

Level : 1st

Responsible for the Module : MS Soussa

Semester : 1

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### Exam Correction of :

.....literary texts.....

Semester 1 /2022

#### Part I)

1) On the one hand literature can be appreciated for its aesthetic and artistic asset. Eg proponents of 'art for art's sake', to be read for the pleasure. On the other hand J.P.Sartre attempts to devise an understanding of the effect literature has on those who are subjected to it. In the foreword Sartre addresses his critics who condemn him for supposing literature can be political rather than relegated to purely art. Using the term "committed writing" in relation to the writer who is politically active, Sartre begins his query into the art of writing.

2) **Literature** has a close **relationship** with the other **arts**. Literature and the other arts mutually influence each other thanks to creativity and common ideas, for example, painting, music, sculpture come from one's deep inspiration, besides they share similar canons sometimes.

Arts imitate literary forms. When studying literature we are often reminded of other forms of art and their relationships with literature. After all, literature is a form of art and can be appreciated more if we see it with its "relations." To do this, we can take a number of approaches. One would be to see literary movements in the context of other arts of the same period; thus we could see the connections between Modern literature and music, or Imagist literature and painting. Another would be to take the principles of literary composition or analysis and compare them with the principles of composition in music or the visual arts.

In this latter case we would see that the writer chooses his materials in much the same way as a painter chooses his. Only the writer chooses from among words, and genres, while the painter chooses from among oils, water colors, or pencils, the musician from among notes and instruments, and the sculptor from among such materials as marble, metal, or clay, etc. After such selection, each artist then arranges these materials into the form or shape which will best suit the purpose for which the work of art is being created. The process, thus, is the same. And we could make similar comparisons with photographers, and even, perhaps, film makers and choreographers, although these involve choices from among other forms of art. For instance, **poetry** and **stories** are often set as a basis to **music** and **dance**. In fact, modern art reflects the nature of the time. To reflect the fragmentation of the modern world, the Modernists constructed their works out of fragments, omitting the expositions, transitions, resolutions, and explanations used in traditional music and literature. Also artistic forms of the same period share certain similarities. Eg The Age of Enlightenment and Modernism.

3) The author is a member of society; he is influenced by it and he absorbs its mood and tendencies. He is conditioned by his social group. At the same time literature is a reflection of society; it reflects its good and its bad aspects. The conception of literature as a mirror of the society provides a fairly accurate picture of the increasing trends such as industrialization, marxism, capitalism, globalization, and commercialization. It also reflects values, the standards of behaviour, attitudes towards working and middle classes and aspirations of the people. Literary texts might produce awareness within societies and can promote change and transformation of these societies. Eg of positive change Upton Sinclair's *The Jungle* (1906) that fostered reforms. Sinclair wrote the novel to portray the harsh conditions and exploited lives of immigrants in the United States in Chicago and similar industrialized cities. His primary purpose in describing the meat industry and its working conditions was to obtain workers' rights in the United States.

4) The Greek epic of Homer was the model for the Latin of Virgil; the lyric fragments of Alcaeus and Sappho were echoed in the work of Catullus and Ovid; the history of Thucydides was succeeded by that of Livy and Tacitus; but the tragedy of the great Athenians of the 5th century BC had no worthy counterpart in Roman Seneca nor had the philosophical writings of Plato and Aristotle in those of any ancient Roman, for the practical Romans were not philosophers. Whereas Greek writers excelled in abstraction, the Romans had an unusually concrete vision and, as their art of portraiture shows, were intensely interested in human individuality.

In sum, the work of these writers and others and perhaps especially that of Greek authors expresses the imaginative and moral temper of Western man. It has helped to create his values and to hand on a tradition to distant generations. Homer's epics extend their concern from the right treatment of strangers to behaviour in situations of deep involvement among rival heroes, their foes, and the overseeing gods; the tragedies of

[Aeschylus](#) and [Sophocles](#) are a [sublime](#) expression of man's breakthrough into moral awareness of his situation. Among Roman authors an elevated [Stoicism](#) stressing the sense of duty is common to many, from Naevius, Ennius, and Cato to [Virgil](#), [Horace](#), and Seneca. A human ideal is to be seen in the savage satire of [Juvenal](#) and in [Anacreon's](#) songs of love and wine, as it is in the philosophical thought of Plato and Aristotle. It is given voice by a chorus of Sophocles, "Wonders are many, but none is more wonderful than man, the power that crosses the white sea. . . ." The human ideal held up in Greek and [Latin literature](#), formed after civilization had emerged from earlier centuries of [barbarism](#), was to be transformed, before the ancient world came to its close, into the spiritual ideal of Judeo-Christianity, whose writers foreshadowed [medieval](#) literature.

5) The awakening of a new spirit of [intellectual](#) and artistic inquiry, which was the dominant feature of this political, religious, and philosophical phenomenon, was essentially a revival of the spirit of [ancient Greece](#) and Rome; in literature this meant a new interest in and analysis of the great classical writers. Scholars searched for and translated "lost" ancient texts, whose dissemination was much helped by developments in printing in Europe from about 1450.

Art and literature in the Renaissance reached a level unattained in any previous period. The age was marked by three principal characteristics: first, the new interest in learning, mirrored by the classical scholars known as [humanists](#) and instrumental in providing suitable classical models for the new writers; second, the new form of Christianity, initiated by the [Protestant Reformation](#) led by [Martin Luther](#), which drew men's attention to the individual and his inner experiences and stimulated a response in Catholic countries summarized by the term Counter-Reformation; third, the voyages of the great [explorers](#) that culminated in [Christopher Columbus'](#) discovery of America in 1492 and that had far-reaching consequences on the countries that developed overseas empires, as well as on the imaginations and [consciences](#) of the most gifted writers of the day.

To these may be added many other factors, such as the developments in science and astronomy and the political condition of Italy in the late 15th century. The new freedom and spirit of inquiry in the Italian city-states had been a factor in encouraging the great [precursors](#) of the Renaissance in Italy, Dante, Petrarch, and Boccaccio. The flowering of the Renaissance in France appeared both in the poetry of the poets making up the group known as the Pléiade and in the reflective essays of [Michel de Montaigne](#), while Spain at this time produced its greatest novelist, [Miguel de Cervantes](#). Another figure who stood out above his contemporaries was the Portuguese [epic](#) poet Luís Camões, while drama flourished in both Spain and Portugal, being represented at its best by [Lope de Vega](#) and [Gil Vicente](#). In England, too, drama dominated the age, a blend of Renaissance learning and native tradition lending extraordinary vitality to works of [Christopher Marlowe](#), [Ben Jonson](#), [John Webster](#), and others, while Shakespeare, England's greatest dramatic and poetic talent, massively spanned the end of the 16th century and the beginning of the 17th.

In the 16th century the Dutch scholar [Desiderius Erasmus](#) typified the development of humanism, which embodied the spirit of critical inquiry, regard for classical learning, intolerance of superstition, and high respect for man as God's most intricate creation. An aspect of the influence of the Protestant Reformation on literature was the number of great translations of the Bible, including an early one by Erasmus, into vernacular languages during this period, setting new standards for prose writing. The [impetus](#) of the Renaissance carried well into the 17th century, when [John Milton](#) reflected the spirit of Christian humanism.

Part II)

There are two possible dominant themes to be derived from the quote:

Theme 1: The **glory of war** in Greek times. Hector calls his fellow citizens to fight in war. Hector shows us that glory was of the utmost importance. Though his heart is full of his family, in his deepest heart he knows he will bring **honor** to them in battle. This is even more important than them having him there in the flesh. It is in leaving his wife and child that Hector will truly find his own glory. A Greek fighter places his priority to be remembered after his death as a hero and to die an honorable death and achieve noble recognition.

Theme 2: Fate vs Free Will. Hector claims that it's a citizen's destiny that lurks him whatever he does and whatever his decision is. In Greek times Destiny was seen as an unavoidable state or asset. Man, in Greek Time in general and in The Iliad in particular, does not have a choice in how his life will turn out because it has already been chosen for him.