

بحاول اخذ كل محاضر واسويها سؤال وجواب اجتهد

شخصي فأتمنى تنبيهي اذا في اي اخطاء ما تغنى عن المحتوى وسماع المحاضرات والأسئلة راح احاول اخليها شاملة

lecture 1

1) what is classical antiquity ؟ 1) ما هي العصور الكلاسيكية القديمة؟

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

اليونان القديمة وروما القديمة (وتسمى أيضا الكلاسيكية، والقديم

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.

ما العلاقة التي نحتاج إلى معرفته لفهم الأدب والنقد الأدبي 2) في الثقافة الغربية؟

نحن بحاجة إلى فهم علاقته العصور الكلاسيكية القديمة

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 .

لماذا نحن بحاجة إلى فهم هذه العلاقة؟ 3)

لأن أنتجت الأدب والثقافات الأوروبية والغربية كهواية

وإحياء الثقافات الكلاسيكية من اليونان وروما

4) how did the western culture perceive Greece and Rome? they considered them the most perfect civilization .

كيف أن الثقافة الغربية ترى اليونان وروما؟ 4) اعتبروه لهم الحضارة الأكثر مثالية.

5) when were Greece and Rome considered the most perfect civilization ؟ from the 16th to the 20th centuries

عند النظر في اليونان وروما الحضارة الأكثر مثالية؟ (5)
من 16 إلى القرنين الـ 20

6) what was produced in imitation of classical antiquity ? western drama, poetry, literary criticism, art, education, politics, fashion, architecture, painting.

ما تم إنتاجه في التقليد من العصور الكلاسيكية القديمة؟ (6)
الغربية الدراما والشعر والنقد الأدبي والفن والتعليم والسياسة، والأزياء، والعمارة،
لوحة

7) how would you describe the west's relationship with antiquity?
full of contradictions and ambivalence.

كيف تصف علاقة الغرب مع العصور القديمة؟ (7)
ملئية بالتناقضات والازدواجية

8) who conquered Greece ?

Rome

الذي غزا اليونان؟ (8)

روما

9) who wrote "captive Greece took its wild conqueror captive" ? Horace in a letter to augustus

الذي كتب "أخذت الأسيرة اليونان الفاتح الأسير في البرية"؟ (9)
هوراس في بريد إلكتروني إلى أوغسطس

10) why did Horace write that ?

he had a sense of inferiority and ambivalence.

لماذا لم هوراس كتبت ذلك؟ (10)
كان لديه شعور بالنقص والتناقض

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

لماذا لم هوراس لدي شعور بالنقص والتناقض؟ (11)

لأنه على الرغم روما غزا اليونان سياسيا وعسكريا، فإنه لا يمكن أبدا
إنتاج ثقافة المكرر مثل اليونان

what is refined culture ?

poetry, philosophy...etc

ما هي الثقافة المكررة؟ (12)

الشعر والفلسفة ... الخ

13) is the sense of inferiority only found in Horace's work?

no it's found everywhere in Roman (latin) literature (eg; Quintilian, Seneca)

هو الشعور بالنقص وجدت فقط في العمل هوراس؟ (13)

سينيكا Quintilian لا وجدت في كل مكان في الرومانية (اللاتينية) الأدب (على سبيل المثال؛

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

الذي كان أكثر تطورا الثقافة؟ (14)

شعرت الرومان أن اليونان كانت، وهذا السبب شعروا أدنى

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

Seneca

الذي كتب "لقد عاش لا حياة الماضية لتقدم لنا مجد، وتلك التي كانت موجودة (15)

أمامنا هو ليس في مصلحتنا ؟"

سينيكا

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

ماذا كان يقصد عندما قال ذلك؟ (16)

ان لم يكن لديهم ماض ليفز، وكان المجد والماضي ليس ملكهم كان

في اليونان

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

" الذي قال: "الرجل الذي يلي آخر ليس فقط يجد شيئا. انه لا تبحث حتى (17)

سينيكا في موراليس

18) what did he mean by that ?

that Rome were followers

ماذا يقصد بذلك؟ (18)
أن روما كانت أتباعه

19) what was education like in Rome?

for centuries it was simply an imitation of greek masterpieces (in literature , rhetoric , painting ..etc)

ما كان التعليم هو الحال في روما؟ (19)
لعدة قرون كان مجرد تقليد من روائع اليونانية (في الأدب والبلاغة، اللوحة ... الخ

20) what did Horace advise his readers?

to imitate the greeks and never try to invent anything

ما لم هوراس تقديم المشورة له قراء؟ (20)
لتقليد اليونانيين وأبدا محاولة لاختراع أي شيء

21) why did he give them that piece of advice ?

because he thought their inventions would be weak and unattractive compared to the imitations.

لماذا لم يعطي لهم النصيحة؟ (21)
لأنه يعتقد اختراعاتهم ستكون ضعيفة وغير جذابة مقارنة تقليد

22) why did the Romans fail to match the Greeks?

because imitation cannot produce originality

لماذا تفشل الرومان لتتناسب مع الإغريق؟ (22)
لأن التقليد لا يمكن ان تنتج الأصالة

23) what were the Romans successful

at ? they were successful warriors

كانت الرومان ناجحة في؟ (23)
كانوا محاربين ناجحين

*rome felt inferior to Greece because they were simple and uncivilized even though they were the biggest empire in the world
روما شعرت أدنى من اليونان لأنها كانت بسيطة وغير حضاري على الرغم من *
كانت أكبر إمبراطورية في العالم

lecture 2 part 1

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

in the renaissance

نانوثانية إعادة اكتشاف كتب الإغريق والرومان؟
عندما فعلت جانب أوروبا
في النهضة

2)what was the result of them finding those books?

it allowed them to develop a literature and a culture

ماذا كانت النتيجة منهم العثور على تلك الكتب؟
سمحت لهم لتطوير أدب وثقافة

3) why is the period called the 'Renaissance'?

because across Europe people wanted to 'revive' the ancient learning of Rome and Greece

لماذا هي الفترة يسمى 'النهضة'؟
لأن الناس في جميع أنحاء أوروبا أراد أن 'إحياء' التعلم القديم من روما
واليونان

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

ما هي اللغة المكتوبة التي كانت في أوروبا؟
هناك كتب (نو) لغة في اوروبا

5) what written language was there?

Latin

ماهي اللغة المكتوبة هناك؟

لاتينية

6) was reading latin common?

no its was very rare

كان يقرأ اللاتينية مشتركة؟

لا من النادر جدا

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

Erasmus

تعطي مثالا على شخص يعرف كيفية قراءة اللاتينية؟

ايراسموس

8) describe Europe at that time?

they were under-developed and illiterate -

وصف أوروبا في ذلك الوقت؟

كانوا تحت المتقدمة والأميين

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.

ما لم اكتشاف الكتب القديمة تؤدي إلى؟

ج الوحي، والتنوير،

scientific النهضة، والإصلاح، و

والعالم التكنولوجيا الحديثة التي نعيشها اليوم.

10) describe the relationship between Europe and the ancients?

it was filled with contradiction and confusions

وصف العلاقة بين أوروبا والقدماء؟

كان مملوءا التناقض والالتباس

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

Because they thought that high culture, great books and poems were what grea

nations have.

لماذا الأوروبيين يريدون إنتاج متطورة (11)

لأنهم يعتقدون أن ثقافة عالية، وكانت الكتب والقصائد العظيمة ما عظيم
الدول لديها.

12) how did the great nations keep records of their
deeds? They recorded their deeds and conquest in
books and poems

كيف الدول الكبرى الاحتفاظ بسجلات لأعمالهم؟ (12)

سجلت أعمالهم والفتح في الكتب والقصائد

what was the importance of the books and poems? It
was proof of their greatness

ما كان لأهمية (13)

كان دليلا على عظمتها

13) 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.

لماذا لم يحتفل الرومان ويفضل أكثر من بقية (14)
الإنسانية؟

لأن لديهم العديد من الكتاب أن الحفاظ على أعمالهم على الرغم من
مرور الزمن.

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

BELLAY?

من هو يواكيم دو (15)

الكاتب الفرنسي الذي كتب الكتب الشهيرة التي وفرت المبادئ التوجيهية للشعراء لتطوير مهاراتهم، كما قدم المشورة لمتابعة ما فعله الرومان في تقليد ثقافة اليونان

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

They were building empires and colonies

ما كان فعل الأوروبيون في القرن 16 و ال17؟

كانت بناء الإمبراطوريات والمستعمرات

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

عندما كانت القواميس وكتب القواعد، والنطق مكتوبة؟ (17)
بعد أن النهضة

1. when were English, Italian, French, and other European languages develop to their modern format? In the 18th and 19th centuries

عندما كانت الإنكليزية والإيطالية والفرنسية واللغات الأوروبية الأخرى تطوير (18)
إلى شكلها الحديث؟

في القرون 18 و 19

Europe imitated Rome————> Rome imitated Greece>

روما يحتذى اليونان
أوروبا يحتذى روما

19)explain(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)

شرح (ظهور الأدب في نهضة أوروبا زيارتها السياسي و (19 الغرض العسكري)؟

كانت بناء الإمبراطوريات ولكن كان لديهم لغة ضعيفة وبالتالي فإن هناك حاجة لثقافته متطورة (فأخذوا . تطوير بحيث أنها قد يزيد عدد الجياع الرومان كم مشروط

great empires need great literature
الامبراطوريات الكبرى تحتاج الى الادب العظيم

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

giving the Europeans written and civilized languages
ما كان الغرض من دراسة كلاسيكية التعلم والأدب و (20 نقد؟

منح الاوروبيين المكتوبة واللغات المتحضرة

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

كيف يرون الأوروبيين القصائد والمسرحيات والكتب؟
رأوا بأنها المعالم الوطنية

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

كيف يحكمون على عظمة أمة؟ (22)
من المعالم يبنون على سبيل المثال المسرح الروماني في روما
بعض المعلومات من شرح الدكتور

lecture 2 part 2

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

Rome

الذي كان يعتبر المجتمع السياسي الأقوى على الأرض؟ 1)

روما

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

the Romans

وجد الأوروبيون من العمر على استعداد لمتابعة في البلدان النامية من 2)

لغتهم المتحضرة، الذين لم انها تنتمي إليها؟

الرومان

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

متى تم دعوة أوربية لتقليد الكلاسيكية؟

من عصر النهضة وصولاً إلى القرن 20

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

imitation of the classic

ما هو مفهوم الأكثر شهرة في الثقافة الأوروبية؟ 4)

تقليد الكلاسيكية

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

ما لم يؤدي إلى التقليد في روما؟ 5)

7) plagiaristic الإحباط، وثقافة

8) what was Europe's attitude towards what imitation lead to with the Romans?

they ignored it

ما هو موقف أوروبا تجاه ما يؤدي إلى التقليد مع الرومان؟ 6)

انه تجاهله

9) why did they ignore it?

they desire to produce poetic monuments was more important

لماذا يتجاهلون ذلك؟ (7)

يشتهون لإنتاج الآثار الشعرية كانت أكثر أهمية

10) 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

كيف دو البطن يشعر عن التقليد؟ (8)

نصح معاصريه لا تخجل من الكتابة بها

اللغة الأم في تقليد القدماء

11) 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

ماذا تمنى دو بطن التفكير في لغتهم؟ (9)

تمنى أن لغته كانت غنية بما يكفي ولكن هذا لم يكن الحال بل تحتاج الى الاقتراض من بلد اجنبي

10) was the imitation of the greeks successful ? no to

was not

10) كان التقليد من اليونانيين ناجحة؟

لا لم يكن ناجح

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

تم تقليد الأوروبيين للثقافات الكلاسيكية للإغريق والرومان؟ (11)

لا في الواقع قلدوا معظمهم من الرومان، لأن النصوص اليونانية كانت ضئيلة جدا

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

no , they new vey little of his work

كان استناد ارسطو للكلاسيكية الاروبيه، مثل 12 المطالب بالتعويض عنها؟

لأنها، جديدة القليل من عمله

13) how many times did walpole mention Aristotle in his letters ? 5 5times

كم عدد المرات ويلبول ذكر أرسطو في رسائله؟
مرات 5

14) how did European writers know Greek words?
through the praise of the Romans
كيف عرفت الكتاب الأوروبيين الكلمات اليونانية؟
عن طريق المديح للرومان

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

that it was derived from the greeks
ما ذا تعرف علماء النهضة الفن الروماني (15)
أن أنها مستمدة من الإغريق

16) what did they not see about it ? how
plagiaristic it was

ما كانوا لا يرى حول هذا الموضوع؟ (16)
كيف بلجريستييك كان

17) how did Europeans rank Horace and Aristotle?
Horace was a higher dramatic theorist than Aristotle
كيف الأوروبيين أن رتبة هوراس وأرسطو؟ (17)
وكان هوراس المنظر درامية أعلى من أرسطو

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

لماذا علينا أن نفهم القوى التاريخية التي تنتج الأدب؟ (18)
وكيف يمكن أن نقوم بدراسة الأدب من منظور الحيوية والتحليلية والعلمية

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)

ما هو نوع أدب يتطور الإغريق؟

(أنها وضعت جميع الأنواع من الأدب (المأساة، كوميدي، مختلفه من الشعر والقصص القصيره والروايات

2) **what is Western literature based on ?** on Greek literature

ما هو الأدب الغربي على أساس؟ في الأدب اليوناني

3) **is it the exactly the same?**

هل هو الضبط نفس؟

no, there is a substantial amount of difference

لا، هناك قدر كبير من الاختلاف

4) **Greek thought influenced Europe and the west ,did that make both cultures the same ?** no the difference between the two cultures were significant

الفكر اليوناني أثرت في أوروبا والغرب، وهل أن جعل كل الثقافات نفسه؟

هناك فرق بين الثقافتين وكانت كبيرة

who are the Greek thinkers that influenced the development of western literature? plato and Aristotle

من هم المفكرين اليونانية التي أثرت تطور الأدب الغربي؟

أفلاطون وأرسطو

6) what is the word for literature in Greek? they didn't have a word for literature they called it poetry

ما هي الكلمة للأدب اليوناني؟
لم يكن لديهم كلمة للأدب أطلق عليها الشعر

7)what did Plato think of poetry?

he thought it was influential and extremely misunderstood

ما لم أفلاطون التفكير في الشعر؟
انه يعتقد انه كان مؤثرا للغاية ويساء فهمه

8)what did he write ?

he wrote dialogues

ما لم يكتب؟
وكتب الحوارات

9) what did he talk about in the dialogues?

poetry

ما لم يتحدث عن في الحوارات؟
الشعر

10)why was he obsessed with poetry?

Western literature and criticism cannot agree

لماذا كان هاجس الشعر؟
الأدب الغربي والنقد لا يمكن أن يوافق

11) who wrote "The Republic"?

Plato

الذي كتب 'الجمهورية'؟

افلاطو

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.

وما هي أهم إسهام أفلاطون؟

أنه أولاً أن يجعل التمييز بين ميميسيس ودياجيسيس لحظر الشعراء والشعر من المدينة

13) what are MIMESIS and DIAGESIS translated as?

imitation and narration

ما هي ميميسيس ودياجيسيس كما ترجم؟ (13)

التقليد والسرد

14) what is imitation? when we tell the story in first

person (I want , I did.....)

ما هو التقليد؟ (14)

عندما نقول القصة في أول شخص (أريد، فعلت...)

تجميع / نهرا العطا

ayosha / اعداد وكتابه

15) what is narration? ELLING القصة في شخص ثالث (ذهب، تحدثوا)

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

كيف يتم الدراما مع الحروف عادة

16) how is drama with characters normally written ?

mimesis (imitation) المحاكاة (التقليد)

كيف هي قصص في شخص ثالث مكتوبة

17) how are stories in the third person written?

diegesis(narration)diegesis (السرد)

الذي قال: "ورواية قد تكون إما narratio بسيط؟ أو اتحاد من اثنين " who said" and narration may be either simple narration, or imitation, or a union of the two"?

plato

(لماذا هو الفرق بين المحاكاة وDIAGESIS؟ مهم

18)why is the distinction between MIMESIS and DIAGESIS

important ? من المهم جدا لتحليل الأدب

it is very important for the analysis of literature

ماذا يكون اسم كتاب أفلاطون

19)whats the name of plato's book?

The Republic الجمهورية

قرار حظر الشعراء و20) كيف رد فعل الناس تجاه أفلاطون؟ الشعر من المدينة

20) how did people react towards plato decision to ban poets and

poetry from the city? كان من الصعب أن أشرح لأنها قيمة الشعر

it was difficult to explain because they valued poetry

ماذا الثقافات الغربية الكتوم أن الأدب بينهما على أساس

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

it was based on Greek antiquity

أنه يستند إلى العصور اليونانية القديمة

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

أن عصابات أفلاطون هي 22) عندما لا تظهر العلماء أخيراً أن الشعر؟
تختلف عن الشعر والفن أن أوروبا والغرب

في القرن 20th

الذي لفت الانتباه إلى حقيقة أن الإغريق لم يكن لديك؟ أي شيء
مماثل للأفكار الغربية من الفن والأدب

بول Kristlle

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

(12who is the ‘czar of literary criticism?’)

Aristotle

(13who said that Aristotle was the ‘czar of literary criticism?’)

Gerald Else

(14who wrote The Poetics?)

Aristotle

(15what is The Poetics considered to be?)

it has for centuries functioned as the most authoritative book of literary criticism

(16what is the Bible of literary criticism?)

The Poetics

(17what is tragedy?)

is an imitation of an action that is serious, complete, and of a certain magnitude

(18there are several kinds of artistic ornaments found in plays ,what is their form?)

action , not narrative.

(19what do tragedies arouse?)

pity and fear

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

6parts

(21what are the parts?)

plot - characters - diction - thought - spectacle - melody

(22what is tragedy **مو إعادته في عدة تعاريف و صفات للتراجي**

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

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

Aristotle

(23) why does a Tragedy arouse 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

(2what causes the resolution?

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

(3what does the resolution do?

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

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

the tying up

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

the complication

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

the unravelling

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

dénouement

(8what should the plot be?

complete and should have unity of action

(9what 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

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

episodic

(10what does episodic mean?

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

(11what 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

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

(21what 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

(22what is Aristotle interested in?
metaphors

(23who 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

(24what is “song?”
Song, or melody is the musical element of the chorus

(25what is Aristotle’s point of view on it?
(1the Chorus should be fully integrated into the play like an actor
(2should not be “mere interludes,” but should contribute to the unity of the plot

(26what is the least feature connected to literature?
Spectacle

(27what does the production of Spectacle effects depend on ?
more on the art of the stage machinist than on that of the poet

(28what 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

(29who 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 .

(10did Romans speak Greek?

no they did not

(11did they have knowledge of Greek culture and their books?

no they did not

(12did every one get to read Greek books?

Only a small, educated minority had the ability to interact with these books .

(13why?

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

(14what was the Greek culture in Rome?

a “museum” culture Some aristocrats used it to show off, but it did not inspire the present

(15why did Roman literature and criticism emerge?

as an attempt to imitate that Greek culture that was now preserved in books

(16why did the Romans engage the culture of Greece?

they reproduced the books

(17who made the distinction “Living Culture” (in Greece) and “Monument culture” (in Rome)?

Florence Dupont

(18what is Ars Poetica?

a poem

(19who wrote Ars Poetica?

horace

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

Ars Poetica

(21was horace a philosopher-critic?

no he was not

(22were Plato or Aristotle philosopher-critics?

yes they were

(23what was horace?

He was a poet writing advice in the form of poems

(24why?

to try to improve the artistic effort of his contemporaries

(25how should plays be written in his opinion?

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

(26what advise does he give them?

not to present anything excessively violent or monstrous on stage ,

(27what is a deus ex machine?

a special effects machine

(28when did horace think it should be used?

it should not be used unless absolutely necessary

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

should not be shorter or longer than five acts

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

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

(31what is art or poetry?

it should teach and please

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

a form of static beauty similar to a painting

lecture 5 part 2

(1what was at the centre of Horace's ideas?
sensibility

(2who 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

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

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

(5who 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

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

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

(8what tool does Horace us to separate the two?
sensibility”

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

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

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

(12what is Latium?
latin

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

(14what brought the Romans to Greece?

a relationship of force and conquest

(15what 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

(16how does Horace feel about everyday culture?

Horace shows prejudice to the culture of everyday people

(17did he know that the culture in the greece books was itself popular culture?

no he did not

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

elegance

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

venom

(20was Horace alone in this hatred of the popular culture?

no,hatred of the popular culture of his day was widespread among Latin authors

(21what 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

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

Horace

(23what was That great part of him?

his books

(24was Horace's poetic practice rooted in everyday life?

no to was not

(25was Greek poetry rooted in everyday life?

yes it was

(26why 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

(27what cultures would divide future European societies?

“official” and “popular”

(28who started them?

Horace

(29what 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

(30what are Horace’s ideas on poetry based on?

an artificial distinction between a “civilized” text-based culture and a “vulgar” oral one

(31are those distinctions accepted today?

no they are not

(32what does Horace urge the Romans to do?

to imitate the Greeks and follow in their footsteps

(33who said “Study Greek models night and day?

Horace

(34where 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

(2what was his solution for this?

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

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

yes you can

(4who wrote the "Epistle to Maecenas?"

Horace

(5what does he complain about in the Epistle to Maecenas?

the slavish imitators who ape the morals and manners of their betters

(6who are their betters?

the greeks

(7In the process of following and imitating the Greeks, Horace differentiates himself from what?

those who "mimic" the ancients and slavishly attempt to reproduce them

(8what 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

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

Horace

(10In 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

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

Thomas Greene

(12what does Horace advises the aspirant poet in Ars Poetica ?

to make his tale believable

(13who said “If you want me to cry, mourn first yourself, then your misfortunes will hurt me? ”

Horace

(14what 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 .

(15who 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

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

imprecise

(17what affect will they have on Europe?

they will become very influential in shaping European art and literature

(18what did Horace use the principles of taste and “sensibility 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

(20Horace’s ideas helped form the conception of what?

literature and poetry as national monuments and trophies

(21Poetry in Horace’s text was subordinated to what?

to oratory and the perfection of self-expression

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

Homer and Sophocles

(23what does the idea of following the Greeks result in in the opinion of Thomas Greene?)

it magnified the temporal and cultural distance with them

(24who wrote Institutio Oratoria ?)
Quintilian

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

(26when was this?)
From 68 to 88 C.E

(27why 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

(28what are the two contradictory positions Quintilian advocates?)

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

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

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

(30what 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

(31what did Seneca explore?)
the process of mollification and its chemistry

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

as an imitation of the Greeks

(33why 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

(34Latin 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

(2because of that language was practically established as what?

a historical phenomenon

(3for Dante language was what ?

divinely instituted, and the connection of words and things and the rules of grammar were not arbitrary

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

Italian humanists

(5when did they establish that fact?

by the 1414s

(6who believed in this fact?

Lorenzo Valla

(7the realisation of the difference between medieval and classical Latin created what?

a short era of intense neo-Latin imitation

(8who advocated the revival of ancient Latin?

humanists

(9why 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

(10who did they imitate for this revival?)

Cicero in prose and Virgil in poetry

(11what was the controversy of that time?)

whether Cicero should be the only model for imitation, or whether multiple models should be selected

(12when was the new conceptions of language led?)

the sixteenth and early seventeenth century

(13what was its purpose?)

the undermining of Latin as the privileged language of learning

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

production of grammar books for the vernacular

(15what did these books show?)

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

(16who said “Let no one scorn this Tuscan language as plain and meagre? ”,

Poliziano

(17who said “What sort of nation are we, to speak perpetually with the mouth of another ”?

Jacques Peletier

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

Joachim du Bellay

(19who 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 develop 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

(2who wrote Arte Poetica?

Hieronimo Muzio

(3who said “direct your eyes, with mind intent, upon the famous examples of the ancient times? ”.

Hieronimo Muzio

(4what 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

(5who 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 :

(6Antonio Minturno used who's metaphor?

Seneca"s

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

of Roman discussions

(8the terms of the French debate was a copy of?

the Italian debate

(9who celebrated the theft and plunder from the classics?

Joachim du Bella

(10who used Quintilian's passage without acknowledgement ?

du Bellay

(11who enjoined the reader not to be “ashamed” to write in his native tongue in imitation of the ancients? .

Joachim du Bella

(12why 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

(13who said only the “rarest and most exquisite virtues” are to be imitated?

Joachim du Bella

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

**(15Renaissance Europe was what?
fervently Christian**

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

undermine the Christian character of their world

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

**(18how did he settle it?
through his dialogue Ciceronianus**

**(19when did the controversy rage?
the early sixteenth century**

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

**(21who 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

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

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

(6what were its centres?)

the Moscow Linguistic Circle founded in 1915

the Petrograd Society for the Study of Poetic Language (Opoyaz) formed in 1916

(7what was Opoyaz?)

Petrograd Society for the Study of Poetic Language

(8Their project were stated in what books? Poetics: Studies in the Theory of Poetic Language (1919 (Modern Russian Poetry (1921 (

(9who wrote Modern Russian Poetry?

Modern Russian Poetry

(10when did the Bolshevik Revolution happen? 1917

(11how did Russia view literature Prior to 1917?

it romanticized literature and viewed literature from a religious perspective

(12what happened After 1917?

literature began to be observed and analyzed

(13what did the formalist perspective encourage?

the study of literature from an objective and scientific lens

(14who labeled the Opoyaz group as the "formalist " its opponents

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

the "morphological" approach or "specifiers"

(16who 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 foregrounding 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 but what?

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

(8plot/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 .(

(9Both concepts help describe what?

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

(10what makes something art to begin with?

form

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

on its form

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

the study in comparative folklore

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

Propp

(14what did Propp call the events?

function

(15how many functions were there?

31

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

7broad character types

(17what were the 31 functions?

.1Absentation: One of the members of a family absents himself from home (or is dead.(

.2An interdiction is addressed to the hero.

] .3Violation The interdiction is violated.

- .4Reconnaissance: The villain makes an attempt at reconnaissance.**
- .5Delivery: The villain receives information about his victim.**
- .6Trickery: The villain attempts to deceive his victim in order to take possession of him or his belongings.**
- .7Complicity: The victim submits to deception and thereby unwittingly helps his enemy.**
- .8Villainy 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.")**
- .9Mediation: 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.**
- :10Counteraction: The seeker agrees or decides upon counteraction.**
- .11Departure: The hero leaves home**
- .12First 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.**
- .13Hero's Reaction: The hero reacts to the actions of the future donor.**
- .14Receipts of Magical Agent: The hero acquires the use of a magical agent.**
- .15Guidance: The hero is transferred, delivered, or led to the whereabouts of an object of search.**
- .16Struggle: The hero and the villain join in direct combat.**
-] .17Branding The hero is branded.**
- .18Victory: The villain is defeated.**
- .19Liquidation: The initial misfortune or lack is liquidated.**
- .20Return: The hero returns.**
- .21Pursuit: The hero is pursued.**
- .22Rescue: The rescue of the hero from pursuit.**
- :23Unrecognized Arrival: The hero, unrecognized, arrives home or in another country.**
- .24Unfounded Claims: A false hero presents unfounded claims.**
- .25Difficult Task: A difficult task is proposed to the hero.**
- .26Solution: The task is resolved.**
- .27Recognition: The hero is recognized.**
- .28Exposure: The false hero or villain is exposed.**
- .29Transfiguration: The hero is given a new appearance.**
- .30Punishment: 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**

lecture 8

(1when did Structuralism appear in literature?

in France in the 1960s

(2whose work did it continue?

the work of Russian Formalism

(3in what way?

it does not seek to interpret literature; it seeks rather to investigate its structures

(4what are the most common names associated with structuralism?

Roland Barthes, Tzvetan Todorov, Gerard Genette, and A.J. Greimas

(5who made the most influential contributions to structuralism?

Gerard Genette's

(6how?

his book *Discours du récit* (Paris, 1972)

(7what language was it translated to?

English

(8what was it translated to?

Narrative Discourse (1980)

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

Narrative Discourse

(10what are the main aspects of the narrative discourse?

time

mood

voice

(11what do we mean by time?

order, duration, frequency

(12what do we mean by mood?

Distance (Mimesis vs. Diegesis), Perspective (the question who sees (?)

(13what do we mean by voice?

Levels of narration (the question who speaks (?)

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

two

(15what are they?

The time of the story

The time of the narrative

(16what is the time of the story?

The time in which the story happens

(17what is the time of narration?

The time in which the story is told/narrated

(18what is narrative order?

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

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

chronologically

(20what do we call it when the vents happen in the up coming order : A – B – C – D – E – F?

a chronological order

(21what do we call it when the vents happen in the up coming order : E – D – A – C – B – F?

non-chronological

(22what is Time Zero?

the time of the narration

(23what does Gennette call all irregularities in the time of narration?

Anachronies

(24when 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).(

(25how many types of anachronies are there?

two

(26what are they?

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

(27what is Analepsis?

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

(28I 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

(29what is Prolepsis?

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

(30what do mean by the anachrony's reach?

how far in the past of future we're going

(31what do we mean by its extent?

were going to be talking about a period of how long

(32what 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

(33These 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?

they 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

(46what are they?

Narrated speech

Transposed speech

Reproduced speech

(47what is Narrated speech?

is the most distant and reduced exact uttered speech

(48what is Transposed speech?

in indirect style mixture of uttered and narrated speech

(49what is Reproduced speech?

The most mimetic form is where the narrator pretends that the character is speaking and not the narrator

(50what is the second mode of regulating information ?

Perspective

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

narrative voice and narrative perspective

(52under what question?

point of view

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

narrative voice and narrative perspective

(54what is narrative voice?

the question "Who speaks?"

(55what is narrative perspective?

)the question "Who sees?"

(56what is Focalization?

Who Sees ?

(57how many kinds of Focalization do we have?

three

(58what 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**

(67what is SUBSEQUENT?)

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

(68what is PRIOR?)

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

(69what 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 .(

(70what is INTERPOLATED?)

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

(71what is a homodiegetic Narrator?)

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

(72what is a Heterodiegetic Narrator?)

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

(73what 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.

(74what 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

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

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

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

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

(6where did it develop after that?
in literary and cultural studies with Roman Jakobson, Roland Barthes, Gerard Genette

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

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

(9what school did they form?
these thinkers never formed a school but it was under the label "Structuralism "

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

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

(12structuralism 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

(13what 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 .

(14who was Roland Barthes?

one of the most prominent figures in French Structuralism

(15what was his work about?

the function of the author in literature

(16who wrote “The Death of the Author ?”

Roland Barthes

(17where did he write it?

his book Image, Music, Text

(18who translated his book?

Stephen Heath

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

a modern invention

(20when did the author emerge?

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

(21Literature is tyrannically centred on what?

the author, his life, person, tastes and passions

(22where is the explanation of a text sought?

in the person who produced it

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

by a mediator, a relator

(24where 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 barthe 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 the 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 scriptor born?

simultaneously with the text

(44) who is the modern scriptor?

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

lecture 10

الذي كتب "ما هو الكاتب؟"

(1who wrote "What is an Author?"?)

Michel Foucault ميشيل فوكو

الافتراضات الأساسية

(2what does Foucault questions? ماذا الأسئلة فوكو؟
the most basic assumptions about authorship

حول التأليف

(3who 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 ميشيل فوكو

(4what is he talking about? عن ماذا يتحدث ؟
authorship تأليف

كيف فوكو وصف الطريقة التي نرى الكتاب؟

(5how does Foucault describe the way we see authors?

as individuals, heroic figures who somehow transcend or exist outside history



الذي حث النقاد أن ندرك أن يتمكنوا من "الاستغناء [الكاتب] ودراسة العمل نفسه

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

Barthes بارت

ماذا فوكو التفكير في ذلك؟

(7what did Foucault think of that?

it's not realistic. انها ليست واقعية.

يقترح فوكو أن النقاد مثل بارت ودريدا أبدا حقا تخلص من المؤلف ولكن تفعل ما؟

(8Foucault 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

بدلا من ذلك مجرد يعيد تعيين صلاحيات البلاغ والامتيازات "الكتابة" أو "اللغة نفسها

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

already been solved by critics like Barthes and Derrida .

بالفعل تم حلها من قبل النقاد مثل بارت ودريدا.

(10Foucault says the names of authors often serve as what?



a "classifactory" function. وظيفة "classifactory"

(11how is an average bookstore is organized?

by author كيف يتم تنظيم بمتوسط مكتبة بالمؤلف

(12who introduced the concept of the "author function?"

Foucault فوكو (الذي قدم مفهوم "الكاتب وظيفة

(13) ما هو "مؤلف وظيفة"



(13what 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) يحدد فوكو ويصف الخصائص كم من "مؤلف وظيفة؟"

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

4



(15) ما هي؟ **(15what are they?**

.1The "author function" is linked to the legal system

.2The "author function" does not affect all texts in the same way

.3The "author function" is more complex than it seems to be

.4The term "author" doesn't refer purely and simply to a real individual

(16) ما الذي نعنيه مرتبطة نظام قانوني؟

(16what 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) شرح لا تؤثر على جميع النصوص بنفس الطريقة؟

(17explain 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



ما الذي نعنيه لا يشير بكل بساطة إلى شخص حقيقي؟

(18what 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 " .



يظهر فوكو أن "المؤلف وظيفة" تنطبق ليس فقط على الأعمال الفردية ولكن ماذا؟

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

larger discourses **الخطابات أكبر**

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

(20) الذي يثير احتمال القيام "التحليل التاريخي الخطاب؟"

Foucault

(21) ما عملت بشكل مختلف في أماكن مختلفة وفي أوقات مختلفة؟

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

the "author function" "المؤلف وظيفة"

كيف فوكو يبدأ مقاله؟

(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 فوكو

(ماذا فوكو أتفق مع بارت على؟

(24) what does Foucault agree with Barthes on?

that the "author function" may soon "disappear"

أن "المؤلف وظيفة" قد قريبا "تختفي"

(25) what does he disagree with him? فما الذي نختلف معه؟

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



(26) what does he think will happen? ماذا يفكر سيحدث؟

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) ما فعله ل. A. جريماس اقترح

(1) what did A. J. Greimas propose?

the actantial model نموذج actantial

متى كان ذلك؟

(2) when was that?

during the sixties خلال الستينات

(3) what was it based on? ما كان ذلك على أساس؟

the theories of Vladimir Propp نظريات مخصص لفلااديمير بروب

(4) what is the actantial model? ما هو النموذج actantial؟

a tool that can theoretically be used to analyze any real or thematized action

الأداة التي يمكن نظريا أن تستخدم لتحليل أي عمل حقيقي أو thematized

(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? كم عدد المحاور هناك؟

3

وتنقسم actants ستة إلى ما

(12The six actants are divided into what?

three oppositions, each of which forms an axis of the actantial description ثلاثة المعارضات، كل منها يشكل محور وصف actantial

(13what is the axis of desire? ما هو الرغبة محور التطوير التنظيمي؟
subject and object الذات والموضوع


(14the axis of power? محور السلطة؟
helper and opponent مساعد والخصم

(15axis of transmission? محور انتقال؟
the sender and receiver المرسل والمتلقي

(16 ما هي العلاقة بين هذا الموضوع والكائن يسمى

(16what is the relationship between the subject and the object called?
junction تقاطع

(17what kind of junction is the Prince wanting the Princess?
conjunction اقتران

(18what kind of junction is a murderer succeeds in getting rid of his victim's body?
disjunction. انفصال. 

lecture 12

ما هو البنيوية؟

(1what is Poststructuralism? 

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

متى وأين أتى؟

(2when and where does it come from?

Twentieth-century French philosophy الفلسفة الفرنسية في القرن العشرين

(3what does the prefix "post" mean?

primarily that it is critical of structuralism

(4Structuralism tried to deal with meaning as what?

complex structures that are culturally independent

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

integral to meaning

(6what was Poststructuralism a 'rebellion against?

(6 ما كان البنيوية على 'تمرد ضد؟

البنائية

structuralism

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

Poststructuralism

(8what does Poststructuralism study?

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

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

analytical concepts

(10what do poststructuralist study to understand a text?

(1The text itself

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

(11what 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 ,

(12how does Poststructuralism see the concept of “self? ”

fictional construct, an illusion

(13what is the concept of “self? ”

"self" a singular and coherent entity

(14what is “self “ to Poststructuralism?

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

(15what 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

(16what is Self-perception in poststructuralism?

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

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

Authorial intentions

(18what is Authorial intentions?

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

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

Poststructuralism

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

Poststructuralism

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

Poststructuralism

(22what are the Poststructuralist Concepts?

(1Destabilized Meaning

(2Deconstruction

(23who does Poststructuralism displace?

the writer/author

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

the reader

(25what do they call this displacement?

the "destabilizing" or "decentering" of the author

(26what does it disregard? ما الذي تجاهل؟

the essentialist reading of the content that look for superficial readings or story lines القراءة جوهريّة من المحتوى الذي تبحث عنه

القراءات السطحية أو خطوط القصة

(27what other sources of meaning are examined?

(27 ما هي مصادر معنى الآخر ويتم فحص؟



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

(28what does Poststructuralism reject? ماذا البنيوية رفض؟
that there is a consistent structure to texts, specifically the theory of binary opposition



(29ما جعل نظرية المعارضة الثنائية الشهيرة؟
(29what made the theory of binary opposition famous?
that structuralism أن البنيوية

(30what do Post-structuralists advocate?
deconstruction ماذا بعد البنيويين الدعوة؟



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

(31what is the only way to properly understand these meanings? ما هو السبيل الوحيد لفهم صحيح هذه المعاني؟
deconstruct the assumptions and knowledge systems which produce the illusion of singular meaning



lecture 13

محاضره 13 مختصره وما تحتاج استله

lecture 14

متى وأين كان كارل ماركس ولد؟

(1when and where was karl Marx born?
1818in Rhineland 1818 في راينلاند

(2what was he known as? ماذا كان يعرف؟
"The Father of Communism" الأب الشيوعية

وكان "الشيوعي المراسلات الجامعة؟

(3the was the "Communist Correspondence League?"
1847

(4 عندما كان "الجامعة" المنحل

(4when was The "League" disbanded?

1852

(5when did Marx die? متى ماركس يموت

1883

ما كان على من أعظم الأفكار كارل ماركس؟

(6what was on of karl Marx's greatest ideas?

base-superstructure قاعدة البنية الفوقية

(7الذي جاء مع فكرة أن التاريخ تم من قوتين رئيسيتين؟

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

Marx

ماركس

(8what are the two main forces? ما هي القوتين الرئيسيتين؟

The Base

The Superstructure قاعدة البنية الفوقية

(9what is the base? ما هي القاعدة؟

The material conditions of life, economic relations, labor, capital, etc

الأوضاع المادية للحياة، والعلاقات الاقتصادية، والعمل ورأس المال وغيرها

(10what is the superstructure? ما هو البنية الفوقية

This is what today is called ideology or consciousness and includes, ideas, religion, politics, history, education, etc



(11who said it is people's economic conditions that determines the ideas and ideologies that they hold?

marx ماركس ملاحظة: ابن خلدون يقول الشيء نفسه في



مقدمته

Note: Ibn Khaldoun says the same thing in the Muqaddimah

النقد الماركسي يحلل الأدب من حيث ماذا؟

(12Marxist criticism analyzes literature in terms of what?

historical conditions which produce it while being aware of its own historical conditions



(13what is the goal of Marxist criticism? ما هو الهدف من النقد الماركسي؟

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



ما يجب أن تعكس أفضل الأدب؟

(14what should the best literature reflect?

the historical dialectics of its time

جدلية التاريخية من وقته

(15) ماذا يعني ذلك لفهم الأدب؟

(15) what does it mean to understand literature?
understanding the total social process of which it is part
فهم عملية اجتماعية الإجمالية التي هي جزء

(16) how do we understand ideology, and literature as ideology?
(16) كيف نفهم أيديولوجية، والأدب كأيديولوجية؟
must analyze the relations between different classes in society
يجب تحليل العلاقات بين الطبقات المختلفة في المجتمع:

(17) what is ideology?
ما هو أيديولوجية؟
a set of ideas مجموعة من الأفكار



(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?
الحقيقة ليست أبدية ولكن ماذا؟
institutionally created خلق مؤسسيا
أعط مثالا؟

(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?
ما هو الفن والأدب؟
commodities (consumer products السلع (المنتجات الاستهلاكية

(22) what are Art and Literature?
ما هي الفن والأدب؟
Reflections of ideological struggle and can themselves be central to the task of ideology critique



(23) what are the main schools of marxism?
ما هي المدارس الرئيسية للماركسية؟
Classical Marxism: The work of Marx and Engels
Early Western Marxism
Late Marxism



متى النقد الماركسي الكلاسيكي تزدهر؟

(24) when did Classical Marxist criticism flourish?
in the period from the time of Marx and Engels to the Second World War
في الفترة من وقت ماركس وإنجلز إلى الحرب العالمية الثانية

(25) what do they consider the main forces of historical development?

ما لا تنظر القوى الرئيسية للتطور التاريخي؟

المادية، الحتمية الاقتصادية والصراع الطبقي، فائض القيمة، كأدوات، الثورة البروليتارية والشيوعية

materialism, economic determinism, class struggle, surplus value, reification, proletarian revolution and communism

ما كان ماركس وإنجلز (26) **what were Marx and Engels?**
الفلاسفة السياسية political philosophers

(27) **what did the few comments they made on literature enabled people after them to build?**
النظرية الماركسية في الأدب a Marxist theory of literature



(28) **Marx and Engels were more concerned with what in literature?**
محتويات بدلاً من الشكل contents rather than the form

لأن لهم وقد وجهت الدراسة الأدبية أكثر سياسياً والمحتوى كان الأكثر أهمية من الناحية السياسية الكثير (29) **why?** لماذا
because to them literary study was more politically oriented and content was much more politically important

متى الشكل الأدبي لديهم مكان؟ (30) **when did literary form have a place?**
عندما خدم أغراضها السياسية when it served their political purposes
الذي كان أول الغربي الماركسي؟

(31) **who was the first western Marxist?**
جورج لوكاتش Georg Lukács

(32) **what did he insist on?** ماذا يصر على
on the traditional Marxist reflectionist theory

على النظرية الماركسية التقليدية reflectionist (33) **what is the the traditional Marxist reflectionist theory?**
ما هي النظرية الماركسية التقليدية reflectionist
Superstructure as a reflection of the base
البنية الفوقية باعتبارها انعكاساً للقاعدة

(34) **who was attacking the traditional Marxist reflectionist theory?**
والشكليون في الخمسينات the formalists in the fifties

(35) **who wrote "Discourse in the Novel?"**
الذي كتب "الخطاب في الرواية" Bakhtin باختين

متى (36when?
1930s

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

Bakhtin باختين

(ماذا قال عن خطاب الرواية

(38what does he say about the discourse of the novel?

it's is dialogical انها هي الحوارية

(39what does that mean? ماذا يعني ذلك
that it is not tyrannical and one-directional. It allows dialogue
أنه ليس المستبد والاتجاه واحد. لأنها تتيح الحوار

(40what is the discourse of poetry?
ما هو الخطاب الشعري

monological tyrannical and one-directional

ماذا الضحك في القرون الوسطى كرنفال تمثل؟

(41what does the laughter in the Medieval Carnival represent?

صوت الشعب 'the voice of the people'

مستبدة
monological
والاتجاه واحد

(42where was that said? حيث أن قال

In Rabelais and His World في رابليه وعالمه

عندما كانت مدرسة فرانكفورت الماركسية تأسست؟

(43when was the Frankfurt School of Marxism founded?

1923at the "Institute of Social Research" in the University of Frankfurt, Germany

1923 في "معهد البحوث الاجتماعية" في جامعة فرانكفورت، ألمانيا

(44who were some of the members? الذين كانوا بعض أعضاء

Max Horkheimer, Theodor Adorno, Walter Benjamin, Erich Fromm and Herbert Marcuse, Louis Althusser, and Raymond Williams

ماكس هوركهايمر، ثيودور أدورنو، والتر بنيامين، إريك فروم وهربرت ماركيز، لويس ألثوسسر، ورايموند ويليامز

ما هي بعض الملامح المميزة لمدرسة فرانكفورت؟

(45) what are some distinctive features of the Frankfurt School? استقلال الفكر، تعددية التخصصات والانفتاح على وجهات نظر متعارضة
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 رهايموند وليامز

(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 فريدريك جيمسون

في كتابه Grundrisse، كارل ماركس يرى المجرّد ليس بوصفه فكرة الباطنية النبيلة ولكن كما ما؟

(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 نوع من رسم تقريبي من شيء

لماذا هو فكرة مجردة المال؟

(49) why is the notion of money abstract?

because it is no more than a bare, preliminary outline of the actual reality. لأنه ليس أكثر من ذلك، مخطط أولي الأدنى من الواقع الفعلي.

(50) who makes the makes of supposing that the concrete is simple and the abstract is complex?

the Anglo-Saxon الذي يجعل يجعل من افتراض أن الخرسانة الأنجلوسكسونية هي بسيطة ومجردة معقد؟