

Shaqra University



Literature Resources



Department of English in Dawadmi

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The importance of Studying Literature

When we study literature, our horizons are broadened, because we can learn about and come to understand people who are different from us. Conversely, we might discover characters or poems that we really identify with—it can be really exciting and validating to discover that your exact thoughts and feelings have also been experienced by someone else. Because of these effects, literature encourages us to be sensitive to the whole spectrum of human experience and to consider this when making decisions in our day-to-day lives. Academically, studying literature also helps us to refine our own writing skills and expand our vocabularies. Literature is important because it teaches the universal human experience, which opens up a world of inspiration and creativity, while also developing skills that are essential for today's global milieu. Literature provides different meanings to different people or teaches different lessons to the same person at different stages of their life. However, what they all books or poems have in common - and this is the talent of a great writer - is that they capture the universal human experience.

The 13 Main Literary Genres are:-

1. **Literary Fiction.** Literary fiction novels are considered works with artistic value and literary merit. They often include political criticism, social commentary, and reflections on humanity. Literary fiction novels are typically character-driven, as opposed to being plot-driven, and follow a character's inner story.
2. **Mystery.** Mystery novels, also called detective fiction, follow a detective solving a case from start to finish. They drop clues and slowly reveal information, turning the reader into a detective trying to solve the case, too.
3. **Horror.** Horror novels are meant to scare, startle, shock, and even repulse readers. Generally focusing on themes of death, demons, evil spirits, and the afterlife, they prey on fears with scary beings like ghosts, vampires, werewolves, witches, and monsters.
4. **Historical.** Historical fiction novels take place in the past. Written with a careful balance of research and creativity, they transport readers to another time and place—which can be real, imagined, or a combination of both.
5. **Romance.** Romantic fiction centers on love stories between two people. They're lighthearted, optimistic, and have an emotionally satisfying ending. Romance novels do contain conflict, but it doesn't overshadow the romantic relationship, which always prevails in the end.

6. **Western.** Western novels tell the stories of cowboys, settlers, and outlaws exploring the western frontier and taming the American Old West. They're shaped specifically by their genre-specific elements and rely on them in ways that novels in other fiction genres don't.
7. **Bildungsroman.** Bildungsroman is a literary genre of stories about a character growing psychologically and morally from their youth into adulthood. Generally, they experience a profound emotional loss, set out on a journey, encounter conflict, and grow into a mature person by the end of the story.
8. **Speculative Fiction.** Speculative fiction is a super genre that encompasses a number of different types of fiction, from science fiction to fantasy to dystopian. The stories take place in a world different from our own. Speculative fiction knows no boundaries; there are no limits to what exists beyond the real world.
9. **Science Fiction.** Sci-fi novels are speculative stories with imagined elements that don't exist in the real world. Some are inspired by "hard" natural sciences like physics, chemistry, and astronomy; others are inspired by "soft" social sciences like psychology, anthropology, and sociology.
10. **Fantasy.** Fantasy novels are speculative fiction stories with imaginary characters set in imaginary universes. They're inspired by mythology and folklore and often include elements of magic. The genre attracts both children and adults; well-known titles include *Alice's Adventures in Wonderland* by Lewis Carroll and the *Harry Potter* series by J.K. Rowling.
11. **Magical Realism.** Magical realism novels depict the world truthfully, plus add magical elements. The fantastical elements aren't viewed as odd or unique; they're considered normal in the world in which the story takes place. The genre was born out of the realist art movement and is closely associated with Latin American authors.
12. **Realist Literature.** Realist fiction novels are set in a time and place that could actually happen in the real world. They depict real people, places, and stories in order to be as truthful as possible. Realist works of fiction remain true to everyday life and abide by the laws of nature as we currently understand them.
13. **Dystopian.** Dystopian Novels are a genre of science fiction. They're set in societies viewed as worse than the one in which we live. Dystopian fiction exists in contrast to utopian fiction, which is set in societies viewed as better than the one in which we live.

Different Genres, Popular Authors and Research Trends

European Classical Literature

1. Homer *The Iliad*, tr. E.V. Rieu (Harmondsworth: Penguin, 1985).
2. Sophocles *Oedipus the King*, tr. Robert Fagles in *Sophocles: The Three Theban Plays* (Harmondsworth: Penguin, 1984).
3. Plautus *Pot of Gold*, tr. E.F. Watling (Harmondsworth: Penguin, 1965).
4. Ovid *Selections from Metamorphoses* 'Bacchus', (Book III), 'Pyramus and Thisbe' (Book IV), 'Philomela' (Book VI), tr. Mary M. Innes (Harmondsworth: Penguin, 1975).
Horace Satires I: 4, in *Horace: Satires and Epistles and Persius: Satires*, tr. Niall Rudd (Harmondsworth: Penguin, 2005).

Suggested Topics and Background Prose Readings for Class Presentations **Topics:**

- The Epic
- Comedy and Tragedy in Classical Drama
- The Athenian City State
- Catharsis and Mimesis
- Satire
- Literary Cultures in Augustan Rome

Readings

- Aristotle, *Poetics*. (1996). Translated with an introduction and notes by Malcolm Heath, London: Penguin, chaps. 6–17, 23, 24, and 26.
- Plato, *The Republic*. (2007). Book X, tr. Desmond Lee .London: Penguin.
- Horace, *Ars Poetica*, tr. H. Rushton Fairclough.(2005). *Horace: Satires, Epistles and Ars Poetica*. Cambridge Mass.: Harvard University Press pp. 451–73.

British Poetry and Drama: 14th to 17th Centuries

1. Geoffrey Chaucer *The Wife of Bath's Prologue*
Edmund Spenser Selections from *Amoretti*:
Sonnet LXVII 'Like as a huntsman...'
Sonnet LVII 'Sweet warrior...'
Sonnet LXXV 'One day I wrote her name...'
John Donne 'The Sun Rising'
'Batter My Heart'
'Valediction: forbidding mourning'
2. Christopher Marlowe *Doctor Faustus*
3. William Shakespeare *Macbeth*
4. William Shakespeare *Twelfth Night*

Suggested Topics and Background Prose Readings for Class Presentations Topics:

- Renaissance Humanism
- The Stage, Court and City
- Religious and Political Thought
- Ideas of Love and Marriage
- The Writer in Society

Readings

- Pico Della Mirandola.(1953). Excerpts from the *Oration on the Dignity of Man*, in *The Portable Renaissance Reader*, ed. James Bruce Ross and Mary Martin McLaughlin
New York: Penguin Books. pp. 476–9.
- John Calvin. (1953) 'Predestination and Free Will', in *The Portable Renaissance Reader*,
ed. James Bruce Ross and Mary Martin McLaughlin. New York: Penguin Books pp. 704–11.
- Baldassare Castiglione.(1983). 'Longing for Beauty' and 'Invocation of Love', in Book
4 of
The Courtier, 'Love and Beauty', tr. George Bull Harmondsworth: Penguin. pp. 324–8, 330–5.
- Philip Sidney.(1970) *An Apology for Poetry*, ed. Forrest G. Robinson .Indianapolis:
Bobbs-
Merrill. pp. 13–18.

American Literature

1. Tennessee Williams: *The Glass Menagerie*
2. Toni Morrison *Beloved*
3. Edgar Allan Poe 'The Purloined Letter'
F. Scott Fitzgerald 'The Crack-up'
William Faulkner 'Dry September'
4. Anne Bradstreet 'The Prologue'
Walt Whitman Selections from *Leaves of Grass*:
'O Captain, My Captain'
'Passage to India' (lines 1–68)
Alexie Sherman Alexie 'Crow Testament'
'Evolution'

Readings

- Hector St John Crevecoeur.(1982) . 'What is an American', (Letter III) in *Letters from an American Farmer*. Harmondsworth: Penguin. pp. 66–105.
- Frederick Douglass.(1982). *A Narrative of the life of Frederick Douglass*
Harmondsworth: Penguin. chaps. 1–7, pp. 47–87.
- Henry David Thoreau.(1997). 'Battle of the Ants' excerpt from 'Brute Neighbours', in *Walden* Oxford: OU. chap. 12.
- Ralph Waldo Emerson. (1964). 'Self Reliance', in *The Selected Writings of Ralph Waldo Emerson*, ed. with a biographical introduction by Brooks Atkinson .New York: The Modern Library.
- Toni Morrison.(1993). 'Romancing the Shadow', in *Playing in the Dark: Whiteness and Literary Imagination*. London: Picador. pp. 29–39.

Popular Literature

1. Lewis Carroll *Through the Looking Glass*
2. Agatha Christie *The Murder of Roger Ackroyd*
3. Shyam Selvadurai *Funny Boy*
4. Durgabai Vyam and Subhash Vyam *Bhimayana: Experiences of Untouchability/* Autobiographical Notes on Ambedkar (For the Visually Challenged students)

Suggested Topics and Background Prose Readings for Class Presentations **Topics:**

- Coming of Age
- The Canonical and the Popular
- Caste, Gender and Identity
- Ethics and Education in Children's Literature
- Sense and Nonsense
- The Graphic Novel

Readings

- Chelva Kanaganayakam.(1998). 'Dancing in the Rarefied Air: Reading Contemporary Sri Lankan Literature' .*ARIEL*, Jan.rpt, Malashri Lal, Alamgir Hashmi, and Victor J. Ramraj, eds., *Post Independenc*
- Sumathi Ramaswamy.(2003). 'Introduction', in *Beyond Appearances?: Visual Practices and Ideologies in Modern India* .Sage: Delhi. pp. xiii–xxix.
- Leslie Fiedler.(1975). 'Towards a Definition of Popular Literature', in *Super Culture: American Popular Culture and Europe*, ed. C.W.E. Bigsby .Ohio: Bowling Green University Press. pp. 29–38.
- Felicity Hughes.(1978). 'Children's Literature: Theory and Practice', *English Literary History*. vol. 45. pp. 542–61.

British Poetry and Drama: 17th and 18th Centuries

1. John Milton *Paradise Lost: Book 1*
2. John Webster *The Duchess of Malfi*
3. Aphra Behn *The Rover*
4. Alexander Pope *The Rape of the Lock*

Suggested Topics and Background Prose Readings for Class Presentations

Topics:

- Religious and Secular Thought in the 17th Century
- The Stage, the State and the Market
- The Mock-epic and Satire
- Women in the 17th Century
- The Comedy of Manners

Readings

- The Holy Bible, *Genesis*, chaps. 1–4, *The Gospel according to St. Luke*, chaps. 1–7 and 22–4.
- Niccolo Machiavelli.(1992). *The Prince*, ed. and tr. Robert M. Adams (New York: Norton. chaps. 15, 16, 18, and 25.
- Thomas Hobbes.(2006). Selections from *The Leviathan*, pt. I. New York: Norton. chaps. 8, 11, and 13.
- John Dryden.(2012). ‘A Discourse Concerning the Origin and Progress of Satire’, in *The Norton Anthology of English Literature*, vol. 1, 9th edn, ed. Stephen Greenblatt .New York: Norton. pp. 1767–8.

British Romantic Literature

1. William Blake ‘The Lamb’,
‘The Chimney Sweeper’ (from *The Songs of Innocence* and *The Songs of Experience*)
‘The Tyger’ (*The Songs of Experience*)
‘Introduction’ to *The Songs of Innocence*
Robert Burns ‘A Bard’s Epitaph’
‘Scots Wha Hae’
2. William Wordsworth ‘Tintern Abbey’
‘Ode: Intimations of Immortality’
Samuel Taylor Coleridge ‘Kubla Khan’
‘Dejection: An Ode’
3. Lord George Gordon
Noel Byron ‘Childe Harold’: canto III, verses 36–45
(lines 316–405); canto IV, verses 178–86
(lines 1594–674) Percy Bysshe Shelley ‘Ode to the West Wind’ ‘Ozymandias’ ‘Hymn to Intellectual Beauty’ John Keats ‘Ode to a Nightingale’ ‘To Autumn’ ‘On First Looking into Chapman’s Homer’
4. Mary Shelley *Frankenstein*

Suggested Topics and Background Prose Readings for Class Presentations

Topics:

- Reason and Imagination
- Conceptions of Nature
- Literature and Revolution
- The Gothic
- The Romantic Lyric

Readings

- William Wordsworth.(1973). ‘Preface to Lyrical Ballads’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling. New York: OUP. pp. 594–611.
- John Keats.(1973). ‘Letter to George and Thomas Keats, 21 December 1817’, and ‘Letter to Richard Woodhouse, 27 October, 1818’, in *Romantic Prose and Poetry*, ed. Harold Bloom and Lionel Trilling. New York: OUP. pp. 766–68, 777–8.
- Jean-Jacques Rousseau. (1991). ‘Preface’ to *Emile or Education*, tr. Allan Bloom Harmondsworth: Penguin.
- Samuel Taylor Coleridge.(1993). *Biographia Literaria*, ed. George Watson. London: Everyman. chap. XIII, pp. 161–66.

British Literature: The Early 20th Century

1. Joseph Conrad *Heart of Darkness*
 2. D.H. Lawrence *Sons and Lovers*
 3. Virginia Woolf *Mrs Dalloway*
 4. W.B. Yeats 'Leda and the Swan'
'The Second Coming'
'No Second Troy'
'Sailing to Byzantium'
- T.S. Eliot 'The Love Song of J. Alfred Prufrock'
'Sweeney among the Nightingales'
'The Hollow Men'

Suggested Topics and Background Prose Readings for Class Presentations **Topics:**

- Modernism, Post-modernism and non-European Cultures
- The Women's Movement in the Early 20th Century
- Psychoanalysis and the Stream of Consciousness
- The Uses of Myth
- The Avant Garde

Readings

- Sigmund Freud.(1965). 'Theory of Dreams', 'Oedipus Complex', and 'The Structure of the Unconscious', in *The Modern Tradition*, ed. Richard Ellman et. al. Oxford: OUP. pp. 571, 578–80, 559–63.
- T.S. Eliot. (2006). 'Tradition and the Individual Talent', in *Norton Anthology of English Literature*, 8th edn, vol. 2, ed. Stephen Greenblatt. New York: Norton. pp. 2319–25.
- Raymond Williams.(1984). 'Introduction', in *The English Novel from Dickens to Lawrence*. London: Hogarth Press. pp. 9–27.

Literary Criticism

1. William Wordsworth: Preface to the *Lyrical Ballads* (1802)
S.T. Coleridge: *Biographia Literaria*. Chapters IV, XIII and XIV
2. Virginia Woolf: Modern Fiction
T.S. Eliot: “Tradition and the Individual Talent” 1919
“The Function of Criticism” 1920
3. I.A. Richards: *Principles of Literary Criticism* Chapters 1,2 and 34.
London 1924 and *Practical Criticism*. London, 1929
4. Cleanth Brooks: “The Heresy of Paraphrase”, and “The Language of Paradox” in
The Well-Wrought Urn: Studies in the Structure of Poetry (1947)
Maggie Humm: *Practising Feminist Criticism: An Introduction*. London 1995

Suggested Topics and Background Prose Readings for Class Presentations

Topics:

- Summarising and Critiquing
- Point of View
- Reading and Interpreting
- Media Criticism
- Plot and Setting
- Citing from Critics’ Interpretations

Suggested Readings

- C.S. Lewis. (1992). Introduction in *An Experiment in Criticism*, Cambridge University Press.
- M.H. Abrams.(1971). *The Mirror and the Lamp*, Oxford University Press.
- Rene Wellek, Stephen G. Nicholas. (1963). *Concepts of Criticism*, Connecticut, Yale University.
- Taylor and Francis Eds.(1996). *An Introduction to Literature, Criticism and Theory*, Routledge.

Literature and Cinema

1. James Monaco, 'The language of film: signs and syntax', in *How To Read a Film: The World of Movies, Media & Multimedia* (New York: OUP, 2009) chap. 3, pp. 170–249.
2. William Shakespeare, *Romeo and Juliet*, and its adaptations: *Romeo & Juliet* (1968; dir. Franco Zeffirelli, Paramount); and *Romeo + Juliet* (1996; dir. Baz Luhrmann, 20th Century Fox).
3. Bapsi Sidhwa, *Ice Candy Man* and its adaptation *Earth* (1998; dir. Deepa Mehta, Cracking the Earth Films Incorp.); and Amrita Pritam, *Pinjar: The Skeleton and Other Stories*, tr. Khushwant Singh (New Delhi: Tara Press, 2009) and its adaptation: *Pinjar* (2003; dir. C.P. Dwivedi, Lucky Star Entertainment).
4. Ian Fleming, *From Russia with Love*, and its adaptation: *From Russia with Love* (1963; dir. Terence Young, Eon Productions).

Suggested Topics and Background Prose Readings for Class Presentations

Topics:

- Theories of Adaptation
- Transformation and Transposition
- Hollywood and 'Bollywood'
- The 'Two Ways of Seeing'
- Adaptation as Interpretation

Readings

- Linda Hutcheon.(2004). 'On the Art of Adaptation', *Daedalus*, vol. 133.
- Thomas Leitch. (2008). 'Adaptation Studies at Crossroads', *Adaptation*. vol. 1, no. 1, pp. 63–77.
- Poonam Trivedi.(2007). 'Filmi Shakespeare', *Litfilm Quarterly*, vol. 35, issue 2.
 - Tony Bennett and Janet Woollacott.(1990). 'Figures of Bond', in *Popular Fiction: Technology, Ideology, Production, Reading*, ed. Tony Bennet .London and New York: Routledge.

For Further Information:

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