed by Karl Marx himself, and the other being its later
development of various kind ?
Fredric Jameson

48) In his Grundrisse, Karl Marx sees the abstract not as a lofty
esoteric notion but as what?
a kind of rough sketch of a thing

49) why is the notion of money abstract?
because it is no more than a bare, preliminary outline of the actual
reality.

50) who makes the makes of supposing that the concrete is simple

and the abstract is complex ?
the Anglo-Saxon

شرح ل time zero في المحاضرة ٨

Time zero هو الوقت الي الراوي جالس يقول القصة
عندنا زمن القصة الي هو الوقت الي حدثت فيها الأحداث
وزمن الراوي الوقت: الي هو جالس يقول لنا عن الأحداث
وال anachronies اختلافاً في الزمن
مثلاً لو انا ابدء اقولكم قصة الحين
قبل يومين قمت بدري وجلست أفكر بذكريات طفولتي

Time zero الحين لأني انا الحين أقول القصة

Time of the story من يومين لان الأحداث الي انا أتكلم عنها صارت من يومين

طيب عندنا شي أسمه analepsis هذا الأحداث الي صارت قبل وقت القصة
الي هي الذكريات حقت الطفولة ، الذكريات صارت قبل وقت القصة