

**University of Tikrit**

**College of Arts**

**Translation Department**

**Prepared by: Asst.Pro.Khatab Mohammed**

**Third stages**

المحاضرة الاولى

- 1- Soliloquy: is a theatrical device that allows a character's thoughts and ideas to be conveyed to the audience .it is a monologue in which a character reveals inner thoughts, motivation, and feelings.
- 2- Theme. is the central idea that novel tries to dramatize in order to provide a characteristic view of life?
- 3- Conflict. It is the struggle or opposition between two forces, characters, or points of view in the play and it is very essential to any novel, e.g the conflict between man and nature.  
there are three types of conflict
  - A- Internal conflict (psychological): inside the character himself
  - B- External conflict between one character(Hero) and the other character
  - C- Supernatural conflict between the (Hero)and nature (e.g. phenomena, God, beast)

## المحاضرة الثانية

4-Imagination: It is a picture created in the mind of the reader that enables him understanding the main idea of story.

5-Action. the process of events in the novel should be unity of action as well as unity of time and place.

6-setting. the setting of the Novel is the environment in which the action of novel take place; it includes the time and the place of the novel.

7-Symbolism. The use of specific objects or images to represent abstract ideas. This term is commonly misused, describing any and all representational relationships, which in fact are more often metaphorical than symbolic. A symbol must be something tangible or visible, while the idea it symbolizes must be something abstract or universal. (In other words, a symbol must be something you can hold in your hand or draw a picture of, while the idea it symbolizes must be something you can't hold in your hand or draw a picture of.)

8- Personification is the technique of giving a non-human thing human qualities such as hearing, feeling, talking, or making decisions. Writers use personification to emphasize something or make it stand out. Personification makes the material more interesting and creates a new way to look at everyday things.

## المحاضرة الثالثة

### Play Summary

The action begins in February 44 BC. Julius Caesar has just reentered Rome in triumph after a victory in Spain over the sons of his old enemy, Pompey the Great. A spontaneous celebration has interrupted and been broken up by Flavius and Marullus, two political enemies of Caesar. It soon becomes apparent from their words that powerful and secret forces are working against Caesar.

Caesar appears, attended by a train of friends and supporters, and is warned by a soothsayer to "beware the ides of March," but he ignores the warning and leaves for the games and races marking the celebration of the feast of Lupercal.

After Caesar's departure, only two men remain behind — Marcus Brutus, a close personal friend of Caesar, and Cassius, a longtime political foe of Caesar's. Both men are of aristocratic origin and see the end of their ancient privilege in Caesar's political reforms and conquests. Envious of Caesar's power and prestige, Cassius cleverly probes to discover where Brutus' deepest sympathies lie. As a man of highest personal integrity, Brutus opposes Caesar on principle, despite his friendship with him. Cassius cautiously inquires about Brutus' feelings if a conspiracy were to unseat Caesar; he finds Brutus not altogether against the notion; that is, Brutus shares "some aim" with Cassius but does not wish "to be any further moved." The two men part, promising to meet again for further discussions.

In the next scene, it is revealed that the conspiracy Cassius spoke of in veiled terms is already a reality. He has gathered together a group of disgruntled and discredited aristocrats who are only too willing to assassinate Caesar. Partly to gain the support of the respectable element of Roman society, Cassius persuades Brutus to head the conspiracy, and Brutus agrees to do so. Shortly afterward, plans are made at a secret meeting in Brutus' orchard. The date is set: It will be on the day known as the ides of March, the fifteenth day of the month. Caesar is to be murdered in the Senate chambers by the concealed daggers and swords of the assembled conspirators.

After the meeting is ended, Brutus' wife, Portia, suspecting something and fearing for her husband's safety, questions him. Touched by her love and devotion, Brutus promises to reveal his secret to her later.

The next scene takes place in Caesar's house. The time is the early morning; the date, the fateful ides of March. The preceding night has been a strange one — wild, stormy, and full of strange and unexplainable sights and happenings throughout the city of Rome. Caesar's wife, Calphurnia, terrified by horrible nightmares, persuades Caesar not to go to the Capitol, convinced that her dreams are portents of disaster. By prearrangement, Brutus and the other conspirators arrive to accompany Caesar, hoping to fend off any possible warnings until they have him totally in their power at the Senate. Unaware that he is surrounded by assassins and shrugging off Calphurnia's exhortations, Caesar goes with them.

Despite the conspirators' best efforts, a warning is pressed into Caesar's hand on the very steps of the Capitol, but he refuses to read it. Wasting no further time, the conspirators move into action. Purposely asking Caesar for a favor they know he will refuse, they move closer, as if begging a favor, and then, reaching for their hidden weapons, they kill him before the shocked eyes of the senators and spectators.

Hearing of Caesar's murder, Mark Antony, Caesar's closest friend, begs permission to speak at Caesar's funeral. Brutus grants this permission over the objections of Cassius and delivers his own speech first, confident that his words will convince the populace of the necessity for Caesar's death. After Brutus leaves, Antony begins to speak. The crowd has been swayed by Brutus' words, and it is an unsympathetic crowd that Antony addresses. Using every oratorical device known, however, Antony turns the audience into a howling mob, screaming for the blood of Caesar's murderers. Alarmed by the furor caused by Antony's speech, the conspirators and their supporters are forced to flee from Rome and finally, from Italy. At this point, Antony, together with Caesar's young grandnephew and adopted son, Octavius, and a wealthy banker, Lepidus, gathers an army to pursue and destroy Caesar's killers. These three men, known as *triumvirs*, have formed a group called the *Second Triumvirate* to pursue the common goal of gaining control of the Roman Empire.

Months pass, during which the conspirators and their armies are pursued relentlessly into the far reaches of Asia Minor. When finally, they decide to stop at the town of Sardis, Cassius and Brutus quarrel bitterly over finances. Their differences are resolved, however, and plans are made to meet the forces of Antony, Octavius, and Lepidus in one final battle. Against his own better judgment, Cassius allows Brutus to overrule him: Instead of holding to their well-prepared defensive positions, Brutus orders an attack on Antony's camp on the plains of Philippi. Just before the battle, Brutus is visited by the ghost of Caesar. "I shall see thee at Philippi," the spirit warns him, but Brutus' courage is unshaken and he goes on.

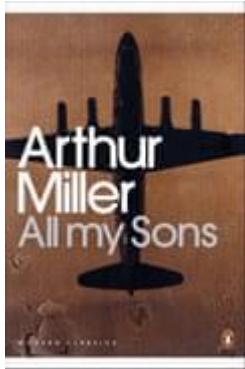
The battle rages hotly. At first, the conspirators appear to have the advantage, but in the confusion, Cassius is mistakenly convinced that all is lost, and he kills himself. Leaderless, his forces are quickly defeated, and Brutus finds himself fighting a hopeless battle. Unable to face the prospect of humiliation and shame as a captive (who would be chained to the wheels of Antony's chariot and dragged through the streets of Rome), he too takes his own life.

As the play ends, Antony delivers a eulogy over Brutus' body, calling him "the noblest Roman of them all." Caesar's murder has been avenged, order has been restored, and, most important, the Roman Empire has been preserve.

## المحاضرة الرابعة

All My Sons by Arthur Miller is a play set during the second world war, and is about a successful businessman, Joe Keller, who has failed to fulfil his social obligations and has failed to recognise the role of society after he is blinded by lust for money during the war. He lives peacefully with his wife Kate and his son Chris, but had another son Larry who died in a plane crash during the war.

The death of their eldest son, Larry, during the war has completely shaken Kate. Even after so many years, she believed that Larry would be alive somewhere. Joe Keller was a war profiteer during the war, and with his business partner, Steve Deever, had set up his own business to ship cylinders for fighter planes. However, Steve Deever, father of Ann Deever (now engaged to Joe's daughter Chris) is in prison, after he was found guilty of shipping cracked cylinder heads for fighter jets. This resulted in the death of 21 fighter pilots, and the cylinders were shipped in the absence of Joe Keller, who was sick and on leave on that day. However, Steve never gave up the claim that he had shipped the cylinders on the orders of Joe over a telephone call.



Even when George (Steve's son) goes to meet him to tell him about the marriage of Ann and Chris, after so many years Steve is still of the belief that he is innocent. This sparks feelings of uneasiness and suspicion in the mind of George, who is now a lawyer. As the story unfolds, everything changes, and it seems that the Deever family's arrival in the Keller household has a purpose.

So the questions remain: who was responsible for this heinous crime? Was Steve Deever to blame? How can we justify Joe's actions with respect to the bigger picture? Does money matter more than relationships and patriotism? The story is a reflection of society and how people driven by a lust for money can stoop to any extent to acquire wealth even if it comes at the cost of relationships and betrays the nation. It is a must read, as it portrays society and how human beings tend to ignore the bigger picture and have become so materialistic and selfish.

## المحاضرة الخامسة

**A tragic hero** is a character in a work of fiction (often the protagonist) who commits an action or makes a mistake which eventually leads to his or her defeat. The idea of the tragic hero was created in ancient Greek tragedy and defined by Aristotle (and others). Usually, this includes the realization of the error (anagnorisis), which results in catharsis or epiphany.

Aristotelian tragic hero

### **Characteristics**

Aristotle once said that "A man doesn't become a hero until he can see the root of his own downfall." An Aristotelian tragic hero must have four characteristics:

Nobility (of a noble birth) or wisdom (by virtue of birth).

Hamartia (translated as flaw, mistake, or error, not an Elizabethan tragic flaw).

A reversal of fortune (peripetia) brought about because of the hero's Hamartia.

The discovery or recognition that the reversal was brought about by the hero's own actions (anagnorisis).

### **Other common traits**

Some other common traits characteristic of a tragic hero:

Hero must suffer more than he deserves.

Hero must be doomed from the start, but bear no responsibility for possessing his flaw.

Hero must be noble in nature, but imperfect so that the audience can see themselves in him.

Hero must have discovered his fate by his own actions, not by things happening to him.

Hero must see and understand his doom, as well as the fact that his fate was discovered by his own actions.

Hero's story should arouse fear and empathy.

Hero must be physically or spiritually wounded by his experiences, often resulting in his death.

Ideally, the hero should be a king or leader of men, so that his people experience his fall with him.

The hero must be intelligent so he may learn from his mistakes.

A tragic hero usually has the following sequence of "Great, Good, Flaw, Recognition, Downfall."

**Outline of Aristotle's Theory of Tragedy  
in the  
*POETICS***

**Definition of Tragedy:** “Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; with incidents arousing pity and fear, wherewith to accomplish its *katharsis* of such emotions. . . . Every Tragedy, therefore, must have six parts, which parts determine its quality—namely, Plot, Characters, Diction, Thought, Spectacle, Melody.” (translation by S. H. Butcher; click on the [context](#) links to consult the full online text)

The treatise we call the *Poetics* was composed at least 50 years after the death of [Sophocles](#). Aristotle was a great admirer of Sophocles’ *Oedipus the King*, considering it the perfect tragedy, and not surprisingly, his analysis fits that play most perfectly. I shall therefore use this play to illustrate the following major parts of Aristotle's analysis of tragedy as a literary genre.

**Tragedy is the “imitation of an action” (*mimesis*) according to “the law of probability or necessity.”** Aristotle indicates that the medium of tragedy is drama, not narrative; tragedy “shows” rather than “tells.” According to Aristotle, tragedy is higher and more philosophical than history because history simply relates what *has* happened while tragedy dramatizes what *may* happen, “what is possible according to the law of probability or necessity.” History thus deals with the particular, and tragedy with the universal. Events that have happened may be due to accident or coincidence; they may be particular to a specific situation and not be part of a clear cause-and-effect chain. Therefore, they have little relevance for others. Tragedy, however, is rooted in the fundamental order of the universe; it creates a cause-and-effect chain that clearly reveals what *may* happen at any time or place because that is the way the world operates. Tragedy therefore arouses not only pity but also fear, because the audience can envision themselves within this cause-and-effect chain ([context](#)).

**Plot is the “first principle,” the most important feature of tragedy.** Aristotle defines plot as “the arrangement of the incidents”: i.e., not the story itself but the way the incidents are presented to the audience, the structure of the play. According to Aristotle, tragedies where the outcome depends on a tightly constructed cause-and-effect chain of actions are superior to those that depend primarily on the character and personality of the protagonist. Plots that meet this criterion will have the following qualities ([context](#)). See [Freytag's Triangle](#) for a diagram that illustrates Aristotle's ideal plot structure, and [Plot of Oedipus the King](#) for an application of this diagram to Sophocles' play.

1. The plot must be “a whole,” with a beginning, middle, and end. The beginning, called by modern critics the **incentive moment**, must start the cause-and-effect chain but not be dependent on anything outside the compass of the play (i.e., its causes are downplayed but its effects are stressed). The middle, or **climax**, must be caused by earlier incidents and itself cause the incidents that follow it (i.e., its causes and effects are stressed). The end, or **resolution**, must be caused by the preceding events but not lead to other incidents outside the compass of the play (i.e., its causes are stressed but its effects downplayed); the end should therefore solve or resolve the problem created during the incentive moment ([context](#)). Aristotle calls the cause-and-effect chain leading from the incentive moment to the climax the “tying up” (*desis*), in modern terminology the **complication**. He therefore terms the more rapid cause-and-effect chain from the climax to the resolution the “unravelling” (*lusis*), in modern terminology the **dénouement** ([context](#)).
2. The plot must be “complete,” having “unity of action.” By this Aristotle means 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, no *deus ex machina* ([context](#)). According to Aristotle, the worst kinds of plots are “‘episodic,’ in which the episodes or acts succeed one another without probable or necessary sequence”;



the only thing that ties together the events in such a plot is the fact that they happen to the same person. Playwrights should exclude coincidences from their plots; if some coincidence is required, it should “have an air of design,” i.e., seem to have a fated connection to the events of the play ([context](#)). Similarly, the poet should exclude the irrational or at least keep it “outside the scope of the tragedy,” i.e., reported rather than dramatized ([context](#)). While the poet cannot change the myths that are the basis of his plots, he “ought to show invention of his own and skillfully handle the traditional materials” to create unity of action in his plot ([context](#)). [Application to \*Oedipus the King\*](#).

## المحاضرة الثامنة

**Character has the second place in importance.** In a perfect tragedy, character will support plot, i.e., personal motivations will be intricately connected parts of the cause-and-effect chain of actions producing pity and fear in the audience. The protagonist should be renowned and prosperous, so his change of fortune can be from good to bad. This change “should come about as the result, not of vice, but of some great error or frailty in a character.” Such a plot is most likely to generate pity and fear in the audience, for “pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves.” The term Aristotle uses here, *hamartia*, often translated “tragic flaw,” has been the subject of much debate. The meaning of the Greek word is closer to “mistake” than to “flaw,” and I believe it is best interpreted in the context of what Aristotle has to say about plot and “the law or probability or necessity.” In the ideal tragedy, claims Aristotle, the protagonist will mistakenly bring about his own downfall—not because he is sinful or morally weak, but because he does not know enough. The role of the *hamartia* in tragedy comes not from its moral status but from the inevitability of its consequences. Hence the *peripeteia* is really one or more self-destructive actions taken in blindness, leading to results diametrically opposed to those that were intended (often termed **tragic irony**), and the *anagnorisis* is the gaining of the essential knowledge that was previously lacking ([context](#)).  
[Application to Oedipus the King.](#)

Characters in tragedy should have the following qualities ([context](#)):

1. “good or fine.” Aristotle relates this quality to moral purpose and says it is relative to class: “Even a woman may be good, and also a slave, though the woman may be said to be an inferior being, and the slave quite worthless.”
2. “fitness of character” (true to type); e.g. valor is appropriate for a warrior but not for a woman.
3. “true to life” (realistic)
4. “consistency” (true to themselves). Once a character's personality and motivations are established, these should continue throughout the play.
5. “necessary or probable.” Characters must be logically constructed according to “the law of probability or necessity” that governs the actions of the play.
6. “true to life and yet more beautiful” (idealized, ennobled).

## المحاضرة التاسعة

**The end of the tragedy is a *katharsis* (purgation, cleansing) of the tragic emotions of pity and fear.** *Katharsis* is another Aristotelian term that has generated considerable debate. The word means “purging,” and Aristotle seems to be employing a medical metaphor—tragedy arouses the emotions of pity and fear in order to purge away their excess, to reduce these passions to a healthy, balanced proportion. Aristotle also talks of the “pleasure” that is proper to tragedy, apparently meaning the aesthetic pleasure one gets from contemplating the pity and fear that are aroused through an intricately constructed work of art ([context](#)).

We might profitably compare this view of Aristotle with that expressed by Susanne Langer in our first reading (“Expressiveness in Art,” excerpt from *Problems of Art: Ten Philosophical Lectures*, New York, Scribner, 1957):

A work of art presents feeling (in the broad sense I mentioned before, as everything that can be felt) for our contemplation, making it visible or audible or in some way perceivable through a symbol, not inferable from a symptom. Artistic form is congruent with the dynamic forms of our direct sensuous, mental, and emotional life; works of art . . . are images of feeling, that formulate it for our cognition. What is artistically good is whatever articulates and presents feeling for our understanding.

## المحاضرة العاشرة

*Modern Drama* was founded in 1958 and is the most prominent journal in English to focus on dramatic literature. The terms, "modern" and "drama," are the subject of continuing and fruitful debate, but the journal has been distinguished by the excellence of its close readings of both canonical and lesser known dramatic texts through a range of methodological perspectives. The journal features refereed articles that enhance our understanding of plays in both formal and historical terms, largely treating literature of the past two centuries from diverse geo-political contexts, as well as an extensive book review section. Published quarterly.