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Literary Theory and Literary Criticism

Literary theory refers to the study of literature and its various components, such as its structure, language, form, and meaning. It is a framework for understanding how literature works, how it is produced, and how it is interpreted. Literary criticism, on the other hand, refers to the analysis and evaluation of literary works, using various theoretical approaches. It involves examining the various elements of a work of literature, such as its themes, characters, plot, and style, and assessing its strengths and weaknesses.

The relationship between literary theory and literary criticism is a close one. Literary theory provides the tools and concepts that literary critics use to analyze and interpret literary works. Literary criticism, in turn, provides feedback that can help refine and shape literary theory. There are many different approaches to literary theory and literary criticism, including structuralism, psychoanalysis, feminism, postcolonialism, and more. Each approach offers a unique perspective on literature and can be used to uncover new insights and meanings within literary works.

Why do we need a Literary Theory?

Literary theory is important for several reasons:

1. To understand how literature works: Literary theory helps us understand how literary works are constructed, how they function, and how they convey meaning. It provides us with a framework for analyzing and interpreting literary texts.
2. To appreciate the diversity of literature: Literary theory helps us appreciate the diversity of literature and the many different ways in which it can be read and understood. By examining literature from different perspectives, we gain a deeper appreciation for the complexity and richness of literary works.
3. To explore cultural and historical contexts: Literary theory allows us to explore the cultural and historical contexts in which literary works are produced. It helps us understand how literature reflects and responds to social, political, and cultural issues of the time.
4. To challenge our assumptions and biases: Literary theory challenges our assumptions and biases about literature and encourages us to question our

own interpretations. It helps us recognize the ways in which our personal experiences and cultural backgrounds can shape our understanding of literary works.

5. To contribute to ongoing scholarly discourse: Literary theory contributes to ongoing scholarly discourse about literature, helping to generate new ideas and perspectives that can enrich our understanding of literary works.

Overall, it provides us with the critical tools we need to explore and appreciate the richness and complexity of literary works.

Function of Literary Theory

Literary theory refers to the study of literature from a critical perspective. It provides a framework for interpreting and analyzing literature, and it seeks to understand the various ways in which literary texts are constructed and how they communicate meaning.

The functions of literary theory can be grouped into the following categories:

1. Interpretation: Literary theory helps readers to understand and interpret literary works. By providing a set of critical tools and methods, literary theory enables readers to identify the underlying themes, motifs, and symbols in a text, and to analyze the relationships between the various elements of the text.
2. Analysis: Literary theory helps scholars to analyze literary texts and to gain a deeper understanding of the cultural, social, and historical contexts in which they were produced. Through close reading, literary theory can reveal the ideological, political, and aesthetic dimensions of a text.
3. Evaluation: Literary theory enables critics to evaluate literary works according to various criteria such as their artistic merit, their relevance to contemporary issues, and their cultural significance. Literary theory can help critics to identify the strengths and weaknesses of a text and to evaluate its contribution to the literary canon.
4. Pedagogy: Literary theory is also useful for teaching literature. By providing a framework for analysis and interpretation, literary theory can help teachers to guide students in their analysis of literary works.

Overall, the function of literary theory is to deepen our understanding and appreciation of literature, and to provide a framework for critical analysis and interpretation.

Russian Formalism

Russian Formalism was a literary movement that emerged in Russia in the early 20th century. It focused on the study of literary devices and techniques, such as plot, character, and point of view, and emphasized the importance of language in the creation and interpretation of literary works.

The founders of Russian Formalism, including Viktor Shklovsky, Roman Jakobson, and Boris Eichenbaum, believed that literary language was fundamentally different from everyday language and that it had its own internal structure and rules. They argued that literary works should be studied as self-contained objects, independent of their social, historical, and biographical contexts.

Russian Formalists also developed a number of analytical techniques to study literary works, such as defamiliarization, which involves making the familiar seem unfamiliar in order to draw attention to the language itself, and the concept of the literary "device," which refers to a specific technique or element that contributes to the meaning of the work as a whole.

Russian Formalism had a major influence on literary theory and criticism, both in Russia and abroad, and paved the way for other schools of thought, such as Structuralism and Post-Structuralism.

Assumptions of Russian formalism

Russian Formalism was based on a number of key assumptions about literature and language, including:

1. The idea that literature is a unique form of language that should be studied in its own right, independent of social or historical context.
2. The belief that literary language is different from everyday language and has its own internal structure and rules.

3. The emphasis on the importance of literary devices and techniques, such as plot, character, and point of view, in the creation and interpretation of literary works.
4. The notion that literary works should be studied as self-contained objects, with a focus on the relationships between the various elements that make up the work.
5. The use of analytical techniques such as defamiliarization and the identification of literary devices to understand how literary works create meaning.
6. The rejection of traditional literary criticism, which focused on the author's biography, social or historical context, or the moral or philosophical themes of the work.

These assumptions shaped the way that Russian Formalists approached the study of literature and had a significant impact on literary theory and criticism.

Historical Development of Russian Formalism

Russian Formalism emerged as a literary movement in Russia in the early 20th century, during a time of great cultural and intellectual ferment. It was influenced by a number of intellectual currents, including Symbolism, Futurism, and Marxism.

The movement was founded by a group of scholars and writers, including Viktor Shklovsky, Roman Jakobson, and Boris Eichenbaum, who were interested in the study of literary language and its formal properties. They sought to develop a systematic approach to the analysis of literary works that would focus on the relationships between the various elements that make up a work, such as plot, character, and point of view.

Russian Formalism was initially centered around the Moscow Linguistic Circle, a group of scholars and writers who met regularly to discuss literary theory and criticism. The circle's members included some of the most important figures in Russian Formalism, including Shklovsky, Jakobson, and Eichenbaum.

In the years following the Russian Revolution of 1917, Russian Formalism faced increasing criticism from Marxist critics who argued that its formalist approach was elitist and divorced from the social and political realities of the time. Despite this criticism, Russian Formalism continued to exert a major influence on literary theory and criticism both in Russia and abroad.

In the 1920s and 1930s, many Russian Formalists were forced into exile or imprisoned by the Soviet government, which viewed their work as politically suspect. Despite this persecution, the ideas and analytical techniques developed by Russian Formalism continued to be influential, and were taken up by other schools of thought, such as Structuralism and Post-Structuralism. Today, Russian Formalism is considered one of the most important intellectual movements of the 20th century and its ideas continue to be studied and debated by literary scholars and theorists.

Methodology of Russian formalism

Russian Formalism was a literary theory and method of literary analysis that emerged in Russia in the early 20th century. It aimed to study the formal aspects of literature, such as structure, style, and language, rather than focusing on the content or the author's intentions.

The methodology of Russian Formalism can be summarized as follows:

1. **Defamiliarization:** Russian Formalists believed that literary language should "defamiliarize" or estrange the reader from the everyday language they were accustomed to. By disrupting the reader's habitual ways of thinking and seeing, literature could reveal new ways of perceiving reality.
2. **Plot Analysis:** Formalists paid close attention to the structure of literary texts, including plot, character, and setting. They believed that literary texts could be understood as a set of devices or techniques used to achieve specific effects on the reader.
3. **Literary Evolution:** Formalists saw literary history as a series of transformations in form and style. They believed that literature evolved through a process of innovation and adaptation, in which authors and readers experimented with new techniques and forms.
4. **Close Reading:** Russian Formalists advocated for a close reading of literary texts, paying attention to details such as word choice, imagery, and syntax. They believed that these details could reveal the underlying structure and meaning of a text.
5. **Emphasis on Literature:** Russian Formalism emphasized the study of literature as an autonomous art form, separate from social, political, or

historical contexts. They believed that literature should be studied on its own terms, without reference to external factors.

Overall, the methodology of Russian Formalism focused on the formal aspects of literature, such as language, structure, and style, and aimed to understand how these elements worked together to create meaning and effect.

Sample Reading

A formalistic reading of John Keats's "Ode to a Nightingale"

A formalistic reading of John Keats's "Ode to a Nightingale" would focus on the poem's structure, language, and imagery to understand how they contribute to the overall meaning and effect of the poem.

The poem is composed of eight stanzas of ten lines each, with a rhyme scheme of ABABCDECDE. The formal structure of the poem is symmetrical, with the first and last stanzas mirroring each other in content and tone. The use of a regular meter and rhyme scheme creates a musical quality to the poem that echoes the nightingale's song.

The language in the poem is rich with sensory imagery, with the nightingale's song described in vivid detail. The use of figurative language, such as metaphors and personification, is also prominent. For example, in the first stanza, the nightingale is described as a "light-winged Dryad of the trees," giving the bird a mystical quality that elevates it to the realm of the divine.

The poem also employs a number of contrasts and oppositions, such as the contrast between the "weariness, the fever, and the fret" of human life and the "full-throated ease" of the nightingale's song. This contrast underscores the speaker's desire to escape the limitations of the human condition and join the nightingale in its realm of pure sensation and emotion.

Finally, the use of repetition throughout the poem, such as the repeated use of the word "forlorn" in the third stanza, creates a sense of rhythm and pattern that reinforces the poem's themes of mortality and transience.

In sum, a formalistic reading of "Ode to a Nightingale" would focus on the poem's structure, language, and imagery to explore how they contribute to the poem's themes and meanings. Through this approach, the poem can be understood not only as a lyrical celebration of the nightingale's song but also as a meditation on the human condition and the desire for transcendence.

Reader-Oriented Criticism

Reader-oriented criticism is a type of literary criticism that emphasizes the role of the reader in interpreting and understanding a text. This approach to literary analysis suggests that meaning is not solely determined by the author's intention or the text's inherent qualities, but rather emerges from the interaction between the reader and the text.

Reader-oriented criticism suggests that readers bring their own experiences, knowledge, and perspectives to a text, which shape how they interpret and understand it. Thus, two readers may have different interpretations of the same text, based on their unique backgrounds and perspectives.

This approach to literary analysis emphasizes the importance of the reader's response to the text, rather than solely focusing on the text itself or the author's intentions. It recognizes that readers can find personal meaning and significance in a text, even if that meaning may not have been intended by the author.

Reader-oriented criticism also highlights the ways in which readers may be influenced by cultural and historical contexts. For example, readers from different cultural backgrounds or time periods may interpret a text in different ways, based on their knowledge of cultural norms, historical events, and literary traditions.

Overall, reader-oriented criticism suggests that literary meaning is not fixed or objective, but rather emerges from the dynamic relationship between the reader and the text. This approach to literary analysis recognizes the important role that readers play in creating and shaping meaning, and encourages readers to engage actively with the texts they read.

Historical Development Reader's oriented criticism

Reader-oriented criticism emerged in the mid-20th century as a response to earlier approaches to literary analysis that focused on the text itself or the author's intentions. This approach to literary criticism was heavily influenced by developments in psychology, which emphasized the role of the reader in creating meaning from a text.

The roots of reader-oriented criticism can be traced back to the work of I. A. Richards, who argued in the 1920s and 1930s that the meaning of a poem is not determined by the author's intention or the text's inherent qualities, but rather emerges from the reader's response to the poem. Richards proposed the concept of "practical criticism," which emphasized the importance of close reading and the reader's personal response to the text.

In the 1960s and 1970s, reader-oriented criticism gained further prominence, as literary critics began to explore the ways in which readers interacted with texts. This approach to literary analysis was influenced by developments in structuralism and post-structuralism, which emphasized the importance of the reader's role in creating meaning.

Reader-oriented criticism became a major force in literary criticism in the 1980s and 1990s, as literary scholars began to explore the ways in which readers' interpretations of texts were influenced by social and cultural contexts. This approach to literary analysis recognized the importance of readers' backgrounds, experiences, and perspectives in shaping their interpretations of literary texts.

Today, reader-oriented criticism remains an important approach to literary analysis, as literary scholars continue to explore the complex relationship between readers and texts. This approach recognizes the important role that readers play in creating meaning, and encourages readers to engage actively with the texts they read.

Assumptions of Reader-Oriented Criticism

Reader-oriented criticism makes a number of assumptions about the nature of literary texts, the role of the reader, and the relationship between the two. Some of these assumptions include:

1. The meaning of a literary text is not fixed or objective: Reader-oriented criticism assumes that the meaning of a literary text is not determined solely by the author's intention or the text's inherent qualities, but rather

emerges from the interaction between the reader and the text. This means that readers can find different meanings and significance in a text, based on their own experiences, knowledge, and perspectives.

2. Readers play an active role in interpreting a text: Reader-oriented criticism assumes that readers are not passive recipients of meaning, but rather active participants in the process of interpretation. Readers bring their own experiences, knowledge, and perspectives to a text, which shape how they interpret and understand it.
3. Interpretation is influenced by social and cultural contexts: Reader-oriented criticism assumes that readers' interpretations of texts are shaped by social and cultural contexts, such as their knowledge of historical events, cultural norms, and literary traditions. This means that readers from different backgrounds and time periods may interpret a text in different ways.
4. Readers' interpretations are valid and valuable: Reader-oriented criticism assumes that readers' interpretations of a text are valid and valuable, even if they differ from the author's intention or the text's original meaning. This means that readers can find personal meaning and significance in a text, based on their own experiences, knowledge, and perspectives.

Overall, reader-oriented criticism assumes that literary meaning is dynamic and emerges from the interaction between the reader and the text. It recognizes the important role that readers play in creating and shaping meaning, and encourages readers to engage actively with the texts they read.

Methodology of Reader-Oriented Criticism

The methodology of Reader-Oriented Criticism involves a close analysis of the relationship between the reader and the text. It emphasizes the importance of considering the reader's experiences, knowledge, and perspectives when interpreting a text, and recognizes that readers can find personal meaning and significance in a text, even if that meaning may not have been intended by the author. Some of the key methods used in Reader-Oriented Criticism include:

1. Close Reading: Reader-Oriented Criticism emphasizes the importance of close reading, which involves a detailed analysis of the language, structure, and themes of a literary text. This method allows readers to identify the various elements of a text that contribute to its meaning, and

to consider how these elements might be interpreted in light of the reader's own experiences and perspectives.

2. **Reception Theory:** Reception theory is a method used in Reader-Oriented Criticism that focuses on the ways in which readers interpret and respond to a literary text. This method considers the social and cultural context in which the reader is situated, and how this context shapes the reader's interpretation of the text. Reception theory recognizes that readers can find personal meaning and significance in a text, even if that meaning may not have been intended by the author.
3. **Reader Response Theory:** Reader Response Theory is a method used in Reader-Oriented Criticism that emphasizes the importance of the reader's response to the text. This method recognizes that readers bring their own experiences, knowledge, and perspectives to a text, and that these factors shape how they interpret and understand the text. Reader Response Theory suggests that meaning is not solely determined by the text or the author's intention, but rather emerges from the interaction between the reader and the text.
4. **Cultural and Historical Contextualization:** Reader-Oriented Criticism also emphasizes the importance of considering the cultural and historical context in which a text was produced and read. This method involves analyzing the social and cultural norms, historical events, and literary traditions that might have influenced the text and its reception. This approach recognizes that readers from different cultural backgrounds or time periods may interpret a text in different ways, based on their knowledge of cultural norms, historical events, and literary traditions.

Overall, the methodology of Reader-Oriented Criticism emphasizes the importance of considering the reader's experiences, knowledge, and perspectives when interpreting a text, and recognizes that readers can find personal meaning and significance in a text, even if that meaning may not have been intended by the author. It encourages readers to engage actively with the texts they read, and to consider how their own experiences and perspectives shape their interpretation of a literary text.

Sample Reading

A Formalistic Reading of O'Connor's *A Good Man is Hard to Find*

A formalistic reading of Flannery O'Connor's short story "A Good Man Is Hard to Find" would focus on the text's formal elements, such as its structure, language, symbolism, and imagery, to explore the meaning and significance of the story.

Structure: The story is structured around the journey of the family, led by the grandmother, to Florida. The journey is interrupted by a series of events that lead to their encounter with the Misfit, who ultimately murders the family. The structure emphasizes the theme of the journey as a metaphor for the characters' moral and spiritual journey, and the inevitable consequences of their actions.

Language: O'Connor's use of language in the story is notable for its vivid and often grotesque descriptions of the characters and their actions. This creates a sense of unease and tension throughout the story, and emphasizes the moral and spiritual decay of the characters.

Symbolism: The story is rich in symbolism, such as the grandmother's hat, which represents her desire for respectability and social status, and the Misfit's name, which symbolizes the characters' inability to fit into society. The road, which serves as the setting for the story, represents the journey of life, with its inevitable twists and turns and the consequences of the characters' choices.

Imagery: O'Connor's use of imagery in the story is also significant, such as the description of the Misfit's face as "blue and white," which emphasizes his lack of humanity and moral decay. The gunshot that kills the grandmother is also described in vivid detail, creating a sense of shock and horror that emphasizes the story's theme of moral decay and the consequences of the characters' actions.

Overall, a formalistic reading of "A Good Man Is Hard to Find" would focus on the text's formal elements to explore the story's themes of moral decay, spiritual redemption, and the consequences of the characters' choices. The story's structure, language, symbolism, and imagery all work together to create a powerful and thought-provoking narrative that challenges readers to consider their own moral and spiritual journeys.

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Modernism and Postmodernism

Modern criticism

Modern criticism refers to the practice of evaluating and analyzing works of art, literature, film, music, and other cultural artifacts using contemporary theoretical and critical frameworks. It is a broad field that encompasses a range of disciplines, including literary theory, cultural studies, film studies, musicology, and art history.

Modern criticism emerged in the 20th century as a response to the changing cultural and political landscape of the time. It challenged traditional approaches to criticism, which were often focused on authorial intent or biographical interpretation, and instead sought to examine works of art in the context of their social, historical, and cultural significance.

Some of the key movements in modern criticism include structuralism, post-structuralism, deconstruction, feminism, postcolonialism, queer theory, and critical race theory. These approaches have helped to broaden the scope of criticism, bringing attention to issues of power, identity, and representation in cultural production.

Modern criticism is an ongoing and evolving practice, with new theories and approaches constantly emerging in response to changing cultural trends and societal issues. Its goal is to provide a deeper understanding of cultural artifacts

and their significance, and to contribute to ongoing discussions about the role of culture in shaping our worldviews and social realities.

Assumptions of Modern Criticism

Modern criticism is based on a number of key assumptions that inform its approach to analyzing and interpreting cultural artifacts. These assumptions include:

1. **Artifacts are products of culture:** Modern criticism assumes that cultural artifacts, including literature, film, music, and art, are products of their cultural context. They are not created in a vacuum, but are shaped by the historical, social, and political forces that surround them.
2. **Multiple interpretations are possible:** Modern criticism assumes that cultural artifacts can be interpreted in a variety of ways, depending on the perspective of the critic and the context in which the artifact is analyzed.
3. **Artifacts are not fixed or static:** Modern criticism assumes that cultural artifacts are not fixed or static, but can be understood as dynamic and evolving. They can be interpreted and reinterpreted in new ways as cultural values and perspectives change over time.
4. **Power and politics shape cultural production:** Modern criticism assumes that cultural production is shaped by power relations and political structures. It seeks to uncover how these structures shape the meaning and significance of cultural artifacts, and to explore how cultural production can reinforce or challenge these power relations.
5. **Context is essential for understanding meaning:** Modern criticism assumes that understanding the context in which cultural artifacts were produced is essential for understanding their meaning and significance. This includes understanding the historical, social, and cultural context, as well as the author's intentions and the intended audience.

Overall, modern criticism seeks to move beyond traditional approaches to criticism, which often focused on authorial intent or biographical interpretation, and instead examines cultural artifacts in the context of their broader cultural significance. It is a dynamic and evolving field that continues to challenge and expand our understanding of cultural production and its role in shaping our worldviews and social realities.

Historical Development of Structuralism

Structuralism is a theoretical approach to understanding human culture and behavior that emerged in the mid-20th century. It originated in linguistics, but quickly spread to other fields, including anthropology, literary studies, psychology, and philosophy.

The historical development of structuralism can be traced back to the work of Ferdinand de Saussure, a Swiss linguist who lived from 1857 to 1913. Saussure's ideas about language and its structure had a profound influence on the development of structuralism. He argued that language is not simply a collection of words and their meanings, but a system of relationships between signs and symbols. Saussure distinguished between the signifier (the sound or image of a word) and the signified (the concept or idea that the word represents), and he suggested that meaning is created through the relationships between these two elements.

The structuralist approach was further developed by Claude Lévi-Strauss, a French anthropologist who lived from 1908 to 2009. Lévi-Strauss applied Saussure's ideas to the study of human culture, arguing that culture is a system of relationships between different elements, such as myths, kinship structures, and social practices. He argued that the structures of human culture can be analyzed using binary oppositions, such as male/female, nature/culture, and raw/cooked. Lévi-Strauss also developed the idea of structuralism as a method of analysis that seeks to uncover the underlying structures of human culture.

In literature, structuralism was popularized by the work of Roland Barthes, a French literary theorist who lived from 1915 to 1980. Barthes applied structuralist ideas to the study of literature, arguing that texts are systems of signs that can be analyzed in terms of their underlying structures. He also introduced the idea of "the death of the author," which suggests that the meaning of a text is not fixed by the intentions of the author, but is instead created through the relationships between the signs and symbols within the text itself.

Overall, the historical development of structuralism was shaped by a range of thinkers in different fields, who applied the ideas of Saussure to a variety of contexts. Structuralism had a profound impact on the development of literary and cultural studies, and its ideas continue to influence contemporary approaches to understanding human culture and behavior.

Assumptions of Structuralism

Structuralism is a theoretical approach to understanding human culture and behavior that is based on a set of fundamental assumptions. These assumptions include:

1. Human behavior is patterned and structured: Structuralism assumes that human behavior is not random or chaotic, but rather patterned and structured. These patterns and structures can be analyzed and understood through the study of language, culture, and social institutions.
2. Meaning is created through relationships between elements: Structuralism assumes that meaning is not inherent in individual elements, but rather is created through the relationships between these elements. In other words, meaning is created by the way in which elements are structured and organized.
3. Systems are self-contained and self-regulating: Structuralism assumes that systems, whether they be linguistic, cultural, or social, are self-contained and self-regulating. This means that the elements within a system are interdependent and cannot be understood in isolation from one another.
4. Binary oppositions are fundamental to human thought: Structuralism assumes that binary oppositions, such as male/female, nature/culture, and raw/cooked, are fundamental to human thought and exist in all cultures. These oppositions provide a framework for understanding the world and are reflected in language, myth, and other cultural practices.
5. The role of the individual is limited: Structuralism assumes that the role of the individual is limited in shaping culture and society. Instead, individuals are seen as products of the larger cultural and social systems in which they exist.

Overall, the assumptions of structuralism suggest that human behavior and culture can be understood through the analysis of patterns and structures that underlie them. By examining the relationships between different elements and the binary oppositions that structure them, structuralists seek to uncover the underlying systems that shape human behavior and culture.

Methodology of Structuralism

The methodology of structuralism involves a set of techniques and approaches that are used to analyze the patterns and structures that underlie human behavior and culture. Some of the key aspects of the methodology of structuralism include:

1. The identification of binary oppositions: Structuralists begin their analysis by identifying the binary oppositions that structure a particular system. These might include oppositions such as male/female, nature/culture, or raw/cooked. By identifying these oppositions, structuralists can begin to understand the underlying structures and patterns of the system.
2. The analysis of language and symbols: Structuralists often use linguistic analysis as a tool for understanding the structures of human culture. They analyze the way in which language is used to create meaning, and look for patterns and structures in the use of symbols and signs.
3. The use of diagrams and charts: Structuralists often use diagrams and charts to represent the relationships between different elements within a system. These diagrams might include things like family trees, organizational charts, or linguistic maps.
4. The emphasis on the system as a whole: Structuralism emphasizes the importance of understanding the system as a whole, rather than analyzing individual elements in isolation. This means that structuralists look for relationships and connections between different elements, rather than focusing solely on individual elements themselves.
5. The use of comparative analysis: Structuralists often use comparative analysis to understand the structures of different cultural systems. By comparing the structures of different cultures or systems, structuralists can identify common patterns and structures, as well as differences and variations.

Overall, the methodology of structuralism involves a set of techniques and approaches that are designed to uncover the underlying structures and patterns of human behavior and culture. By analyzing the way in which binary oppositions, language, symbols, and other elements are structured and organized, structuralists seek to understand the larger systems that shape human experience.

Deconstruction theory: From Structuralism to Poststructuralism

Deconstruction theory is a philosophical and literary movement that emerged in the 1960s and 1970s, and it can be seen as a continuation and critique of structuralism. Structuralism was a dominant movement in linguistics and anthropology in the mid-twentieth century, which aimed to uncover the underlying structures that govern human behavior and communication.

Deconstruction theory, on the other hand, argues that language is inherently unstable and that there is no fixed meaning to any text. Instead, meaning is constantly shifting and dependent on the context in which it is produced and received.

Deconstruction theory was developed by the French philosopher Jacques Derrida, who critiqued the assumptions of structuralism by highlighting the contradictions and gaps within its theories. Derrida argued that language is not a transparent medium that can be used to communicate a fixed meaning, but rather a system of signs that is constantly being reinterpreted and recontextualized.

According to Derrida, there is always a gap between what a text says and what it means, and this gap cannot be fully bridged. The meaning of a text is not determined by the author's intention, but by the reader's interpretation, which is influenced by their own biases and cultural context.

Poststructuralism is a broader movement that includes deconstruction theory and other critical approaches that emerged in the wake of structuralism. Poststructuralism is characterized by a rejection of fixed meanings and a focus on the power relations that shape discourse and knowledge.

Poststructuralist theorists, such as Michel Foucault, argued that knowledge is not objective or neutral, but is always shaped by the social and historical context in which it is produced. Foucault's work focused on the ways in which power operates through discourse, and how knowledge is used to legitimize certain forms of power and exclude others.

Overall, deconstruction theory and poststructuralism challenge the idea of fixed meanings and encourage readers to be skeptical of the assumptions and biases that shape our understanding of the world.

Structuralism and poststructuralism are two closely related intellectual movements in philosophy, linguistics, and literary theory. Structuralism emerged in the mid-twentieth century, while poststructuralism developed in the 1960s and 1970s as a response and critique of structuralism.

Structuralism is a theoretical framework that seeks to uncover the underlying structures that govern human behavior and communication, including language, culture, and social systems. Structuralists believe that these structures are more fundamental than individual experiences or subjective meanings, and that they can be studied scientifically by analyzing their formal properties.

The key idea of structuralism is that meaning is generated by systems of signification that operate according to rules and conventions. Structuralists seek to uncover these underlying structures by analyzing texts, discourses, and cultural practices, and by identifying the formal patterns that govern them.

Poststructuralism, on the other hand, challenges the assumptions of structuralism by arguing that meaning is not fixed or stable, but rather contingent and contextual. Poststructuralists reject the idea that there are underlying structures that can be objectively studied, and instead emphasize the ways in which meaning is constantly being constructed and deconstructed through language and discourse.

Poststructuralism is often associated with the work of French philosophers such as Jacques Derrida, Michel Foucault, and Gilles Deleuze. Derrida's concept of "deconstruction" is a key feature of poststructuralism, which involves analyzing texts to uncover their inherent contradictions and the multiple meanings that they contain.

Overall, poststructuralism can be seen as a continuation and critique of structuralism. While structuralism seeks to uncover the underlying structures that generate meaning, poststructuralism emphasizes the ways in which meaning is constantly being constructed and deconstructed through language and discourse, and challenges the idea of fixed meanings and objective structures.

Assumptions of Deconstruction

Deconstruction is a philosophical and literary movement that emerged in the 1960s and 1970s, and it is characterized by its critique of the assumptions of structuralism and its emphasis on the contingency and instability of meaning. Here are some of the key assumptions of deconstruction:

1. Language is not a transparent medium for communication. Rather, language is a system of signs that is inherently unstable and constantly being reinterpreted and recontextualized.

2. Meaning is not fixed or stable, but rather contingent and contextual. There is always a gap between what a text says and what it means, and this gap cannot be fully bridged.
3. There is no fixed or objective reality that exists outside of language. Instead, reality is constantly being constructed and deconstructed through language and discourse.
4. The meaning of a text is not determined by the author's intention, but by the reader's interpretation. The reader's interpretation is influenced by their own biases and cultural context.
5. All texts contain inherent contradictions and paradoxes that cannot be resolved. These contradictions and paradoxes reveal the limitations and biases of language and discourse.
6. Language and discourse are always embedded in power relations, and are used to legitimize certain forms of power and exclude others. Deconstruction seeks to uncover the ways in which language and discourse operate to maintain and reproduce systems of power.

Overall, deconstruction challenges the assumptions of structuralism by emphasizing the contingency and instability of meaning, and by highlighting the ways in which language and discourse are embedded in power relations.

Methodology of Deconstruction

Deconstruction is a method of literary analysis and philosophical critique that emerged in the 1960s and 1970s, and it is characterized by its emphasis on the contingency and instability of meaning. Here are some key features of the methodology of deconstruction:

1. Close reading: Deconstruction involves a close reading of texts, paying attention to the ways in which language is used and how meaning is constructed.
2. Identification of binary oppositions: Deconstruction seeks to identify the binary oppositions that are at work in a text, such as inside/outside, presence/absence, or male/female. These binary oppositions are seen as constructs that impose meaning onto the text and shape our understanding of it.

3. Deconstruction of binary oppositions: Once the binary oppositions have been identified, deconstruction seeks to destabilize them by revealing their inherent contradictions and the ways in which they exclude or marginalize certain meanings or interpretations.
4. Emphasis on the gaps and contradictions in texts: Deconstruction emphasizes the gaps and contradictions in texts, and seeks to expose the limitations and biases of language and discourse.
5. Attention to context: Deconstruction pays close attention to the context in which a text is produced and received, recognizing that meaning is always contingent on the historical and cultural context.
6. Emphasis on the reader's interpretation: Deconstruction emphasizes the reader's interpretation of a text, recognizing that meaning is not fixed or objective, but rather is shaped by the reader's own biases and cultural context.

Overall, deconstruction is a method of literary analysis and philosophical critique that seeks to destabilize the binary oppositions that shape our understanding of texts, and to reveal the gaps and contradictions in language and discourse. By doing so, deconstruction challenges the assumptions of structuralism and emphasizes the contingency and instability of meaning.

Deconstructive Reading of Robert Frost's *The Road Not Taken*

Deconstructive reading of Robert Frost's "The Road Not Taken" would involve a close analysis of the text to uncover the inherent contradictions and gaps in the poem, and to challenge the binary oppositions that shape our understanding of it.

The poem is often interpreted as a celebration of individualism and the idea of making one's own choices in life. However, a deconstructive reading would question this interpretation and challenge the binary oppositions that it relies on.

For example, the poem sets up a binary opposition between the two roads, with one being "less traveled by" and thus more attractive to the speaker. However, a deconstructive reading would question the assumption that the two roads are actually different, and point out that the speaker only claims that one is "less traveled by" after he has already chosen it. This suggests that the two roads may in fact be identical, and that the speaker's choice is not a real choice at all.

Furthermore, the poem sets up a binary opposition between the speaker's choice and the choices of others, suggesting that the speaker's decision to take the road "less traveled by" is a unique and individualistic act. However, a deconstructive reading would question this assumption and point out that the speaker's choice is influenced by the fact that he is following in the footsteps of others who have already taken the road before him.

Overall, a deconstructive reading of "The Road Not Taken" would challenge the assumptions of individualism and the binary oppositions that shape our understanding of the poem. It would highlight the inherent contradictions and gaps in the text, and emphasize the ways in which meaning is always contingent on the historical and cultural context in which it is produced and received.

Structuralist Reading of Larkin's *The Trees*

A structuralist reading of "The Trees" by Philip Larkin would focus on the formal structure of the poem, particularly its use of repetition, rhythm, and rhyme, as well as the ways in which these formal elements contribute to the poem's meaning.

The poem is divided into three stanzas, each of which consists of six lines. The first and third lines of each stanza rhyme, as do the second and fourth lines, while the fifth and sixth lines rhyme with each other. This regular pattern of rhyme and rhythm creates a sense of harmony and balance in the poem.

The poem also makes use of repetition, particularly in the second and fifth lines of each stanza, which begin with the phrase "The trees...". This repetition creates a sense of unity and coherence, and emphasizes the centrality of the trees to the poem's meaning.

A structuralist reading would also focus on the binary oppositions that are present in the poem, particularly the contrast between the natural world and human civilization. The poem presents the trees as a symbol of the natural world, which is timeless and unchanging, while human civilization is portrayed as fleeting and transient. This binary opposition is reinforced by the repetition of the phrase "The trees..." which contrasts with the phrase "Our working days are long" in the final stanza.

Overall, a structuralist reading of "The Trees" would focus on the formal structure of the poem and the ways in which repetition, rhyme, and rhythm contribute to its meaning. It would also identify the binary oppositions that are

present in the poem, particularly the contrast between the natural world and human civilization.

محتوى المحاضرة الخامسة

Psychoanalytic Criticism

Historical Development of Psychoanalytic Criticism

Psychoanalytic criticism is a form of literary criticism that uses the insights of psychoanalysis to analyze literary texts. The approach emerged in the early 20th century, and it has since become one of the most influential and controversial methods of literary interpretation.

The origins of psychoanalytic criticism can be traced back to the work of Sigmund Freud, the founder of psychoanalysis. Freud was interested in the ways in which unconscious desires and conflicts influence behavior, and he believed that literary texts were a rich source of insight into the workings of the human psyche. In 1900, he published "The Interpretation of Dreams," which laid the foundation for his theory of psychoanalysis and set the stage for the development of psychoanalytic criticism.

The first psychoanalytic critics were primarily interested in the analysis of individual works of literature, rather than the development of a coherent method of interpretation. However, their work was influential in establishing the basic principles of psychoanalytic criticism. Some of the most notable early practitioners of psychoanalytic criticism include Ernest Jones, Otto Rank, and Carl Jung.

In the mid-20th century, psychoanalytic criticism gained broader acceptance as literary scholars began to explore the connections between literature and psychology. The publication of Freud's collected works in the 1950s and the growth of the psychoanalytic movement in the United States helped to popularize psychoanalytic criticism.

One of the key figures in the development of psychoanalytic criticism in the mid-20th century was the literary critic and psychoanalyst Jacques Lacan. Lacan's work emphasized the importance of language and the unconscious in the interpretation of literary texts, and it had a significant influence on the development of psychoanalytic criticism in the decades that followed.

Today, psychoanalytic criticism remains a controversial and highly influential method of literary interpretation. Critics who use this approach believe that literature can provide insight into the workings of the human psyche and that a psychoanalytic reading can help to illuminate the underlying psychological motivations and conflicts that drive literary characters and narratives. However, psychoanalytic criticism has also been criticized for its reliance on highly subjective interpretations and its tendency to reduce complex literary works to simplistic psychological explanations.

Assumptions of Psychoanalytic Criticism

Psychoanalytic criticism is a literary theory that uses the insights of psychoanalysis to interpret literary texts. The approach is based on several key

assumptions about the nature of literature and the human psyche. Some of the key assumptions of psychoanalytic criticism include:

1. The human psyche is divided into three parts: the id, the ego, and the superego. According to Freudian theory, the id represents the primitive, unconscious part of the psyche that is driven by instinctual desires and needs. The ego represents the conscious, rational part of the psyche that mediates between the demands of the id and the constraints of reality. The superego represents the internalized values and ideals that society imposes on the individual.
2. Unconscious desires and conflicts are a major source of human behavior. According to psychoanalytic theory, much of human behavior is driven by unconscious desires and conflicts that are not fully understood by the individual.
3. Literature can provide insight into the workings of the human psyche. Psychoanalytic critics believe that literary texts can be analyzed to reveal the unconscious desires, conflicts, and anxieties of the author and the characters.
4. The interpretation of literature is subjective and open to multiple interpretations. Psychoanalytic critics acknowledge that their interpretations are subjective and shaped by their own personal experiences and biases.
5. The relationship between the author and the text is important. Psychoanalytic critics often focus on the author's biography and personal experiences as a way to shed light on the unconscious motivations behind the text.
6. Dreams and symbols are important sources of meaning. Psychoanalytic critics often interpret the symbols and imagery in a literary text as expressions of unconscious desires and conflicts.

Overall, psychoanalytic criticism assumes that literature is a reflection of the human psyche and that the interpretation of literature requires an understanding of the unconscious motivations and desires that drive human behavior.

Methodology of Psychoanalytic Criticism

The methodology of psychoanalytic criticism involves the application of psychoanalytic theory to the interpretation of literary texts. Psychoanalytic critics analyze the text in terms of the unconscious desires, anxieties, and conflicts that are expressed by the author and the characters. The following are some of the key methods used by psychoanalytic critics:

1. Free association: Psychoanalytic critics use the technique of free association, which involves allowing the mind to wander freely and make associations between different images, symbols, and ideas in the text.
2. Dream analysis: Psychoanalytic critics also use dream analysis as a method of interpretation. Dreams are seen as a way for the unconscious mind to express repressed desires and anxieties. Psychoanalytic critics interpret the symbols and imagery in the text as expressions of the unconscious desires and conflicts of the author and the characters.
3. Archetypal analysis: Psychoanalytic critics use archetypal analysis to explore the universal patterns and symbols that are found in literature. They believe that certain images and symbols, such as the mother, the father, and the hero, are archetypes that represent fundamental human experiences and desires.
4. Oedipal analysis: Psychoanalytic critics use the Oedipal complex, which is a central concept in Freudian theory, to interpret literature. The Oedipal complex involves a child's unconscious desire for the parent of the opposite sex and the child's rivalry with the parent of the same sex. Psychoanalytic critics look for evidence of the Oedipal complex in the relationships between characters in the text.
5. Psychoanalytic biography: Psychoanalytic critics examine the biography of the author as a way of understanding the unconscious motivations behind the text. They look for evidence of childhood experiences, traumas, and conflicts that may have influenced the author's writing.

Overall, psychoanalytic criticism seeks to uncover the unconscious motivations and desires that drive literary texts. It is a highly interpretive method that relies on the analyst's subjective understanding of the text and the author's unconscious psyche.

Freud's Models of Human Psyche

Sigmund Freud, the founder of psychoanalysis, proposed three models of the human psyche: the conscious, the preconscious, and the unconscious. These

models are based on his theory of the structure of the psyche, which he believed was made up of three parts: the id, the ego, and the superego.

1. **Conscious Mind:** The conscious mind includes all the mental processes of which we are aware, including thoughts, feelings, sensations, and perceptions. It is the part of the mind that is active during our waking hours and allows us to engage with the external world.
2. **Preconscious Mind:** The preconscious mind includes all mental processes that are not currently conscious but can be easily brought into consciousness, such as memories, dreams, and repressed thoughts. This part of the mind acts as a storage area for information that can be readily accessed by the conscious mind.
3. **Unconscious Mind:** The unconscious mind is the largest part of the psyche and includes all the mental processes that are not available to conscious awareness. These processes include repressed memories, fears, desires, and conflicts. According to Freud, the unconscious is the primary source of human motivation, and its contents exert a powerful influence on conscious thoughts and behaviors.

Freud also proposed that the psyche was divided into three parts, each with its own function:

1. **The id:** The id is the most primitive and instinctual part of the psyche. It is driven by the pleasure principle, seeking immediate gratification of basic desires and needs, such as hunger and thirst.
2. **The ego:** The ego is the conscious, rational part of the psyche. It mediates between the desires of the id and the constraints of the external world, seeking to satisfy the needs of the id in ways that are socially acceptable.
3. **The superego:** The superego represents the internalized values and morals of society, acting as a kind of moral compass that regulates the behavior of the ego. It is responsible for enforcing societal norms and regulating behavior according to moral standards.

Overall, Freud's models of the human psyche provide a framework for understanding the complex interplay between conscious and unconscious mental processes and the different factors that drive human behavior.

Lacan's Models of Human Psyche

Jacques Lacan, a French psychoanalyst, proposed three models of the human psyche that build on the work of Freud: the imaginary, the symbolic, and the real. Lacan believed that the psyche was structured by language, and that the unconscious was shaped by cultural and social factors.

1. **Imaginary:** The imaginary is the earliest stage of development, in which the infant experiences a sense of wholeness and completeness with the mother. The imaginary is characterized by the formation of images, fantasies, and illusions that provide a sense of unity and coherence to the individual's experience of the world.
2. **Symbolic:** The symbolic stage begins when the child learns language and enters into the realm of culture and social meaning. In this stage, the individual begins to understand the world through language and symbols, and the unconscious is shaped by cultural and social norms.
3. **Real:** The real is the ineffable, unrepresentable aspect of reality that lies beyond language and symbolization. It is the experience of the world as it really is, beyond our subjective perceptions and cultural constructions.

In addition to these three models, Lacan also proposed the concept of the "mirror stage," which describes the process by which the infant develops a sense of self through identification with their own image. This process creates a split between the ego (the image of oneself) and the real self, leading to a sense of alienation and a search for wholeness and unity.

Lacan also emphasized the importance of the symbolic order, which is the set of cultural and social meanings that structure our experience of the world. The symbolic order creates a system of meaning and hierarchy that regulates our desires and behaviors, shaping the unconscious and influencing our conscious thoughts and actions.

Overall, Lacan's models of the human psyche emphasize the role of language and culture in shaping our unconscious desires and behaviors. By exploring the symbolic and cultural dimensions of the psyche, Lacanian psychoanalysis offers a unique perspective on the complex interplay between conscious and unconscious mental processes.

Jung's Theory of Archetype

Carl Jung, a Swiss psychiatrist and founder of analytical psychology, proposed the concept of archetypes to explain the fundamental patterns of

human experience and behavior. According to Jung, archetypes are innate, universal, and symbolic patterns of thought and behavior that are present in the collective unconscious of all human beings.

Jung believed that archetypes are expressed through symbols, myths, and images, and that they serve as organizing principles for the human psyche. Archetypes can be experienced through dreams, fantasies, and other forms of unconscious content, and they can manifest in various forms, including as characters, situations, and themes in literature and art.

Jung identified several archetypes that he believed were common to all cultures, including:

1. The Self: The Self represents the unified and integrated personality, and is often symbolized by a circle, mandala, or other symbols of wholeness.
2. The Shadow: The Shadow represents the repressed and unconscious aspects of the personality, including the individual's fears, desires, and impulses.
3. The Anima/Animus: The Anima/Animus represents the unconscious masculine or feminine aspects of the personality that are present in both men and women.
4. The Persona: The Persona represents the mask or social facade that individuals present to the world, often concealing their true selves and desires.
5. The Hero: The Hero represents the individual's journey toward self-discovery and transformation, often involving a journey or quest.

Jung believed that working with archetypes could help individuals to gain a deeper understanding of themselves and their place in the world, and to integrate the unconscious aspects of their personality into their conscious awareness. Jungian psychotherapy often involves exploring archetypal themes and symbols as a means of gaining insight and achieving personal growth.

Overall, Jung's theory of archetypes offers a unique perspective on the fundamental patterns of human experience and behavior, and provides a powerful framework for understanding the role of the unconscious in shaping our conscious thoughts and actions.

Northrop Frye

Northrop Frye (1912-1991) was a Canadian literary critic and theorist who made significant contributions to the study of literature, particularly in the area of literary archetypes and genres. Frye's work focused on the fundamental patterns of human experience and behavior that are expressed in literature, and he believed that literature could be studied as a means of understanding the collective unconscious of a culture.

Frye's most famous work is his *Anatomy of Criticism* (1957), in which he proposed a systematic approach to literary criticism based on the study of literary genres and archetypes. In this book, Frye argued that all literature can be understood in terms of a limited number of archetypal structures or "modes," such as comedy, tragedy, romance, and irony. These modes are expressed through a variety of genres, including epic, lyric, drama, and novel.

Frye believed that the study of literary archetypes and genres could provide insight into the underlying structures of human experience and behavior, and that literature could serve as a means of exploring the collective unconscious of a culture. He also argued that literature has the power to transcend cultural boundaries and connect individuals to universal patterns of human experience.

In addition to his work on literary archetypes and genres, Frye was also interested in the relationship between literature and society. He believed that literature had the power to shape cultural attitudes and beliefs, and that it could serve as a means of resistance against oppressive political and social systems.

Overall, Frye's work had a significant impact on literary criticism and theory, and his approach to the study of literature continues to influence scholars in the field today.

A Psychoanalytic Reading of D. H. Lawrence's *The Shadow*

D. H. Lawrence's "The Shadow" is a short story that can be interpreted from a psychoanalytic perspective, using Freudian concepts to explore the unconscious desires and anxieties of the protagonist. The story centers around a man named Alfred, who becomes obsessed with the idea that his shadow is a separate entity that has a life of its own.

From a psychoanalytic perspective, the shadow can be seen as a symbol of the unconscious, representing the repressed desires and fears of the individual. Alfred's obsession with his shadow can be interpreted as a

manifestation of his own unconscious desires and fears, which he is unable to express or confront directly.

One way to approach a psychoanalytic reading of "The Shadow" is to use the concept of the uncanny, which refers to something that is familiar yet unfamiliar and creates a sense of discomfort or unease. Alfred's obsession with his shadow creates an uncanny feeling in the reader, as the shadow becomes a source of fear and anxiety for the protagonist.

Another way to approach the story from a psychoanalytic perspective is to use the concept of the doppelganger, which is a literary motif that involves a double or twin that represents a person's darker, repressed self. Alfred's shadow can be seen as a doppelganger figure that represents his repressed desires and fears. In this interpretation, the shadow is not a separate entity, but rather a projection of Alfred's own unconscious psyche.

Alfred's interactions with the shadow can also be interpreted as a manifestation of his own internal conflicts. His desire to control the shadow and make it conform to his will can be seen as a way of trying to repress or control his own unconscious desires. His fear of the shadow, on the other hand, can be seen as a manifestation of his own fear of confronting his own darker impulses.

Overall, a psychoanalytic reading of "The Shadow" can shed light on the unconscious desires and anxieties that underlie the protagonist's obsession with his shadow. By exploring the symbolic and psychological dimensions of the story, we can gain a deeper understanding of the human psyche and the ways in which unconscious desires and fears can manifest in our conscious lives.

محتوى المحاضرة السادسة

Feminism

Historical Development of Feminism

Feminism is a social, cultural, and political movement that advocates for the equality of women and men. It has a long history that can be traced back to the 18th century. Here is a brief overview of the historical development of feminism:

First-wave feminism: The first wave of feminism emerged in the late 19th and early 20th centuries in the United States and Europe. It was primarily concerned with gaining political and legal rights for women, such as the right to vote and the right to own property. Key figures of the first wave include suffragists like Susan B. Anthony and Elizabeth Cady Stanton.

Second-wave feminism: The second wave of feminism emerged in the 1960s and 1970s and focused on issues like reproductive rights, workplace discrimination, and sexual harassment. It was also more diverse than the first wave, with feminists of color and lesbian feminists playing prominent roles. Key figures of the second wave include Betty Friedan, Gloria Steinem, and Audre Lorde.

Third-wave feminism: The third wave of feminism emerged in the 1990s and was influenced by postmodernism and intersectionality. It focused on issues like body positivity, the representation of women in media, and the intersection of race, gender, and sexuality. Key figures of the third wave include Rebecca Walker, bell hooks, and Kimberlé Crenshaw.

Fourth-wave feminism: The fourth wave of feminism emerged in the 2010s and is still ongoing. It is characterized by the use of social media and online activism, as well as a focus on issues like sexual assault and harassment, gender identity, and environmental justice. Key figures of the fourth wave include Tarana Burke, Malala Yousafzai, and Emma Watson.

Overall, the history of feminism is marked by a continuous struggle for the recognition and rights of women in all aspects of society. Each wave of feminism has built upon the work of the previous wave, leading to significant progress in gender equality, though there is still a long way to go.

Waves of Feminism

Feminism has been divided into several "waves" or periods, each with its own particular characteristics and goals. While this categorization is somewhat simplistic and the boundaries between the waves are not always clear-cut, it can be useful for understanding the evolution of feminist thought and activism. Here is a brief overview of the different waves of feminism:

First wave feminism: This wave refers to the feminist movement that emerged in the late 19th and early 20th centuries. It focused primarily on securing legal and political rights for women, including suffrage, property rights, and the right to education. Key figures of this wave include suffragists such as Susan B. Anthony and Elizabeth Cady Stanton.

Second wave feminism: The second wave began in the 1960s and lasted through the 1980s. It focused on a broader range of issues, including reproductive rights, workplace discrimination, and sexual liberation. This wave also drew attention to the intersections of race, class, and sexuality in the oppression of women. Key figures of this wave include Betty Friedan, Gloria Steinem, and Audre Lorde.

Third wave feminism: This wave emerged in the 1990s and is often associated with the rise of intersectional feminist thought. It emphasized the diversity of women's experiences and identities, including those of women of color, LGBTQ+ women, and women with disabilities. Key figures of this wave include Rebecca Walker, bell hooks, and Kimberlé Crenshaw.

Fourth wave feminism: This wave emerged in the 2010s and is still evolving. It is often associated with social media and online activism, and it has focused on issues such as sexual harassment, gender identity, and reproductive justice. Key figures of this wave include Tarana Burke, Malala Yousafzai, and Emma Watson.

It's important to note that these waves of feminism are not mutually exclusive and that many feminist activists and thinkers draw on ideas from multiple waves. Additionally, some scholars have argued for the existence of other waves, such as a pre-first wave or proto-feminist movement in the 18th and early 19th centuries.

Assumptions of Feminism

Feminism is a diverse and multifaceted movement, but it is generally united by a set of basic assumptions or beliefs. Here are some of the key assumptions of feminism:

1. Gender is a social construct: Feminists believe that gender is not simply a matter of biological sex, but is instead a socially constructed set of expectations and behaviors that are imposed on individuals based on their sex. Feminists argue that gender roles are limiting and often harmful, and that individuals should be free to express their gender in any way they choose.
2. Patriarchy is pervasive: Feminists believe that our society is structured around a patriarchal system that values men and masculinity over women and femininity. This system can manifest in a variety of ways, including

in laws, institutions, and cultural norms, and it can be harmful to both men and women.

3. Intersectionality is important: Feminists recognize that different forms of oppression (such as racism, classism, ableism, and homophobia) intersect with gender oppression, and that individuals experience these forms of oppression differently depending on their social location. Therefore, feminism must be attentive to issues of intersectionality and work to address multiple forms of oppression simultaneously.
4. Personal is political: Feminists believe that personal experiences are political and that individuals' experiences of oppression can be linked to broader social and political structures. Feminists also believe that individuals have the power to challenge and change these structures by sharing their stories and working collectively for change.
5. Equality is the goal: Feminists believe that women and men should have equal rights and opportunities in all areas of life. This includes equal pay, equal access to education and employment, and equal treatment under the law. Feminists also work to challenge and dismantle gender-based violence and discrimination.

It's worth noting that feminism is a diverse and evolving movement, and not all feminists will necessarily agree with every assumption outlined here. However, these assumptions are generally shared by many feminists and are central to the movement's goals and values.

Methodology of Feminism

Feminism is not a monolithic movement and there are different approaches to feminist methodology, but there are some commonalities in feminist research and analysis. Here are some of the key features of feminist methodology:

1. Centering women's experiences: Feminist research begins by recognizing that women's experiences and perspectives have historically been marginalized or ignored. Feminist researchers seek to center women's experiences and to analyze how gender shapes people's lives.
2. Critiquing power structures: Feminist researchers analyze how power operates in social, political, and economic structures, and how it intersects with gender, race, class, and other categories. This involves critiquing dominant ideologies and social norms that reinforce power imbalances.

3. Emphasizing intersectionality: Feminist researchers acknowledge the intersectionality of various forms of oppression, and how these intersecting identities and power structures affect people's experiences. This means examining how race, class, sexuality, ability, and other identities interact with gender, and how they shape individuals' experiences of oppression and privilege.
4. Using qualitative methods: Feminist research often employs qualitative methods, such as interviews, ethnography, and case studies, to gain a deeper understanding of people's experiences and perspectives. These methods prioritize the voices and experiences of those being studied.
5. Participatory research: Feminist researchers often work in collaboration with participants, recognizing that the knowledge and experiences of the people being studied are valuable and should be included in the research process. This involves building partnerships and working together to develop research questions, methods, and analysis.
6. Activism and social change: Feminist research often seeks to address social and political issues and to bring about social change. Feminist researchers may work closely with social justice organizations or engage in advocacy work to promote gender equity and social justice.

These are some of the key features of feminist methodology, but it's important to note that feminist research is diverse and constantly evolving, with new approaches and methods being developed all the time.

American Feminism

American feminism refers to the feminist movements and ideologies that have developed in the United States. The history of feminism in the United States spans several waves, beginning in the late 19th century with the suffrage movement and continuing through to contemporary feminist activism.

The first wave of feminism in the United States was focused on securing women's right to vote, and culminated in the passage of the 19th Amendment in 1920. This wave also included campaigns for women's legal rights, such as property ownership and custody rights, as well as reforms in education and the workplace.

The second wave of feminism emerged in the 1960s and 1970s, and was focused on broader issues of gender equality and the liberation of women from the patriarchal structures that limited their opportunities and experiences. This

wave included movements for reproductive rights, sexual freedom, and an end to gender discrimination in education, employment, and other areas of public life. The second wave also emphasized the importance of intersectionality, recognizing that women's experiences were shaped by their race, class, sexuality, and other factors.

The third wave of feminism emerged in the 1990s, and was characterized by a focus on diversity and inclusivity. This wave emphasized the need to recognize the diversity of women's experiences and to address the ways in which different forms of oppression intersected to shape those experiences. The third wave also sought to expand the feminist movement beyond traditional gender issues to include issues such as race, sexual orientation, and class.

Contemporary American feminism continues to be shaped by these earlier waves, as well as by new challenges and issues. Current feminist activism includes movements for reproductive justice, the fight against sexual harassment and assault, and the ongoing struggle for equal pay and opportunities in the workplace. American feminism remains a vibrant and active movement, with a focus on advancing gender equity and justice for all people.

British Feminism

British feminism refers to the feminist movements and ideologies that have developed in the United Kingdom. Like American feminism, the history of British feminism spans several waves, beginning in the late 19th century and continuing through to contemporary feminist activism.

The first wave of feminism in the United Kingdom was focused on securing women's right to vote, and culminated in the passage of the Representation of the People Act in 1918, which granted some women the right to vote. This wave also included campaigns for women's legal rights, such as property ownership and custody rights, as well as reforms in education and the workplace.

The second wave of feminism emerged in the 1960s and 1970s, and was focused on broader issues of gender equality and the liberation of women from the patriarchal structures that limited their opportunities and experiences. This wave included movements for reproductive rights, sexual freedom, and an end to gender discrimination in education, employment, and other areas of public life. The second wave also emphasized the importance of intersectionality, recognizing that women's experiences were shaped by their race, class, sexuality, and other factors.

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Virginia Woolf

Virginia Woolf (1882-1941) was an English writer and one of the most important figures of modernist literature. She is known for her innovative and experimental writing style, her exploration of gender and sexuality, and her feminist activism.

Woolf was born in London and grew up in a prominent literary family. She began writing at an early age and published her first novel, "The Voyage Out," in 1915. Over the next two decades, she produced a number of highly regarded novels, including "Mrs. Dalloway," "To the Lighthouse," and "Orlando." Woolf's writing style is characterized by her use of stream-of-consciousness narrative and her exploration of the inner lives of her characters.

Woolf was also a prominent feminist and was active in the women's suffrage movement. In 1928, she published the essay "A Room of One's Own," which argued that women needed economic independence and creative freedom in order to be able to write and create. The essay has become a seminal work of feminist theory and has been influential in shaping feminist thought and activism.

Throughout her life, Woolf struggled with mental illness, and in 1941, she took her own life by drowning herself in a river. Despite her personal struggles, Woolf's literary legacy continues to inspire and influence writers and feminist activists around the world.

Simone de Beauvoir

Simone de Beauvoir (1908-1986) was a French writer, philosopher, and feminist theorist. She is best known for her book "The Second Sex," which is considered a foundational text of modern feminist theory.

De Beauvoir was born in Paris and grew up in a bourgeois family. She studied philosophy at the Sorbonne and met fellow philosopher Jean-Paul Sartre, with whom she had a lifelong personal and intellectual relationship. De Beauvoir and Sartre were at the center of a group of intellectuals and writers in Paris in the mid-20th century, and their ideas and writings had a profound impact on the cultural and intellectual landscape of the time.

In 1949, de Beauvoir published "The Second Sex," which is widely regarded as a masterpiece of feminist theory. In the book, de Beauvoir argues that women are not born as a particular kind of being, but rather are made into a particular kind of being by social and cultural norms and expectations. She also critiques the ways in which women have been excluded from political, economic, and cultural spheres throughout history.

De Beauvoir's ideas about gender and sexuality were highly influential in shaping feminist theory in the 20th century, and her work continues to be a major influence on feminist thought and activism today. She was also an advocate for a range of social and political causes, including anti-colonialism and human rights.

Kate Millett

Kate Millett (1934-2017) was an American feminist writer, artist, and activist. She is best known for her book "Sexual Politics," which is considered a seminal work of feminist literary criticism.

Millett was born in St. Paul, Minnesota, and studied at the University of Minnesota, where she earned a degree in English literature. She later studied at Oxford University and Columbia University. In the 1960s, Millett became involved in feminist activism and was a co-founder of the National Organization for Women (NOW) in 1966.

In 1970, Millett published "Sexual Politics," which was a groundbreaking work of feminist literary criticism. In the book, Millett argued that patriarchal power structures are reinforced and perpetuated through literature, and she analyzed the works of a number of male writers, including D.H. Lawrence, Norman Mailer, and Henry Miller. Millett's analysis was highly influential in shaping feminist literary criticism and theory.

Millett continued to be active in feminist and social justice causes throughout her life. She was also a visual artist and sculptor, and her artwork often explored feminist themes. Millett's contributions to feminist thought and activism continue to be celebrated and honored today.

Elaine Showalter

Elaine Showalter (born 1941) is an American literary critic and feminist scholar. She is best known for her contributions to feminist literary theory and for her work on women writers and their contributions to literature.

Showalter was born in Boston, Massachusetts, and earned her Ph.D. from the University of California, Davis. She began her career as a scholar of British literature, and her early work focused on Victorian literature and culture. However, she later became interested in feminist theory and began to write about women writers and their contributions to literature.

In 1977, Showalter published "A Literature of Their Own," which is considered a landmark work of feminist literary criticism. In the book, Showalter argues that women writers have a distinct literary tradition that is different from that of male writers, and she explores the ways in which women's writing has been marginalized and excluded from the literary canon.

Showalter's work has been influential in shaping feminist literary criticism and theory. She has also been a vocal advocate for the importance of women's voices in literature and for the need to recognize and celebrate women's contributions to the literary canon. Today, Showalter is considered one of the foremost feminist literary scholars of the 20th century.

A Feminist Reading of Ophelia in Hamlet

A feminist reading of Ophelia in Hamlet can highlight the ways in which she is oppressed by the patriarchal society in which she lives. In the play, Ophelia is

portrayed as a passive and obedient daughter, who is subject to the commands of her father and the expectations of her society. She is not allowed to express her own desires or feelings, and her only purpose is to serve as a pawn in the schemes of the men around her.

One way in which Ophelia is oppressed is through the restrictions placed on her sexuality. She is told to reject Hamlet's advances and to remain chaste, and when Hamlet becomes cruel to her, she is blamed for leading him on. This reflects the patriarchal double standard in which women are punished for expressing their sexuality, while men are rewarded for the same behavior.

Furthermore, Ophelia is denied agency and autonomy in her own life. She is not allowed to make her own decisions or to follow her own desires, and instead must always defer to the men in her life. When Hamlet tells her to go to a nunnery, she obeys without question, and when her father tells her to stop seeing Hamlet, she complies. Her own desires and needs are completely ignored in favor of the demands of the men around her.

Finally, Ophelia's mental breakdown and suicide can be seen as a direct result of the oppression she experiences as a woman. She is not allowed to express her emotions or to seek help for her mental health, and instead is pushed to the brink by the constant pressure and abuse she experiences. Her death is a tragic reminder of the ways in which patriarchal societies can silence and destroy women.

Overall, a feminist reading of Ophelia in Hamlet can highlight the ways in which she is oppressed by the patriarchal society in which she lives, and can serve as a call to action to challenge these oppressive systems and to fight for gender equity and justice.

محتوى المحاضرة السابعة

Marxism

Historical Development of Marxist Criticism

Marxist criticism is a literary theory that grew out of the ideas of Karl Marx, a philosopher and economist who lived in the 19th century. The theory suggests that literature and other cultural forms reflect the underlying economic and social structures of society.

The historical development of Marxist criticism can be divided into several stages:

1. **Early Marxist Criticism:** The early Marxist critics of the early 20th century, such as Georg Lukács and Antonio Gramsci, believed that literature and art had the power to shape people's consciousness and to change the world. They argued that literature should serve the interests of the working class and help them to overthrow the existing social order.
2. **Soviet Socialist Realism:** In the Soviet Union, Marxist criticism was closely tied to the state policy of socialist realism. This doctrine held that literature and art should reflect the ideals of communism and promote the values of the Soviet state. Writers and artists who did not conform to these ideals were subject to censorship and persecution.
3. **Western Marxist Criticism:** In the 1960s and 1970s, Marxist critics in the West, such as Fredric Jameson and Terry Eagleton, developed a more nuanced and sophisticated approach to literary analysis. They rejected the crude determinism of earlier Marxist critics and focused on the ways in which literature reflects and reinforces the dominant ideology of society.
4. **Post-Marxist Criticism:** In the 1980s and 1990s, some Marxist critics began to move away from traditional Marxist ideas and towards postmodernism and poststructuralism. These approaches rejected the idea of a unified working class and focused on issues of identity and difference. Some critics, such as Gayatri Chakravorty Spivak, developed a "subaltern" approach that emphasized the voices of marginalized and oppressed groups.

Today, Marxist criticism continues to be an influential approach in literary theory, though it has been modified and expanded by subsequent generations of critics.

Assumptions of Marxist Criticism

Marxist criticism is a literary theory that analyzes literature in relation to its historical and social context, and views it as a product of the dominant

economic and social structures of society. The assumptions of Marxist criticism include:

1. **Historical Materialism:** Marxist criticism is based on the principle of historical materialism, which asserts that human societies are shaped by their economic systems. This means that literature is seen as a reflection of the economic and social conditions of the time in which it was produced.
2. **Class Struggle:** Marx believed that history is characterized by class struggle, which refers to the conflict between the ruling class and the working class. Marxist criticism sees literature as a site of class struggle, with writers either supporting or challenging the dominant ideology of their time.
3. **Ideology:** Marxist criticism views literature as a product of the dominant ideology of society. Ideology refers to the beliefs, values, and attitudes that are widely accepted as true and natural, but which actually serve the interests of the ruling class.
4. **Alienation:** Marxist criticism also emphasizes the concept of alienation, which refers to the separation of individuals from the products of their labor and from their own true nature. This can be seen in literature through characters who are oppressed or exploited by the dominant economic and social structures of society.
5. **Historical Progression:** Marxist criticism also asserts that human history progresses through a series of stages, from primitive communism to slavery, feudalism, capitalism, and eventually socialism. Literature is seen as a reflection of the contradictions and conflicts of each historical stage.

Overall, Marxist criticism seeks to analyze literature in relation to its historical and social context, and to understand how it reflects and reinforces the dominant economic and social structures of society.

Methodology of Marxist Criticism

The methodology of Marxist criticism involves analyzing literature in relation to its historical and social context, and viewing it as a product of the dominant

economic and social structures of society. Here are some of the key elements of the Marxist approach to literary analysis:

1. **Historical Context:** Marxist criticism begins by situating the literary work within its historical context, including the economic and social conditions of the time in which it was produced. This includes examining the political and economic systems, class relations, and social norms of the period.
2. **Ideology:** Marxist critics analyze the dominant ideology of society and how it is reflected in the literary work. This involves identifying the beliefs, values, and attitudes that are widely accepted as true and natural, but which actually serve the interests of the ruling class.
3. **Character Analysis:** Marxist critics examine the characters in a literary work to determine their social and economic status, and to identify how they are affected by the dominant economic and social structures of society. This includes analyzing the relationships between characters and how they reflect class relations.
4. **Plot and Theme Analysis:** Marxist criticism analyzes the plot and themes of a literary work to identify how they reflect the dominant ideology of society. This includes examining how the plot reinforces or challenges the existing social order, and how the themes reflect the concerns and struggles of the working class.
5. **Language and Style:** Marxist critics also analyze the language and style of a literary work to identify how they reflect the dominant ideology of society. This includes examining the use of language to reinforce or challenge social norms, and how the style reflects the class and social status of the author.

Overall, Marxist criticism seeks to understand literature as a product of the economic and social conditions of the time in which it was produced, and to identify how it reflects and reinforces the dominant ideology of society.

Karl Marx

Karl Marx (1818-1883) was a German philosopher, economist, and political theorist who is best known for his work on political economy and his critique of capitalism. He was born in Trier, Germany and studied philosophy and political science at the University of Berlin.

Marx's most famous work is "Das Kapital" (1867), in which he analyzed the capitalist system and argued that the profits generated by capitalist enterprises were ultimately derived from the exploitation of workers. He also developed the concept of surplus value, which refers to the difference between the value of a worker's labor and the wage they are paid.

Marx is also known for his collaboration with Friedrich Engels, with whom he wrote "The Communist Manifesto" (1848), which called for the overthrow of the capitalist system and the establishment of a socialist society. Marx believed that socialism would be a transitional stage towards a communist society, in which the means of production would be owned collectively and the principle of "from each according to his ability, to each according to his needs" would be the guiding principle of distribution.

Marx's ideas had a significant impact on the development of socialist and communist movements around the world, and his theories continue to influence debates about economic and political systems today. While his ideas have been controversial and subject to a range of interpretations, his work has had a profound impact on the fields of philosophy, economics, and political science.

Friedrich Engels

Friedrich Engels (1820-1895) was a German philosopher, social scientist, and revolutionary socialist who is best known for his collaboration with Karl Marx. Engels was born in Barmen, Germany and studied philosophy and political science at the University of Berlin.

Engels met Marx in 1844 and the two became close friends and collaborators. Together, they wrote "The Communist Manifesto" (1848), which called for the overthrow of the capitalist system and the establishment of a socialist society. Engels also co-authored "Das Kapital" (1867) with Marx, and edited and published the remaining volumes after Marx's death.

Engels made significant contributions to Marxist theory, including the development of the concept of dialectical materialism, which he saw as the fundamental principle underlying historical development. He also argued that

the family and private property were the two main institutions that supported the capitalist system, and that the liberation of women was essential to the achievement of socialism.

Engels was also a supporter of the workers' movement and played an active role in the International Workingmen's Association. After Marx's death in 1883, Engels continued to write and publish works on Marxist theory, and his ideas played a significant role in the development of socialist and communist movements around the world.

Overall, Engels was a key figure in the development of Marxist theory, and his collaboration with Marx helped to shape the course of socialist and communist movements in the 19th and 20th centuries.

Georg Lukacs

Georg Lukács (1885-1971) was a Hungarian Marxist philosopher, literary critic, and political theorist who is best known for his contributions to Marxist theory and aesthetics. He was born in Budapest, Hungary and studied philosophy and law at the University of Budapest.

Lukács was deeply influenced by the works of Marx and Engels, and he played a significant role in developing the tradition of "Western Marxism," which sought to build on Marx's ideas in ways that were relevant to the Western European context. He is perhaps best known for his work on literary theory, particularly his 1936 book "The Theory of the Novel," in which he analyzed the novel as a form that reflects the contradictions and conflicts of capitalist society.

Lukács argued that the novel was a unique form of art that provided a way to understand the complex social relations of capitalist society. He believed that the novel was capable of representing the totality of social relations, and that it was able to capture the contradictions and tensions of the capitalist world in a way that other forms of art were not.

Lukács also played an important role in the development of Marxist political theory, particularly in his 1923 book "History and Class Consciousness," in which he argued that the proletariat had a unique historical mission to overthrow capitalism and establish a socialist society. He also developed the concept of "reification," which refers to the process by which social relations are transformed into things or objects, and argued that this process was a key characteristic of capitalist society.

Overall, Lukács made significant contributions to Marxist theory, particularly in the areas of literary theory and political theory. His ideas continue to be studied and debated in the fields of philosophy, literary criticism, and political science today.

The Frankfurt School

The Frankfurt School is a group of social theorists, philosophers, and cultural critics associated with the Institute for Social Research at the University of Frankfurt, Germany. The school was founded in the 1920s, and its members were primarily interested in developing a critical theory of society that would go beyond traditional Marxist thought.

One of the key figures associated with the Frankfurt School was Max Horkheimer, who served as the director of the Institute for Social Research from 1930 to 1953. Horkheimer's work focused on the relationship between economic and cultural factors in the development of modern society, and he argued that the rise of capitalism had led to the emergence of a culture industry that produced standardized, mass-produced cultural products that were designed to manipulate people's desires and values.

Another key figure associated with the Frankfurt School was Theodor Adorno, who worked closely with Horkheimer and is perhaps best known for his work on the relationship between culture and capitalism. Adorno argued that the culture industry produced standardized, mass-produced cultural products that were designed to manipulate people's desires and values, and that this had a negative impact on people's ability to think critically and engage in meaningful political action.

Other notable figures associated with the Frankfurt School include Herbert Marcuse, who developed a critical theory of technology and argued that the rise of technological society had led to the emergence of a new form of social control, and Jürgen Habermas, who developed a theory of communicative action and argued that democratic societies required free and open communication in order to function properly.

Overall, the Frankfurt School played an important role in the development of critical theory and cultural criticism in the 20th century, and its ideas continue to be studied and debated in the fields of philosophy, sociology, and cultural studies today.

Antonio Gramsci

Antonio Gramsci (1891-1937) was an Italian Marxist philosopher and political theorist who is best known for his theory of cultural hegemony and his contributions to Marxist theory more broadly. Gramsci was born in Sardinia, Italy, and became involved in socialist politics at a young age.

Gramsci's theory of cultural hegemony argues that the ruling class maintains its power not only through economic and political domination, but also through cultural domination. In other words, the ruling class uses its control over cultural institutions, such as the media and education system, to promote its own values and ideas and to marginalize alternative perspectives. Gramsci argued that this process was essential to the maintenance of capitalist power, and that a successful socialist revolution would require the creation of a counter-hegemonic culture that could challenge and ultimately overcome the dominant culture.

Gramsci was also known for his concept of the "organic intellectual," which refers to intellectuals who are able to connect with working-class movements and translate their ideas into practical action. Gramsci believed that such intellectuals were essential to the success of any socialist movement, and he emphasized the importance of building a broad-based coalition that could unite different groups in the struggle against capitalism.

Gramsci was active in the Italian Communist Party and was imprisoned by the fascist government of Benito Mussolini in 1926. He spent the remainder of his life in prison, where he wrote a series of influential notebooks that explored a wide range of topics, including philosophy, literature, history, and politics. Gramsci's ideas continue to be influential in the fields of Marxist theory, political theory, and cultural studies.

Louis Althusser

Louis Althusser (1918-1990) was a French Marxist philosopher and political theorist who is known for his contributions to Marxist theory, particularly his theory of ideology and his critique of traditional Marxist thought. Althusser was born in Algeria, and he studied philosophy at the École Normale Supérieure in Paris.

Althusser's theory of ideology argues that ideology is not simply a set of ideas or beliefs that people hold, but is rather a set of social practices and institutions that reinforce existing power relations. Althusser argued that ideology operates through a process of interpellation, or "hailing," in which individuals are called

upon to recognize themselves as subjects of a particular social order. In other words, ideology works by convincing people to accept their position within a given social hierarchy, and to view that hierarchy as natural and inevitable.

Althusser was also critical of traditional Marxist thought, which he believed placed too much emphasis on economic determinism and the class struggle. Althusser argued that Marxism needed to be rethought in light of the complexities of modern society, and that it was necessary to develop new theoretical concepts to understand the relationship between the economy, politics, and culture.

One of Althusser's most influential works is his 1965 essay "Ideology and Ideological State Apparatuses," in which he argues that the state plays a crucial role in the reproduction of the dominant ideology. Althusser believed that the state, through its various institutions, such as the schools, the media, and the legal system, helps to maintain the existing social order by reinforcing dominant values and beliefs.

Althusser's ideas continue to be studied and debated in the fields of philosophy, political theory, and cultural studies today.

Marxist Theorists Today

There are many contemporary Marxist theorists who continue to develop and apply Marxist ideas to the analysis of contemporary society. Some notable Marxist theorists today include:

1. David Harvey: A geographer and social theorist who has written extensively on the relationship between capitalism and urbanization, as well as the contradictions and crises of capitalism.
2. Nancy Fraser: A feminist philosopher and critical theorist who has written on the intersection of gender, race, and class in contemporary capitalism, and the need to develop a more comprehensive analysis of social justice.
3. Slavoj Žižek: A Slovenian philosopher and cultural critic who draws on Marxist theory to critique contemporary culture, politics, and ideology.
4. Jodi Dean: A political theorist who has written on the relationship between communication technologies and politics, and the need to develop new forms of collective action in the digital age.

5. Michael Hardt and Antonio Negri: Political theorists who have developed a theory of "Empire" that argues that contemporary capitalism has entered a new phase characterized by global networks of power and domination.

These are just a few examples of the many Marxist theorists who continue to engage with Marxist ideas and apply them to the analysis of contemporary society.

Marxist Reading of Browning's *The Cry of Children*

"The Cry of Children" is a poem by Elizabeth Barrett Browning that addresses the exploitation of child labor in the industrial revolution. A Marxist reading of this poem would focus on the ways in which the exploitation of child labor was a product of capitalist relations of production and the drive for profit.

Marxist theorists would argue that the industrial revolution created a new class of factory owners who were motivated by the desire to maximize their profits. To do so, they relied on cheap labor, including that of children who were forced to work long hours in dangerous and unhealthy conditions. This created a system in which the working class was exploited for the benefit of the capitalist class.

In "The Cry of Children," Browning highlights the brutal reality of child labor and the devastating impact it had on the lives of young workers. She describes the children as "little children, great God! / Asking for bread, and no man gives; / Their small faces white as snow / Against the dark, and their lives / Are drawn from misery into a great woe."

A Marxist reading of this poem would see the suffering of the children as a consequence of the exploitation of the working class by the capitalist class. The poem exposes the harsh realities of the industrial revolution and the human toll of the capitalist system. It is a powerful critique of the capitalist system and a call to action for the working class to unite and fight for their rights and dignity.

Overall, a Marxist reading of "The Cry of Children" emphasizes the ways in which the exploitation of child labor was a product of capitalist relations of production, and highlights the need for social change in order to create a more just and equitable society.

Postcolonialism

Historical development of Postcolonialism

Postcolonialism is an intellectual and academic movement that emerged in the late 20th century as a response to the legacy of colonialism and imperialism. The movement aims to challenge the assumptions and power structures that continue to shape global relations after the end of formal colonial rule.

The historical development of postcolonialism can be traced back to the struggles of decolonization that took place in the aftermath of World War II. As European empires began to crumble, many newly independent nations in Asia, Africa, and Latin America sought to assert their cultural, political, and economic sovereignty. However, these efforts were often hindered by ongoing forms of colonial domination, including economic exploitation, cultural imperialism, and neocolonialism.

In the 1960s and 1970s, postcolonial theory began to emerge as a critical response to the limitations of Western theories of development and modernization. Scholars like Frantz Fanon, Edward Said, and Aimé Césaire argued that colonialism had not only distorted the social and cultural identities of colonized peoples, but also perpetuated a global system of inequality that continued to exclude the Global South from the benefits of globalization.

In the 1980s and 1990s, postcolonial theory expanded to encompass a wide range of fields, including literature, anthropology, sociology, and political science. Postcolonial scholars began to explore the intersections between colonialism and other forms of oppression, including racism, sexism, and homophobia. They also developed new analytical tools, such as subaltern studies and hybridity theory, to help uncover the complex ways in which power and identity are negotiated in postcolonial contexts.

Today, postcolonialism remains an important and dynamic field of study, with scholars continuing to challenge dominant narratives of globalization, development, and modernity. They also seek to highlight the agency and resilience of colonized peoples in the face of colonialism and its legacies.

Assumptions of Postcolonialism

Postcolonialism is a critical framework that seeks to challenge and deconstruct the power structures and assumptions that have emerged in the wake of colonialism and imperialism. Some of the key assumptions of postcolonialism include:

1. The legacy of colonialism is pervasive: Postcolonialism assumes that the legacy of colonialism continues to shape global relations in the present day, influencing everything from economic systems and political institutions to cultural attitudes and identities.
2. Colonialism produces unequal power relations: Postcolonialism assumes that colonialism produced unequal power relations between colonizers and colonized, with the colonizers asserting their dominance over the colonized through force, exploitation, and cultural imposition.
3. The construction of the Other: Postcolonialism assumes that colonialism created a system of binary oppositions in which the colonizers constructed the colonized as the Other, positioning them as inferior and in need of domination and control.
4. Hybridity and cultural exchange: Postcolonialism assumes that colonial encounters involved complex cultural exchange and hybridity, in which the colonized appropriated and transformed the cultural practices and institutions of the colonizers to create new forms of cultural expression.
5. The need for decolonization: Postcolonialism assumes that the legacy of colonialism can only be addressed through a process of decolonization, which involves challenging and dismantling the power structures and assumptions that have emerged in its wake.

Overall, postcolonialism seeks to expose the ways in which colonialism has shaped our world and to challenge dominant narratives and power structures that reinforce colonial legacies.

Methodology of Postcolonialism

The methodology of postcolonialism is multi-disciplinary and draws on a range of theoretical frameworks and analytical tools. However, there are some common methodological approaches that are frequently employed within the field. These include:

1. Critique of colonial discourse: Postcolonialism seeks to expose and critique the ways in which colonialism has been represented in dominant discourses, such as literature, media, and academia. This involves analyzing the assumptions and power relations that underpin such discourses, and identifying the ways in which they have shaped our understanding of the world.
2. Centering the perspectives of the colonized: Postcolonialism places a strong emphasis on centering the perspectives and experiences of the colonized, rather than viewing them solely through the lens of the colonizer. This involves listening to and amplifying the voices of colonized peoples, as well as examining their cultural practices and institutions on their own terms.
3. Deconstruction of binaries: Postcolonialism seeks to deconstruct the binary oppositions that have emerged in the wake of colonialism, such as self/other, West/East, and modern/traditional. This involves challenging the assumptions and power relations that underpin these oppositions, and examining the ways in which they have been used to justify colonial domination.
4. Use of subaltern studies: Subaltern studies is a methodological approach that originated within postcolonialism and involves focusing on the experiences and perspectives of marginalized and oppressed groups within colonial and postcolonial societies. This involves examining the ways in which power and agency are negotiated within these contexts, and highlighting the resistance and resilience of subaltern groups.
5. Exploration of hybridity: Postcolonialism often explores the concept of hybridity, which refers to the mixing of cultures and identities that occurs in colonial encounters. This involves examining the ways in which hybrid identities and cultural practices emerge, and the implications of these for colonial power relations and cultural expression.

Overall, the methodology of postcolonialism is focused on exposing and challenging the power structures and assumptions that have emerged in the wake of colonialism, and centering the perspectives and experiences of colonized peoples. It draws on a range of theoretical frameworks and analytical tools to achieve these goals, and is characterized by its multi-disciplinary and intersectional approach.

محتوى المحاضرة التاسعة

African American Criticism

African American criticism is a critical framework that seeks to explore the experiences and cultural expressions of African Americans. It emerged as a response to the marginalization and oppression of African Americans within dominant cultural and political structures, and aims to highlight the unique perspectives and contributions of African American culture.

Some of the key themes and approaches of African American criticism include:

1. **Racial identity:** African American criticism places a strong emphasis on exploring the construction and representation of racial identity within cultural texts. This involves examining the ways in which African American identity is represented, negotiated, and contested within a variety of cultural forms, including literature, film, music, and visual art.
2. **Resistance and resilience:** African American criticism often highlights the ways in which African Americans have resisted and persevered in the face of systemic racism and oppression. This involves examining the strategies and tactics of resistance that African Americans have employed throughout history, and highlighting the resilience and strength of African American communities.
3. **Black feminism:** African American criticism frequently engages with black feminist thought, which seeks to highlight the unique experiences and perspectives of Black women. This involves examining the ways in which race, gender, and other intersecting identities intersect to shape the experiences of Black women, and exploring the contributions of Black women to various fields of cultural production.

4. Language and performance: African American criticism often explores the ways in which language and performance are used to construct and communicate African American identity. This involves examining the unique linguistic and cultural expressions of African Americans, as well as the ways in which these expressions have been appropriated and commodified within dominant cultural forms.

Overall, African American criticism seeks to challenge and deconstruct the dominant cultural narratives that have historically marginalized and oppressed African Americans. It emphasizes the unique perspectives and contributions of African American culture, and seeks to promote greater understanding and appreciation of the experiences of African Americans.

Assumptions of African American Criticism

The assumptions of African American criticism are rooted in the experiences and cultural expressions of African Americans, and are shaped by the historical and ongoing struggles of African Americans against racism and oppression. Some of the key assumptions of African American criticism include:

1. African American cultural expressions are unique and valuable: African American criticism assumes that the cultural expressions of African Americans are unique and valuable contributions to the larger cultural landscape. It seeks to highlight the ways in which African American culture has been shaped by the experiences of African Americans, and to promote greater understanding and appreciation of African American cultural production.
2. Racism and oppression are pervasive and have a profound impact on African American culture: African American criticism assumes that racism and oppression are pervasive and have a profound impact on African American culture. It seeks to explore the ways in which racism and oppression have shaped the experiences and cultural expressions of African Americans, and to challenge the dominant narratives that have historically marginalized and oppressed African Americans.
3. African American culture is multifaceted and diverse: African American criticism assumes that African American culture is multifaceted and diverse, and that it cannot be reduced to a single monolithic identity. It recognizes the diversity of experiences and perspectives within African American communities, and seeks to highlight the unique contributions of different groups and individuals.

4. African American cultural expressions are political: African American criticism assumes that African American cultural expressions are political in nature, and that they have the potential to challenge and transform dominant power structures. It recognizes the ways in which African American cultural production has historically been used as a form of resistance and empowerment, and seeks to promote greater awareness of the political dimensions of African American culture.

Overall, African American criticism assumes that African American culture is a unique and valuable contribution to the larger cultural landscape, and seeks to explore the ways in which African American experiences and cultural expressions are shaped by historical and ongoing struggles against racism and oppression. It emphasizes the multifaceted and diverse nature of African American culture, and recognizes the political dimensions of African American cultural production.

Methodology of African American Criticism

The methodology of African American criticism is shaped by its assumptions and goals, which are rooted in the experiences and cultural expressions of African Americans. Some of the key approaches and methods used in African American criticism include:

1. Historical analysis: African American criticism often employs historical analysis to explore the ways in which the experiences and cultural expressions of African Americans have been shaped by historical events and structures of power. This involves examining the ways in which slavery, segregation, and other forms of racism and oppression have impacted African American culture, as well as the ways in which African Americans have resisted and persevered in the face of these challenges.
2. Literary analysis: African American criticism frequently engages in close readings of literary texts to explore the ways in which African American experiences and perspectives are represented and negotiated within cultural texts. This involves examining the themes, motifs, and narrative strategies used by African American writers to explore issues such as race, identity, and social justice.
3. Cultural studies: African American criticism often employs cultural studies methodologies to explore the ways in which African American culture is produced, circulated, and consumed within larger cultural

contexts. This involves examining the ways in which African American cultural production is shaped by issues such as capitalism, globalization, and the mass media, as well as the ways in which African Americans engage with and resist dominant cultural forms.

4. Intersectional analysis: African American criticism frequently engages in intersectional analysis to explore the ways in which race intersects with other identities and experiences, such as gender, sexuality, and class. This involves examining the ways in which these intersecting identities shape the experiences and cultural expressions of African Americans, as well as the ways in which African Americans navigate and resist these intersecting forms of oppression.

Overall, the methodology of African American criticism is diverse and interdisciplinary, drawing on a range of approaches and methods to explore the experiences and cultural expressions of African Americans. It is grounded in the assumptions and goals of African American criticism, which seek to promote greater understanding and appreciation of African American culture, and to challenge the dominant narratives that have historically marginalized and oppressed African Americans.

A Postcolonial Reading of Conrad's Heart of Darkness

A postcolonial reading of Joseph Conrad's "Heart of Darkness" focuses on the ways in which the novel reflects and perpetuates the colonial attitudes and assumptions of the European powers that colonized Africa. The novel follows the journey of a European trader named Marlow as he travels up the Congo River in search of a mysterious figure named Kurtz, who has become a powerful and feared figure among the local tribes.

One of the key themes of the novel is the idea of the "Other," which refers to the way in which Europeans saw and treated Africans as fundamentally different and inferior to themselves. Throughout the novel, Africans are depicted as primitive and savage, and are often described using dehumanizing language. This reflects the colonial attitudes of the time, which saw Africans as "other" and in need of European "civilization."

Another key theme of the novel is the idea of imperialism, or the notion that European powers had the right to colonize and exploit the resources of Africa for their own benefit. The character of Kurtz embodies this idea, as he becomes

increasingly consumed by his own power and greed, and uses the resources and people of the Congo for his own gain.

A postcolonial reading of the novel also focuses on the ways in which Conrad uses language to reinforce colonial power structures. For example, the fact that the novel is written from the perspective of a European narrator (Marlow) reinforces the idea that European perspectives are authoritative. Additionally, the use of dehumanizing language to describe Africans reinforces the idea that Africans are not fully human and are subject to European domination.

Overall, a postcolonial reading of "Heart of Darkness" highlights the ways in which the novel reflects and perpetuates the colonial attitudes and assumptions of the time. It emphasizes the importance of recognizing the ways in which literature can reinforce power structures and shape cultural attitudes, and encourages readers to question and challenge dominant narratives about colonialism and its effects on African people and cultures.

محتوى المحاضرة العاشرة

New Historicism

Historical Development of New Historicism

New Historicism is a critical approach to literary analysis and cultural studies that emerged in the 1980s and 1990s in the United States. It was developed in response to the limitations of traditional literary criticism, which tended to focus exclusively on the text and ignored the historical and social contexts in which it was produced.

The origins of New Historicism can be traced to the work of the French philosopher Michel Foucault, who argued that power is not something that is possessed by individuals or groups, but rather a pervasive and diffuse force that is exerted through discourses and institutions. New Historicism builds on this

idea by examining the ways in which power relations are embedded in cultural artifacts and practices, including literature.

One of the earliest proponents of New Historicism was Stephen Greenblatt, whose 1980 book "Renaissance Self-Fashioning" examined the ways in which Renaissance writers and artists constructed their identities in relation to the social and political contexts of their time. Greenblatt argued that literary texts are not autonomous entities, but rather are shaped by the historical and cultural forces that surround them.

Other scholars who contributed to the development of New Historicism include Louis Montrose, who emphasized the role of cultural practices and institutions in the production and reception of literary texts, and Catherine Gallagher, who explored the relationship between literary genres and the social and political contexts in which they emerged.

New Historicism has been influential not only in literary studies but also in other fields such as history, anthropology, and sociology. It has challenged traditional approaches to the study of literature and has opened up new avenues for understanding the complex relationship between culture, power, and representation.

Assumptions of New Historicism

New Historicism is a critical approach to literary analysis and cultural studies that makes several key assumptions about the nature of culture and the role of literature within it. Here are some of the main assumptions of New Historicism:

1. Culture is a site of power relations: New Historicism assumes that culture is not a neutral or passive reflection of society, but rather an active site of power relations. Culture reflects and reinforces the dominant ideologies and social structures of a particular time and place.
2. Literature is embedded in historical and social contexts: New Historicism argues that literature cannot be understood in isolation from the historical and social contexts in which it was produced. Literary texts are not autonomous entities, but rather are shaped by the cultural and historical forces that surround them.
3. Texts are unstable and open to multiple interpretations: New Historicism challenges the idea that literary texts have a fixed or objective meaning. Instead, it argues that texts are open to multiple interpretations and that

these interpretations are shaped by the historical and cultural contexts in which they are read.

4. Literary texts reflect the tensions and contradictions of their time: New Historicism sees literary texts as reflecting the tensions and contradictions of their historical and social context. Literature can provide insight into the power struggles, cultural conflicts, and social anxieties of a particular time and place.
5. History is constructed through representation: New Historicism emphasizes the role of representation in constructing historical knowledge. History is not a straightforward record of past events, but rather a complex web of narratives and discourses that shape our understanding of the past.

Overall, New Historicism is a critical approach that emphasizes the importance of context, power, and representation in the study of literature and culture. It challenges traditional approaches that treat literature as a self-contained object of study and instead emphasizes the ways in which literature reflects and shapes the world around it.

Methodology of New Historicism

The methodology of New Historicism involves a set of critical practices and analytical strategies that are used to interpret literary texts in their historical and cultural contexts. Here are some of the main methods used in New Historicism:

1. Close reading: New Historicism begins with close reading of the text, paying attention to the language, form, and structure of the literary work. Close reading helps to identify the ways in which the text reflects and responds to its historical and cultural context.
2. Historicizing: New Historicism seeks to contextualize literary texts by situating them within their historical and cultural context. This involves research into the social, political, economic, and intellectual forces that shaped the period in which the text was produced.
3. Attention to marginalized voices: New Historicism is attentive to the voices and perspectives that have been marginalized or excluded from traditional literary criticism. This includes voices of women, people of color, and other groups that have been historically underrepresented in literary studies.

4. Interdisciplinary approach: New Historicism draws on insights from other disciplines, such as history, anthropology, and sociology, to understand the cultural and historical context in which the text was produced.
5. Analysis of power relations: New Historicism is concerned with power relations and how they shape cultural production and interpretation. This involves analyzing the ways in which literary texts reflect and challenge dominant ideologies and power structures.
6. Attention to literary form: New Historicism pays attention to the literary form and structure of the text, recognizing that form can be a site of ideological struggle and resistance.

Overall, the methodology of New Historicism is characterized by a commitment to understanding literary texts in their historical and cultural contexts, and to exploring the complex interplay between literature and the social and political forces that shape it.

Michel Foucault

Michel Foucault (1926-1984) was a French philosopher, historian, and social theorist whose work has had a profound influence on a wide range of fields, including philosophy, history, sociology, cultural studies, and literary theory. Foucault is best known for his critical analyses of power, knowledge, and discourse, and his work has been characterized as a form of genealogy that seeks to expose the historically contingent nature of social practices and institutions.

Foucault's early work focused on the ways in which power operates in society, and he argued that power is not something that is possessed by individuals or groups, but rather a pervasive and diffuse force that is exerted through discourses and institutions. He analyzed the ways in which power relations are embedded in social practices, norms, and values, and he argued that power operates not only through repression and coercion, but also through the creation and dissemination of knowledge and discourse.

In his later work, Foucault focused on the ways in which individuals are subjected to various forms of disciplinary power, including the power of the state, the power of institutions such as the prison or the hospital, and the power of norms and values that shape individual behavior and identity. He also analyzed the ways in which individuals resist and subvert dominant forms of power, and he argued that resistance is an inherent feature of power relations.

Foucault's work has had a profound influence on literary and cultural studies, and his ideas have been used to develop a range of critical approaches, including New Historicism, cultural materialism, and poststructuralism. His emphasis on the historical and contingent nature of social practices has also had a significant impact on the fields of history and sociology. Foucault's major works include "Madness and Civilization," "The Birth of the Clinic," "Discipline and Punish," and "The History of Sexuality."

Clifford Geertz

Clifford Geertz (1926-2006) was an American cultural anthropologist and one of the most influential figures in the field of anthropology in the 20th century. Geertz is known for his emphasis on the importance of culture in shaping human behavior and his method of thick description, which involves detailed analysis of the meaning and significance of cultural practices.

Geertz argued that culture is a system of symbols that gives meaning to the world and shapes individual and collective behavior. He emphasized the importance of interpreting the meaning of cultural practices and symbols, and he developed a method of thick description that involves analyzing the context in which cultural practices occur and interpreting the meaning of those practices from the perspective of the participants.

Geertz's work also focused on the relationship between culture and power, and he analyzed the ways in which cultural practices can be used to legitimize and reinforce social hierarchies and power relations. He argued that cultural symbols and practices can be used to create a sense of belonging and identity among individuals and groups, but that they can also be used to exclude and marginalize certain individuals and groups.

One of Geertz's most influential works is "The Interpretation of Cultures," in which he outlines his approach to the study of culture and provides a number of case studies illustrating the application of his method of thick description. He also wrote extensively on religion, including his famous essay "Religion as a Cultural System," in which he argues that religion provides a framework for interpreting the world and shaping individual and collective behavior.

Geertz's work has had a significant impact on a wide range of fields, including anthropology, sociology, philosophy, and literary studies. His emphasis on the importance of interpretation and the meaning of cultural symbols has been particularly influential in literary studies and cultural criticism.

Texts, History and Interpretation

Texts, history, and interpretation are central concepts in literary and cultural studies. The relationship between these concepts is complex and dynamic, and different critical approaches offer different ways of understanding how they intersect and interact with each other.

Texts are the written or spoken words that are the primary focus of literary and cultural analysis. Texts can take many forms, including novels, poems, plays, films, and other cultural artifacts. The interpretation of texts involves analyzing their form, structure, language, and themes in order to understand their meaning and significance.

History refers to the social, cultural, and political context in which texts are produced and consumed. Historical context includes the events, ideologies, and cultural practices that shaped the production and reception of a particular text. Understanding the historical context of a text is important for understanding its meaning and significance, as well as for understanding the ways in which it reflects or challenges the dominant cultural norms and values of its time.

Interpretation refers to the process of making sense of a text, and it is shaped by both the text itself and the historical context in which it was produced. Different interpretive approaches offer different ways of understanding the meaning and significance of a text, and these approaches are often shaped by the theoretical and methodological frameworks that underpin them.

Some interpretive approaches prioritize the historical context of a text, seeking to understand its meaning and significance by situating it within its historical and cultural moment. This approach is often associated with New Historicism and cultural materialism.

Other approaches prioritize the formal and linguistic elements of a text, seeking to understand its meaning and significance through close analysis of its form, language, and structure. This approach is often associated with formalism and structuralism.

Still, other approaches prioritize the subjective experience of the reader, arguing that the meaning and significance of a text are shaped by the individual

interpretation of the reader. This approach is often associated with reader-response criticism and poststructuralism.

Overall, the relationship between texts, history, and interpretation is complex and dynamic, and different critical approaches offer different ways of understanding how they intersect and interact with each other.

A New Historicist Reading of Wilfred's Owen's "Dulce et Decorum Est"

"Dulce et Decorum Est" is a powerful anti-war poem by Wilfred Owen, written during World War I. A New Historicist reading of this poem would focus on the historical context in which it was written and the ways in which it reflects and challenges the dominant cultural norms and values of its time.

One of the key features of New Historicism is its emphasis on the ways in which cultural texts are shaped by the historical and social context in which they are produced. In the case of "Dulce et Decorum Est," the historical context is the brutality and horror of World War I, which Owen experienced firsthand as a soldier. This context is reflected in the vivid and harrowing imagery that Owen uses to describe the experience of being a soldier in the trenches, such as the "gas-shells dropping softly behind" and the "blood come gargling from the froth-corrupted lungs."

A New Historicist reading of "Dulce et Decorum Est" would also focus on the ways in which the poem challenges the dominant cultural norms and values of its time, particularly the glorification of war and the idea that it is honorable and noble to die for one's country. The title of the poem, which comes from a line by the Roman poet Horace, translates to "It is sweet and fitting to die for one's country." This sentiment is challenged throughout the poem, as Owen describes the reality of war as a horrific and dehumanizing experience.

Through its graphic and powerful imagery, "Dulce et Decorum Est" offers a critique of the romanticized and idealized portrayal of war that was common in the literature and propaganda of the time. It also highlights the ways in which the rhetoric of patriotism and honor was used to justify the brutal and senseless violence of the war. By doing so, the poem challenges the dominant cultural narratives of its time and offers a powerful indictment of the human cost of war.

Overall, a New Historicist reading of "Dulce et Decorum Est" would emphasize the ways in which the poem reflects and challenges the dominant cultural norms and values of its time, particularly the glorification of war and the idealization of the sacrifice of soldiers. It would also highlight the ways in which the

historical context of World War I shaped the poem's imagery and themes, and how it reflects Owen's personal experiences as a soldier.