Literary Texts II 5

HELLO EVERYONE!

Today, we are going to talk about **character**.

We should realize that characters in novels aren't quite like real people. In everyday life we sometimes meet a person with an unusually appropriate name: the very *tall person* called **Long** or the *radio engineer* called **Sparks**. But what about *Dickens's Esther Summerson* - who acts like a *'Summer sun'* in **Bleak House**, dispelling the shadows with which the work is, initially, filled?

Even *'Tom Jones'* with its resolute lack of connotations or associations seems extraordinarily appropriate a name for the non-aristocratic, normally healthy hero of Fielding's novel.

So, characterization begins first by choosing the name like *Summerson*. The writer chose this name because the novel was in a world of dark. So, choosing the names symbolically that are drawing characters physically or mentally to describe characters from the outside as well as from within.

The second thing in characterization is to classify characters into **major** characters الشخصيات الأساسية and

minor characters الثانوية .

Also we have **round** characters and **flat** characters.

And **developing** characters → **static** characters.

الشخصيات الثانوية هي شخصية مسطحة وهي نفسها شخصية ثابتة لا
تتطور بعكس الشخصيات الأساسية مثل البطل، الشخصية الثانوية مثل الخادم.

hero {
Major → Minor
Round → Flat
Developing → **Static**
Dynamic → types, fixed
} *servant*
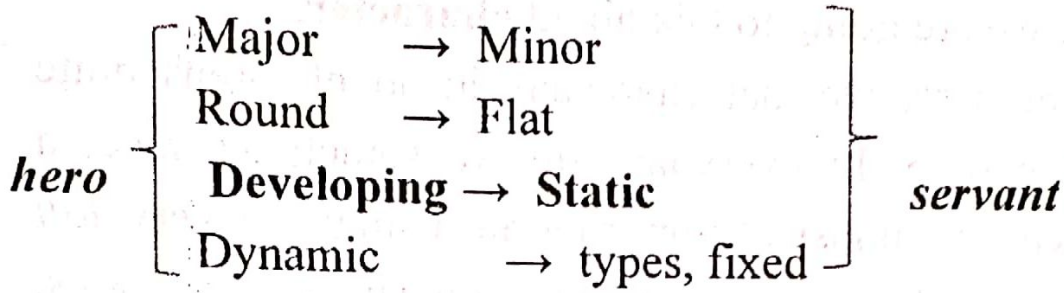
Let's read from the book:

> We have some well-established terms to draw on initially: major and minor characters, flat and round characters, stock characters, 'types', caricatures, and so on.
>
> A novelist may use a character for purposes quite other than 'characterization'; to say that there are different types of character is to say in effect that novelists portray human individuals for a range of different purposes. This is why it is a mistake always to talk about characters in a novel as if they were real people; clearly the novelist relies upon our knowledge of and reactions to real people in his or her creation of character, but characters are often created by novelists for purposes other than that of investigating human

personality or psychology. They can be used to tell a story, to exemplify a belief, to contribute to a symbolic pattern in a novel, or merely to facilitate a particular plot development.

Now we have four methods of introducing characters.

First of all characters can be relieved to the reader through **description** or report. It includes the description of face and body of the character and the inside; spirit.

إذاً عندي أربع طرق نموذجية نقدم فيها الشخصية للقارئ. الطريقة الأولى هي الوصف. الوصف يتضمن الوصف من الخارج ومن الداخل

The description of physical characteristics - and especially of physiognomy - is a very traditional means whereby the writer can suggest what sort of character with which we are faced.

The second method is **action** which is very important. It is when the writer shows you what the character does. It is to perform an act or sit and think.

The third way is **dialogue** which is a wonderful way of revealing characters.

إذاً يمكننا أن نتعرف على الشخصيات من خلال المحادثات مع شخصيات أخرى conversations.

Or the monologue when the character talks to himself thinking loudly.

Finally the novelist can use **symbol** or **image** to reveal and develop a character.

In this way the character always plays a symbolic role in

the story or the novel.

Again:

تكلمنا عن الشخصيات وقلنا أن أول شيء نسمي الشخصيات.

Then we begin by drawing the character physically and mentally. Then classify the characters into major and minor characters, round and flat characters, dynamic and static characters.

قلنا أن معظم نقاد السرد قالوا أنه يوجد أربع طرق للتعرف على الشخصيات.

1. Description and report.
2. Action.
3. Dialogue or monologue.
4. Images or symbols.

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Next week we are going to talk about plot p. 33 which is the most important topic in the book.

«THANK YOU»