Summary

I started working on my book project, The Novel as Cultural Discourse, a Critical Reading of the Omani novel, in 2014. The sabbatical leave gave me the opportunity to complete my project. What was of particular significance is that I completed the chapter on the theoretical framework I used in analyzing the Omani novel. In the University of Cambridge, I had the access to all the relevant work to my theoretical bearings.

Here’s the summary of the whole project:

My study seeks to explore the politics of the Omani novel. Taking my cues from Michel Foucault's theory of discourse and the views of critics such as Terry Eagleton, Raymond Williams and Jameson Fredric, I set out by discussing the view that social organization involves unequal distribution of power.

I first establish the need for researching the topic by examining the literature on the Omani discourse, concluding that the focus has tended to be, by and large, on the novels forms such as characterization, setting and plot; it has not been discussed as discourse. In the first part, I set out the critical principles of what I take to be “cultural criticism” and then view literature in general through those principles.

My focus narrows down in the second part, as I deal with the Omani novel, rather than literature in general. I examine the Omani novel in relation to these heading: the novel and the discourse of the “cultured man”, the novel and the masculine discourse, the novel and the discourses of “nation”, “duty”, “love”.

I conclude that there’re novels that reinforce the dominant discourse and others that challenge it. I return in the final chapter to “cultural criticism”, commenting on its potential to critically unravel discourses of history and religion.