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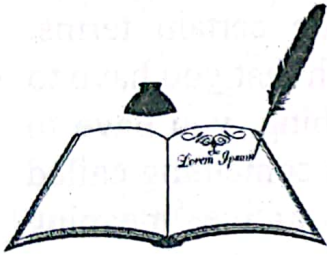
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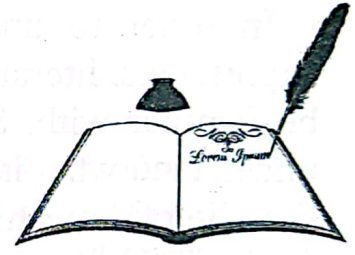
2022-2023

Third Year **Second Term**

1
Literary Texts

20.05.2023

مؤسسة العائدي للخدمات الطلابية

Literary Texts II 3.1 **AYDI© 2023**

HELLO EVERYONE!

I am Yara Ammar, and our course is literary texts II.

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- **What are the different kinds of literary texts?**

Poems, novels, stories, tales, plays, etc.

I would like to begin with explaining the purpose of this course. The purpose of this course is to provide you with a variety of written materials in different styles, from different literary genres, and by different writers. It is to familiarize you with written literary texts in the English language. For you as students of translation, it is important to be familiar with literary texts. This is because you may have some literary text to translate. In order to be a successful translator, you have to be familiar with different kinds of texts.

In order to understand a literary text, there are certain terms, expressions, literary techniques, and figures of speech that you have to be familiar with. Sometimes when you read something, you have to understand what is between the lines. Here we reach something called the literal meaning (المعنى الحرفي) and the figurative meaning (المعنى المجازي)

Let's take an example:

When I say "this man is courageous", what do I mean by that? I mean that this man has courage.

When I say "this man is a loin", the figurative meaning is that this man is courageous.

In literary texts, you may have a sentence that you may understand at first on the literal level. But when you get closer and when you read it within the context itself, you may understand it differently. *That's why we say that the process of translation is not only to find an equivalent for a certain term or expression, but it is to understand the message of the text (the message that the writer wants to convey through the text).*

In order to understand the message in the text, you have to be familiar with the terms, expressions, figures of speech, literary

techniques, etc. This is a complex process because you will not only take a word and find an equivalent to it in the other language. Rather, you are conveying the message that the writer wanted to convey to the reader. You turn the text into another language while preserving the message of the text itself. The successful translator has the proper knowledge and experience in order to be able to be faithful to the source text.

<p style="text-align:center">*****</p>

Your book includes six parts but we are not going to cover them all because we have a short period of time. The four main parts in the book are the novel, the short story, the novella, and drama. Drama is meant to be performed on stage. We also have literary criticism (النقد الأدبي) .

At the beginning of the book, we have the theoretical part about the novel. We have the definition of the novel. This definition is according to the Oxford English dictionary:

> **"The novel :is a fictitious prose narrative or a tale with considerable length in which characters and actions represent the real life of the past or present times are portrayed in plot of more or less complexity"**

☞ *Fictitious means fictional, it is a work of fiction from the imagination of the writer.*

☞ *Prose means (نثر)*

☞ *Poetry is verse*

☞ *Narrative is from the verb to narrate.*

☞ *Length means the size or the number of pages.*

☞ *Considerable length means that a relatively short work of fiction may not be a novel.*

- The novel should be of considerable length. It may be of hundreds of pages. It ranges from 100 hundred pages to reach maybe 1000 pages.

- On the other hand, a short story may be 20 to 30 pages.

- A novella is longer that the short story and shorter than the novel. It may be 40 to 60 pages.

> **in which characters and actions represent the real life of the past or present times are portrayed in plot of more or less complexity.**

Characters and actions are two of the main elements of the novel. *There are three main elements of a novel: characters and actions are two of them.*

- Portrayed يتم تصويرها
- Plot الحبكة

The book says that the characters and the actions that are two of the main elements of the novel may represent characters or events from real life. I may read a novel and one of the characters may remind me of a person that I met in real life. Some characters that the writers use may be from history.

- A novel could be about real situations or events.
- It could be set in a certain period of time.
- The novel may contain real factors and real events.

The third element of a novel is plot. So the three elements of the novel are: characters, actions, and plot. The novel may have a very complex plot or a simple plot.

> **The novel is fictitious. It depicts imaginary characters and situations.**

Characters and actions in novels are representatives of real life. Here, they are saying that it depicts imaginary characters and situations. There is a thread of realism and there is a thread of imagination and fiction within the novel itself.

> **A novel may include reference to real places, people, and events.**

We said that it may include the Umayyad Square for example.

> **but it cannot contain only such references and remain a novel.**

This means that if I have a novel that only includes real life

characters and situations, it is not a novel anymore; it turns into something else.

> **However, even though its characters and actions are imaginary, they are in some sense 'representative of real life', although fictional, they bear an important resemblance to the real.**

This means that when I have some characters in the novel, they may remind me of someone in real life. The novel is about something I witness in my everyday life. Although it is found in real life, it is from the imagination of the writer.

> **What exactly this resemblance is has been a matter of much discussion and dispute amongst literary critics, and it is arguable that it varies in kind from novel to novel.**

Literary critics and literary historians were arguing about this. The thread of realism and imagination being similar to real life characters and situations may vary from one novel to another. This makes critics argue about whether this is a novel or not.

> **But this resemblance to real life is one of the features that distinguishes the novel from other forms such as the epic and the romance,**

This is very important for the exam.

The literary genre that is representative of real life but has something fictitious in it: *the novel*.

- The epic is a long poem from the ancient oral tradition.
- The epic narrates the deeds or the adventures of heroic figures.
- The romance existed in the middle of the 12th century in France.
- The romance is a story centered on the main character and on her/his quest. It is a story of chivalry (الفروسية) and love.

> **...however much we recognize that the term 'real life' is a problematic concept. It is common knowledge that people can 'lose themselves' in a novel.**

When you are reading a novel, you can lose yourself in the

characters' lives. You may feel sad when a character's father dies. You may feel happy when the character finally finds a way out of his dilemma.

> **In other words, even though the novel presents us with a recognizable world, we exercise our fantasy and our imagination to live within this world for short periods of time.**

At the beginning of a novel, we have the exposition which is an introduction; in the first pages we get to know the characters, the setting, the time, the place, etc. Then we have the rising action and the conflict. The conflict rises until it reaches the climax. Then we have the falling action and the resolution. Of course, not all novels are like that.

> **Drama typically 'tells' less and 'shows' more than narrative**

❖ *The difference between drama and the novel:*

- Drama tells less and shows more than the novel.

- The novel tells more and shows less than drama.

- Drama is written to be performed.

- The novel is written to be read.

- The audiences of drama are the people who watch the play.

- The audiences of the novel are the readers.

- However, some novels may be dramatized and made as movies and TV series.

> **The novel has characters, action(s), and a plot: it presents the reader with people who do things in a total context ruled over by some sort of connective logic: chronology, cause-and-effect, or whatever. There is, moreover, in most novels a connection between these three elements such that they form some sort of unity.**

In a novel, the character might be a little kid. Then he grows up and I feel as if I'm watching the character growing up. This is chronological order.

The three elements we are talking about here are characters,

actions, and plot.

Example of an exam question:

What are the three elements that form unity in a novel? *Characters, actions, and plot.*

The novel should have more one than plot because one plot makes it simple and flat. We usually have minor plots within the main plot in a novel. This is what makes it complex and interesting.

> **A poem does not have to contain characters or a plot - or, indeed, any action - but it is only very rare novels which dispense with one of these elements, and in such unusual cases it is often a matter of dispute as to whether the net result is recognizable as a novel.**

❖ *The difference between a poem and a novel:*

- The novel has characters, actions, and plot.

- The poem doesn't have to have characters, actions, or plot.

- The poem is an expression of a sentiment or an exploration of an idea.

- Very rarely, the novel can dispense with one of the three elements. I may have a novel that goes without characters or plot, but some argue that it is not a novel anymore.

> **Finally, the novel is of a certain length. A poem can be anything from a couplet to a thousand pages or more, but we feel unhappy about granting the term 'novel' to a tale of some forty or fifty pages. Of course it is not just a question of length: we feel that a novel should involve an investigation of an issue of human significance in such a manner as allows for complexity of treatment, and by common consent a certain length is necessary to allow for such complexity.**

☞ *A couplet is two lines of poetry.*

To treat a subject matter and a complex situation within which the characters are living, the novel needs to be long.

> **In practice, therefore, we usually refer to a prose narrative of**

> some twenty or thirty pages or less as a short story, while a work that seems to hover on the awkward boundary between 'short story' and 'novel', having a length of between forty or fifty and a hundred pages, is conventionally described as a novella (plural: novelle or novellas).

❖ *Summary*:

- A poem can range from a couplet to a thousand pages.

- A novel should be longer than 40 to 50 pages.

- A short story could range from 20 to 30 pages.

- A novella ranges from 40 or 50 pages to 100 pages.

- So the novel is the longest, the short story is the shortest, the novella is in between.

> A nouvelle is characterized by a concern with a single episode or state of affairs, although its treatment of this (which conventionally moves to a surprise ending of one sort or another) may cover many pages.

<u>The novella has a single episode</u>. Novella is translated into Arabic as الرواية القصيرة

As for the history of the novel, we have two teams of critics and literary historians. One team says that the novel came into existence in the 18th century. Another party says that it came as a development of other literary genres in the older times. There is a debate between the two parties.

<u>*The resolution of this problem is that the modern novel came into existence in the 18th century but it is influenced by different things such as: French fiction in the 17th century because it was translated into English.*</u>

As for the pioneers or the fathers of the novel, according to one party we have **Daniel Defoe, Samuel Richardson,** and **Henry Fielding.** Others may say that other works of literature also influenced the modern novel that we know today. Critics say that the novel came into existence in the 18th century

Let's read together:

> There is the 'running debate' between those who see prose fiction as 'a universal and ancient form with a continuous history', and those who prefer to emphasize the distinctiveness of the prose fiction which emerged in the early eighteenth century, and who speak of the novel as a new form which had its birth then.

Running debate جدل قائم

❖ *We have two teams:*

- The first team sees the novel as something developed from other literary genres.

- The second team says that the modern novel came into existence in the 18th century.

> The disagreement between the two parties is an important one. It involves a detailed debate about the extent to which those novel works produced by writers such as Defoe, Richardson and Fielding in the first half of the eighteenth century were in direct line of descent from the chapbooks and the French fiction of the late seventeenth century, hundreds of titles of which were translated into English and published in England at this time. It should not, however, prevent us from recognizing that, even if the novel can be said to emerge as a new literary genre in the eighteenth century, it still owes much to traditions and works, literary and non-literary from earlier times.

The French fiction influenced the 18th century novels. The translated French fiction in the 17th century influenced the 18th century English novels.

The book says that even though we will say that the novel came into existence in the 18th century, it must have been influenced by different things such as the French fiction and the different literary genres that preceded it. The novel as we know it today as a literary genre must have built upon something else.

> No serious student of the novel would deny, for example, that its

> development in the eighteenth century was profoundly influenced by works such as Francois Rabelais's Pantagruel and Gargantua (1532 and 1534) and Miguel de Cervantes's Don Quixote (1605-1615) - whether or not one agrees to describe these works as novels themselves. One of the things which sets the novel apart from many other literary genres is its ability to incorporate the most disparate elements from human life and experience in itself.

Disparate متباينة متغايرة

In the exam, I might present a question that asks about the works of the following writers who influenced the 18th century novels.

Write down with me please:

ما الذي يميز هذه الرواية عن غيرها من النماذج الأدبية؟

قدرتها على التمثل او استيعاب عناصر متباينة من الحياة اليومية. الرواية كتبت للناس، هي من الناس وإلى الناس.

> It would be a serious mistake to assume that to trace the novel's descent we need to examine only a sequence of written forms, or of oral narratives. We should rather picture a family tree in which certain lines of descent involve various written forms, certain involve a succession of oral narrative forms, but others involve a wide range of very different elements: introspective self-analyses, both in diary and in unspoken form; joke-telling; sermons; travel accounts; letters.

Lines of descent خطوط النسب

Diary مذكرات

❖ *The elements that came before the novel could be:*

- Introspective self-analysis التحليل الذاتي العميق او تحليل الذات الاستنباطي

The introspective self-analysis was written before the novel to describe subjective experiences of life.

- Joke-telling: it is an oral telling.

- Sermons: the religious teachings in the church.

- Travel accounts: when a tourist or a traveler writes what he

الممسوحة ضوئيا بـ CamScanner

witnessed. For example, the orientalists came to Egypt and Syria and they wrote what they witnessed about the culture and the food and many different things.

- Letters

> **What distinguishes the novel is, among other things, the heterogeneity of its ancestry, a heterogeneity that Bakhtin has argued is mirrored in the variety of different 'voices' to be found in any single novel.**

Heterogeneity means (تنوع). The opposite of heterogeneous is homogeneous (متجانس)

If you have a single source, then it is homogeneous. If we have more than one source, it is heterogeneous. So, heterogeneity is the variety of different voices.

- Ancestry أسلاف

كل هذه الأنواع الأدبية التي يشار إليها هنا تعتبر جنود الرواية، فالرواية تأثرت بهذه النماذج المرئية، الشفهية، أو المكتوبة.

In the final exam, if I wanted to ask you about the factors that influenced the novel, you may choose from these things that preceded the novel.

Bakhtin is a famous Russian critic who spoke about the multiplicity of voices in the novel. The term heterogeneity was used by him.

- What do we mean by this heterogeneity?

When I have a character that is interested in philosophy, the writer of the novel must include some stuff about philosophy in order for the novel to be convincing for you as a reader.

> **Another problem is that, in comparison to other literary genres, the conventions governing the novel appear to be extremely flexible. Thus some novels have relatively unindividualized characters; others seem a long way away from the real life of past or present times; and some (even today) seem much closer to poetry than to the prose of, for example, a newspaper report.**

I will stop here today. I want you to think about this passage for the next lecture.

Thank You

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تحذير: إن كل ما يصدر عن دار العائدي للدراسات والترجمة والنشر، بما في ذلك المحاضرات الصادرة عن مؤسسة العائدي للخدمات الطلابية والتي تحمل لوغو العائدي، محمي بموجب ترخيص حماية حقوق النشر الصادر عن وزارة الثقافة - مديرية حماية حقوق المؤلف.

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دورات متابعة ومكثفات
بإشراف نخبة من أفضل الأساتذة الجامعيين
في معهد الكندي
لطلاب الترجمة (التعليم المفتوح) ولجميع المواد

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