

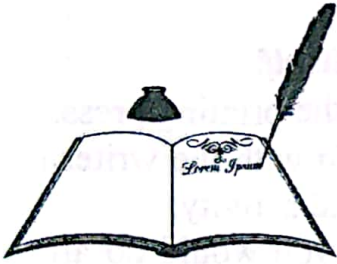
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Literary Texts

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مؤسسة العائدي للخدمات الطلابية

Literary Texts II 3.3



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HELLO EVERYONE!

We talked about the four crucial elements that contributed to the development of the novel. These elements are:

- 1) The rise of literacy: more people could read and write.
- 2) The printing press: printing meant more copies of the novel.
- 3) The market economy.
- 4) The rise of secularism and individualism.

I would like to remind you of the relationship between the writer and the reader. We had two levels of this relationship:

☞ ***The relationship between the reader and the writer:***

- The reader would come to the writer to have his own copy because novels were copied by hand. This is a personal relationship that arose between the writer and the reader.

- Another similar relationship was when the writer would sit among a group of people and read his own novel. This is also a personal relationship and a collective activity.

☞ ***The relationship between the reader and the book itself:***

- This is the impersonal relationship that arose after the printing press. The reader now doesn't have to have a direct relationship with the writer. So after it was a collective activity, it became an individual activity.

- The experience of reading became something that you would do all alone; you can purchase the book and read it at home all alone. So you are not conscious of the reactions of other readers.

- This relationship also went into changes according to the market economy because we had someone who was called a publisher or a literary agent that mediated between the writer and the reader.

- So the relationship in the past was between two parties: the writer and the reader. Now the relationship includes three parties: the writer, the publisher, and the reader.

Before the market economy, we had two ways of financing the writer. The writer needed someone to aid him and support him financially. The writer had to go for some rich person or rich group of people that would have similar interests to what the writer is interested in writing about.

The two methods of finance were patronage and subscription:

☞ ***Patronage:*** الرعاية

It is when you have a very rich man that is interested in this writer's novels, he would give this writer the money in order for him to exert the time and effort to write the novel. So *patronage means a rich person*

giving money to the writer during the process of writing.

☞ **Subscription:**

It is when you have a group of people that would pay in advance for their copy of the novel. After printing, the reader no longer needed to get in immediate contact with the writer. The writer would have a certain number of copies of his novels at a bookshop or library, and the reader would purchase the book whenever he wants. This is where a publisher became useful. The publisher would mediate between the writer and the reader. This secured a higher amount of intellectual freedom for the writer because when you have patronage or subscription, this will limit you to the interests of the person who is financing you. The writer now has the mental and intellectual freedom to write whatever he wants and he has the isolation he needs to finish a book.

3. Market economy اقتصاد السوق

This is the third factor that we talked about:

The 'sociology of the novel' is based very much upon a market relationship between author and reader mediated through publishers.

In contrast to earlier methods of financing publication or supporting authors such as patronage (a rich patron would support a writer while a book was being written) or subscription (rich potential readers would subscribe money to support a writer in order that a particular work might be written), a market economy increases the relative freedom and isolation of the writer and decreases his or her immediate dependence upon particular individuals, groups, or interests.

The relationship is between three parties: writer, reader, and publisher.

■ يعتمد علم اجتماع الرواية كثيراً على علاقة السوق القائمة بين المؤلف والقارئ، يتوسطهما الناشر.

- There is a relation between the novel and literacy.
- There is a relation between the writer and the novel.
- There is a relation between the reader and the novel.
- There is a relation between the author and the publisher.

At the beginning, the relationship was between the reader and the writer. Now it includes (or is mediated by) the publisher. All relationships changed.

- Before market economy, we had two ways of financing the writer:
 - Patronage: a primitive way of financing the author.
 - Subscription: paying money for your copy in advance to the writer,

and then the writer will copy the novel and give it to you. Actually, the name of the subscriber would be written on the first page of the novel.

• ثم ظهر ما يسمى بـ **publisher** أو **literary agent** فلم تعد الرواية نص يقرأ ليعلم أو يكتب ليوزع على نطاق ضيق، وإنما أصبحت الرواية سلعة للتداول وظهر ما يسمى **market economy**.

Market economy has some sort of benefit to the writer because the writer was no longer dependent; he became independent. When he was financially supported by someone rich, he was limited in terms of perspective and technique.

The growth of a market economy is of course an aspect of the rise of capitalism—

الراسمالية Capitalism

Before capitalism, we had feudalism. In feudalism, we had a landowner and the villagers would work for him.

The text is saying that capitalism replaced feudalism. Feudalism is when we have a landlord and people would work under his protection in order to get day-by-day living. When capitalism came, it encouraged the private ownership of institution. An individual was able to own his own land or the factory he worked in. We have now private ownership which is capitalism. Market economy itself is one of the manifestations of the emergence of capitalism.

The definition of capitalism:

The system which had displaced feudalism in Britain in the 18th century.

- النظام الإقطاعي *Feudalism*
- النظام الراسمالي *Capitalism*

In different ways, literacy, printing and a market economy, can all be related to the growing of capitalism in the period during which the novel emerges.

We said that the market economy benefited writers because it decreased their dependency on financial support. With this, the idea of individualism came. Capitalism focused on individualism because it suggested that the individual has his own subjectivity. This is what the novel reflects. The romance and the epic had a character that was the same throughout the whole work. The novel introduced something new. Capitalism itself turned the society to focus on the individual. In the feudal system, people would work together in groups. Capitalism suggested that you can be an individual working for yourself, going after your dreams, having your own

life, and having privacy.

4. The rise of individualism and secularism:

We said that capitalism replaced feudalism. Under capitalism, there was a focus on the individual.

Ian Watt sees as typical of the novel that it includes 'individualization of... characters and ... the detailed presentation of their environment'. Unlike many of the narratives that precede it, the novel does not just present us with 'type' characters.

Type characters: when we have characters that are described with one trait.

We are interested in Tom Jones, David Copperfield, and Paul Morel as distinct individuals with personal qualities and idiosyncrasies.

Tom Jones, David Copperfield, and Paul Morel are characters in novels.

Idiosyncrasies: the personal qualities that differentiate a person from another.

■ حيث أن الفرد لم يعد ينتمي إلى قبيلة أو ثقافة معينة بل أصبح **global individual**

In the past, you would describe yourself as someone related to a certain family or religion. Nowadays, you identify yourself as a human being or as an individual with your own subjectivity, entity, and identity that may or may not be similar to another person in the world.

■ في السابق في الرومانس والملحمة، كانت الشخصيات توصف بصفة واحدة مثل الشجاع أو الجبان فقط. أما الآن، فنعرف كل شيء عن الشخصية.

Now we are introduced to the character's internal world and its relationship with the society. Now you are witnessing the internal world of the character to the extent that you know their secrets. This is similar to what we witness in real life. That is why the novel is a modern genre that is different from what came before it.

■ فالشخصية النموذج **type** محكومة بمجموعة من الخصائص التي لا تزول. كذلك الشخصيات التي نراها في الملحمة **epic** فالشخصية الشجاعة هي دائما من البداية إلى النهاية شخصية شجاعة، مثل أخيل في طروادة فهو نموذج للشجاعة.

■ *Idiosyncrasies* خواص ومميزات فردية قد يتميز بها شخص عن آخر

The characters in the novels are individual characters because unlike the epic and the romance, we have characters that would laugh, be afraid, feel in need of something, have some sympathy, have some obsession, etc. That is how type characters are different from individual characters of the novel.

It certainly seems to be the case that the new spirit that accompanies

the early development of capitalism infuses the emerging novel. Along with a stress on individualism goes to a growing concern with the inner self and the private life (subjective experience). As the individual feels himself an individual rather than a member of a static feudal community with duties and characteristics which are endowed at birth, then he or she starts more to think in terms of having certain purely personal, rather than merely communal, interests.

As an individual, you are no longer a member of a feudal system or a feudal community. You are an individual with your own interests, feelings, identity, entity, and subjectivity.

■ يوجد في الرواية تأكيد على الفردانية **inner self** ومعه أيضا اهتمام متنامي بالآنا الداخلية والحياة الشخصية والتجربة الذاتية على عكس الرومانس والملحمة. بدأ يشعر الفرد إنه ليس مجرد عضو في مجتمع إقطاعي ساكن، بل يشعر إنه فرد له شخصيته الخاصة.

Now we come to the difference between life in countryside and in big cities. In big cities, you don't know who your neighbor is or what he does in life. In the countryside you hardly have any privacy. When we have a novel that reflects the life in the city, it is in itself reflecting the privacy and the individuality of people in the city. On the other hand, the novel has to be complex and country life is not as complex as town life. The novel reflects the life of the individual that is highly complex.

This gives the individual something to hide without wishing to oversimplify an extremely complex and far from uniform historical development. We can say that in a certain sense, the private life as we know it today is born with capitalists society.

We said that individualism and market economy are the manifestations of the rise of capitalism. The novel both responds and contributes to this development.

The text is saying that private life as we know it today is connected with the capitalistic society.

The early association of the novel with town rather than country life is also significant. There are novels set in the country of course, but from its earliest days, the novel appears to have had a special relationship with town life. Both the readers and the writers of novels were more likely to be town dwellers than country dwellers.

Town dwellers are people who live in the city.

The readers and the writers of novels were more likely to be town dwellers than country dwellers in the 18th century.

If we look at what has a fair claim to be one of the first modern

novels, Daniel Defoe's *Moll Flanders* that was published in 1722, we can see that the town and the novel form have much in common; both involve large numbers of people leading interdependent lives.

Interdependent means interrelated and dependent at the same time.

We said earlier that the pioneers of the modern novel are:

- Daniel Defoe
- Samuel Richardson
- Henry Fielding

Moll Flanders is an English novel by Daniel Defoe. It was published in 1722.

■ مول فلاندرز قصة شخصية متسكعة كانت تعتمد على السرقة في حياتها.

Before we proceed, let us go back to what we wrote in Arabic last lecture:

■ الروايات تنقسم إلى قسمين:

- ١- منها ما يركز على النسق pattern أي أن الكاتب لم يعد فقط يصور الحياة بصورة واقعية، بل أصبح الكاتب يريد أن يوصل إليك رسالته وفكرته وفلسفته وأيديولوجيته.
- ٢- منها ما لا يركز على النسق بل يركز على الحياة life أي يصور الحياة بصورة واقعية.

Some writers focus on pattern in writing novels, that is, not only portraying real life but also sending a message and having an ideology.

Some other writers are only interested in portraying the characters and reflecting real life.

It is interesting, however, to note that from its earliest days the novel seems often to split not just between novels where the author starts with life (portraying real life with real-life characters) and those in which the author starts with pattern (conveying a certain message, ideology, or philosophy) to use Arnold Kettle's terms, but between novels in which the author is more interested in the public world and novels in which the author is more interested in private life.

It is only the very greatest novels that seem to combine the two such that we feel no sense of subordination of either.

To be a successful writer, you have to join the two methods (public life and private life). But it is it a matter of right or wrong.

Henry Fielding's *Tom Jones* that was published in 1749 and Samuel Richardson's *Clarissa* can be taken as a representative here with the formers greater interest in a masculine, public life of movement, action, and life, in the larger social world.

- Henry Fielding's Tom Jones focuses on public life.

In sharp contrast with the latter, concentration upon a feminine more inward life of feeling, personal relationships, and personal moral disciplines.

- Clarissa focuses on the inner life or the inward life.

Notice that the public life was described as **masculine** and the private life as **feminine**. Women back then were restricted from having any public life. Men were allowed to take that sort of life. So the masculine life was attributed to men only. The private life was attributed to women and the household.

The feminine life requires that women don't know how to read and write. That is why at the time there was a rising middle class that got educated and women had some feminine jobs to take.

In the exam, I might ask you to which novel a certain character belongs.

Later, we might take a novel entitled The Map of Love by Ahdaf Soueif. She is a British writer. Her mother is Egyptian. She is a professor of English Literature in Cairo University. There is a translated copy that her mother translated into Arabic.

Thank You

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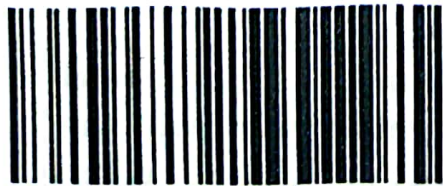
Al Kindi
Languages & Training

دورات متابعة ومكثفات

بإشراف نخبة من أفضل الأساتذة الجامعيين

في معهد الكندي

لطلاب الترجمة (التعليم المفتوح) ولجميع المواد



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