

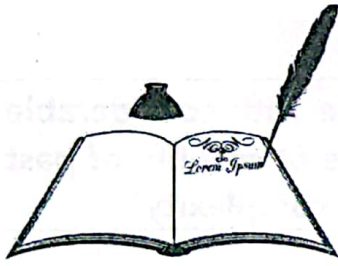
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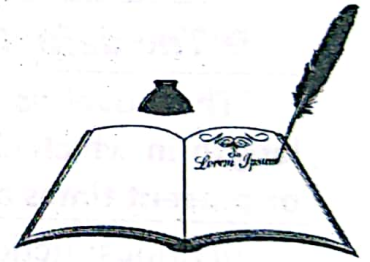
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# Literary Texts

27.05.2023

مؤسسة العائدي للخدمات الطلابية

Literary Texts II 3.2



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## HELLO EVERYONE!

**L**AST TIME, WE BEGAN TALKING ABOUT THE NOVEL. WE TOOK THE DEFINITION OF THE NOVEL AND DIFFERENTIATED THE NOVEL, THE EPIC, THE ROMANCE, AND THE POEM. WE BEGAN WITH THE HISTORY OF THE NOVEL.

The book takes interest in several literary genres. Literary genres are the novel, the novella, the short story, drama, poetry, and literary criticism. Now we are interested in the novel.

- What is the novel?

The novel is a narrative, from the verb "to narrate" which means to tell something. It is imaginative and fictitious. It is fictional.

- In the novel, we have a mix between two things:
  - The thread of realism: the novelist takes characters that are representative of real life.
  - The thread of imagination.

### ❖ **The definition of the novel:**

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

Fictitious: fictional

Prose النثر

We talked about the difference in length between the novel, the novella, and the short story:

- The novel is the longest.
- The novella is shorter than the novel.
- The short story is the shortest.

☞ Characters and actions are two of the main elements of the novel. They are representative of real life. When I witness something in real life as a writer, I can derive certain experiences that I or other people could have. I could add a thread of imagination in order to form the story within the novel.

☞ The epic is a long poem. It is from the ancient oral tradition. It is a story that narrates the adventures or the deeds of heroic figures.

☞ The romance is a literary genre that developed in the middle of the 12<sup>th</sup> century in France. It is a story that is centered on a main character. It could be about the search for the adventures of this main character or it

could be about the chivalry of the main character. It could also be about love: Chivalry romance means الرومانس الفروسي

Today we will talk about the romance in detail and we will compare the novel to the romance.

In the epic and the romance, we have the elements of imagination. The events and the characters are wholly imaginative.

The novel is representative of real life. That is why I might understand a novel differently from another person. I may be suffering or experiencing the events that are in the novel itself. So in the novel, there is a mix between imagination and realism or between realistic elements and imaginative elements. This is what makes it different from other genres.

☞ The three elements of the novel are:

- Characters
- Actions
- Plot

We may have other minor plots in the novel in addition to the main plot.

Chronological order means الترتيب الزمني

Sometimes I might have an episode that has something from the past. Some novels don't have the same chronological order from beginning to end. A novel may begin from the future and then it may go to the introduction of characters and the setting. The plot may be complex, highly complex, or simple.

**It depicts imaginary characters and situations. It may include reference to real places, people, and events, but it cannot contain only such references and remain a novel.**

We have novels that include real places and real life events.

If we have only real life elements then it is not a novel anymore. A novel should have the thread of imagination.

**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.**

☞ So far we have learned that:

- The novel is fictitious. It is from the imagination of the writer.
- It is prose (not verse).
- It is narrative so it could be narrated by a reciter.
- Its three elements are characters, actions, and plot.

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. 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, however much we recognize that the term 'real life' is a problematic concept.

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It is common knowledge that people can 'lose themselves' in a novel. 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.

When I open a novel and sit all alone, I can live with the characters and experience the sadness and the happiness that the characters are going through. In this sense, reading the novel is somehow similar to watching a movie.

The difference between drama and the novel:

Drama typically 'tells' less and 'shows' more than narrative, although theorists of fiction have given such showing a higher standing than telling.

A dramatic play is performed on stage. You watch the characters. So drama 'shows'. The novel 'tells'.

They are saying that the difference between the novel and the dramatic plays is that *drama tells less and shows more, while the novel tells more and shows less*. This is because drama is written to be performed on stage for audience to watch it.

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.

This connective logic is what connects the characters and the events together. This connective logic may be chronological or cause-and-effect. Cause-and-effect is when I have something that ended up at something else; this happened because of that.

The difference between a poem and a novel:

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 is that:

- A novel should have characters, actions, and plot.
- A poem could go without characters and plot because the poem may be an expression of a feeling or an exploration of an idea.
- In very rare situations, a novel may go without these two elements.

**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.

The novel couldn't be less than 100 pages. If I have a work of fiction that is of 40 or 50 pages, then it would be hard to call it a novel.

The novel is complex to the extent that I couldn't go with only 40 or 50 pages.

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## **THE HISTORY OF THE NOVEL**

We have two teams:

- The first team says that the novel is universal form of continuous history; it is a development of other literary genres such as the epic and the romance.

- The second team says that the novel existed in the 18<sup>th</sup> century. They say that the modern novel was influenced by more than one thing: French fiction that was translated at the end of the 17<sup>th</sup> century. The book mentions three works that influenced the novel: we have Francois Rabelais's Pantagruel and Gargantua, and we have Miguel de Cervantes's Don Quixote.

**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.**

☞ Other influences are:

- Introspective self-analyses
- Joke telling
- Sermons
- Travel accounts
- Letters.

We talked about the heterogeneity of voices according to Bakhtin. Heterogeneity means plurality and multiplicity. The opposite of heterogeneity is homogeneity.

**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.**

The protagonist or the main character of the novel may be a doctor for example. In this case, the writer has to research and ask people in the field of medicine in order to be faithful to the readers. The writer has to use the formal language when he is talking about the doctor. When the doctor goes to the market to buy something, the writer would include a dialog that is not formal. This is another level of language used within the novel. This is the heterogeneity of voices or the multiplicity of voices.

الرواية هي سرد نثري خيالي أو حكاية لها طولٌ ما، تحوي على شخصيات وأفعال تعكس أزمنة في الماضي أو في الحاضر أو الحياة الواقعية، ويتم تصويرها من خلال الحكمة التي قد تكون موعظة في الصعوبة والتعقيد وقد تكون سهلة.

The following paragraph is very important for the exam. You will have a question with four choices about the difference the chivalry romance and the novel.

- The novel appeared in the 18<sup>th</sup> century.  
The romance appeared in the 12<sup>th</sup> century.
- The novel developed in England.  
The romance developed in France.
- The novel depicted people from real life.  
The romance depicted highly stylized and idealized courtly life

أي أنها تصور حياة البلاط والقصور وقصص الحب العذري وتحوي على كثير من التأنق والتزيين.

- In the novel: characters are realistic.

In the romance: characters are supernatural.

- The novel introduces individual human beings with human actions and emotions.

The romance introduces types. Type has supernatural qualities.

- In the novel: the character is multidimensional.

In the romance: the character is flat.

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**Nowadays, we have no difficulty in distinguishing the novel from the romance. The chivalric romance developed in the 12<sup>th</sup> century in France, and depicted not epic heroes, but a highly stylized and idealized courtly life founded upon rigid but sophisticated conventions of behavior.**

- The romance replaced the epic.

- The novel replaced the romance.

*The main difference between the novel and the romance is that the novel depicts real life while the romance depicts highly idealized and stylized courtly life.*

There is a work of fiction called **The Fairy Queen** written by **Edmund Spenser** in the 16<sup>th</sup> century. It has some supernatural characters within supernatural events. It is a long work of fiction that some literary historians and critics think that these works are the origin of the novel.

**Like the epic (which it displaced), it often involved supernatural elements - another factor which in general terms distinguishes it from the modern novel. The distinction with which we are familiar can be found in the 18th century, the century in which the novel appears in its recognizable modern form in England.**

The previous paragraph is about the difference between the novel and the romance. Let's continue to the next paragraph.

**The novel typically presents us not just with the ordinary, but with the extraordinary, the hidden (the repressed) to be found in the ordinary.**

In the novel, we may have a female character that witnesses something. Then we are astonished by the fact that she had something hidden in her life. The private life of the character can be seen in the novel. That is why the novel presents the hidden. That is why it is called the extraordinary.

**In his excellent introductory book on the novel the critic Arnold Kettle suggests that most novelists show a bias towards either 'life' or 'pattern' in their approach to writing: towards, in other words, either the aim to**

**convey the vividness and feel of living, or that of conveying some interpretation of the significance of life.**

Writers have their own approaches in writing. Some may be biased towards a certain way of writing. Others may have a bias towards another thing.

These two things are *life* and *pattern*:

- The meaning of life is: the aim to convey the vividness and feel of living.
- Patterns means: conveying some interpretation of the significance of life.

So we have two tendencies that the writers have bias towards.

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.

**According to Kettle the novelist who starts with pattern often tries to 'inject' life into it, while the novelist who starts with life tries to make a pattern emerge out of it.**

The writer who is biased towards pattern usually injects some elements of life. The successful novelist doesn't have a bias towards something on the expense of something else. You must have a balance between the two tendencies in order to influence the others by your philosophy and your message.

**He relates these two very general tendencies to, on the one hand, such sources and influences as the parables of the Bible, the Morality plays of the Middle Ages, and the sermons which common people listened to every Sunday ('pattern'),**

In religious teachings in the church, we have stories the main purpose of which is to convey moral messages. The same applies to the plays of the Middle Ages because dramatic plays are much older than the novel. Some say that poetry and drama are as old as humanity. The novel is a very modern literary genre because we are talking about the 18<sup>th</sup> century.

**and on the other hand to the seventeenth and early eighteenth century prose journalism and pamphleteering of such as Thomas Nashe and Daniel Defoe (who, we should remember, was a political journalist before he was a novelist).**



Pamphleteering means pamphlets (a small booklet). Pamphlets are about controversial political issues.

Daniel Defoe is one of the pioneers of the modern novel.

☞ We have three novelists that are considered the fathers of the modern novel:

- *Daniel Defoe*
- *Samuel Richardson*
- *Henry Fielding.*

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## THE EMERGENCE OF THE NOVEL

We have four main factors that affected the development of the novel:

1. The rise of literacy
2. Printing
3. The rise of secularism and individualism
4. Market economy

**If we accept that the novel emerges in its recognizably modern form in the Europe of the eighteenth century, then we must confront the fact that the novel is a young genre, a tiny infant indeed in comparison to poetry and drama, both of which seem to be about as old as humanity.**

The novel is a young genre. It developed in the 18<sup>th</sup> century which means in the Victorian Age when women were not allowed to leave the house. The female characters in dramatic plays were performed by males because at the time females were forbidden to perform on stage.

The novel is considered a young genre because poetry and drama are very old. Poems could be memorized but novels couldn't be memorized. This is because poetry is oral while the novel is written. The poem can be learned by heart, but the novel can't be learned by heart. That is why the novel is considered a young infant; it didn't start with the beginning of humanity since people in the past couldn't read and write.

**Crucial to its emergence and development are a number of rather different factors of which it is worth stressing the following:**

These factors are the technological, cultural, and social circumstances that influenced the development of the novel.

### 1. The rise of literacy:

Literacy is the ability to read and write. Being literate means you can read and write. The opposite of literate is illiterate.

The rise of literacy means the increase in the number of people who can read and write.

**The novel is essentially a written form, unlike poetry which exists for centuries prior to the development of writing, and still flourishes in oral cultures today.**

The novel is a text that is written to be read. When there is an increasing number of people who can read, there will be a larger number of writers of novels and a larger number of novels.

We said that poetry was an oral genre that could be memorized.

**There have been cases of illiterate people gathering to hear novels read part of Dickens's audience was of this sort, and during the Victorian period the habit of reading aloud within the family was much more widespread than it is today.**

We may have one person who gathers people and read the novel to them. One member of the family would sit and read the novel to the other members of the family.

**But the novel is typically written by one individual in private and read silently by another individual who has no personal relationship with the author.**

There is a relationship between the writer and the reader. This relationship changed. At the time, the writer could gather people and read from his novel. But with the rise of literacy, the reader could go and get his own copy and read it all alone. Another relationship emerged: the relationship between the reader and the book. The relationship between the author and the reader changed with the rise of literacy because the reader no longer needed someone to read for him.

The copies of the novels were first written by hand. The writer himself would have a certain amount of copies and the reader would come to the writer and take his copy, so it was limited. It was limited due to the limited number of people who could read and write and due to the limited number of copies of the novels.

That leads us to printing. When high-tech printing machines were invented, people could print thousands of copies.

With the increase of literate people and with the high number of copied novels, the novel spread on a larger audience.

## **2. Printing press:**

**The modern novel is the child of the printing press, which alone can**

**produce the vast numbers of copies needed to satisfy a literate public at a price that they can afford.**

The modern novel is the child of the printing press because we wouldn't have witnessed the widespread of the novel if printing didn't exist.

When the novel was written by hand, it was very expensive. When printed, it became cheaper and more people could afford to buy it.

**One of the things that print brought with it was a change in the relationship between reader and writer: print allows for a more impersonal, even anonymous writing—but one that, paradoxically, by cutting the reader off from a known writer, allows him or her to feel that the reading of a novel is a personal, even intimate experience.**

How is the relationship between the reader and the writer impersonal but at the same time it is a personal and an intimate experience?

The relationship became impersonal because the reader doesn't know the writer anymore. The experience itself became an intimate and a personal experience because the relationship between the reader and the book emerged. You have your own book and you are reading it alone in private.

In order to avoid mixing the writer's life with his novels, many writers used to publish their novels anonymously.

**Experiencing a novel is thus a much less collective and public matter than experiencing a performed play can be, where we are very conscious of how the rest of the audience is reacting.**

*What was a collective experience became an individual experience.* Reading the novel all alone is different from sitting in crowd watching a play performed on stage. You don't know the reactions of other readers of the novel but you can see the reactions of the people watching a play in the theater.

**The intimate relationship established here between the writer and the reader feeds off a living tradition of oral storytelling, at the same time that it exploits the potentialities inherent in the privacy and anonymity central to the reader-writer relationship associated with the novel.**

A different relationship appeared with printing. There was a change in the relationship with the writer and a change in the relationship with the book itself. So the relationship has changed on two levels.

Thank You

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في معهد الكندي  
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