Literary Texts II   3

HELLO EVERYONE!

Today, we are going to talk about *The Emergence of the Novel* (page 17).

Let us read on p.17:

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3. The Emergence of the Novel

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.

Saying (in the eighteenth century) means that the novel is not an old literary type; it's a new type.

The first point to keep in mind is that **the novel was born in the eighteenth century**; therefore, it is considered a **young literary type** not an old type like the drama, the poetry, the epic, or the romance which we talked about last time.

What are the **main factors** which contributed to the **Emergence of the Novel?**

These factors are:

1) **The rise of literacy (the ability to read and write).**
2) **Printing technology.**
3) **Market Economy.**
4) **The rise of individualism and secularism.**

We will discuss them one by one.

1. The rise of literacy:

What is 'literacy'?

- **Literacy:** the ability to write and read.

The first factor that made the novel popular and a global literary phenomenon is **the ability to write and read during the eighteenth century.**

People before that period of time, like everywhere else, were unable to write and read, so they used to gather in a public square or in a theater, set

down, and listen to someone reading a novel for them, so the popularity of the novel when people were unable to read and write was very limited. In most cases, it was the author himself who would read the novel. In other cases, readers used to know the author personally. It takes years for a novel to be read. The novel became popular when people became able to read and write.

...

Now, the second factor is:

2. Printing technology:

ليس فقط انحسار الأمية كان عاملًا هامًا في تطور الرواية وإنما أيضًا التكنولوجيا المتمثلة بالطباعة.

There is a relation between the emergence of the novel and printing press. Why?!

Before printing discovery, the novel used to be written in a **manuscript form** (handwriting). After printing discovery, the novel moved from manuscript to be a book.

They could make millions of copies with printing in very short period of time. So, the novel witnessed a huge progress because of the printing discovery. These copies were given to readers who could read and write.

So, we should understand that the spread of the novel goes inside with *Literacy* and *Printing Technology*.

What is the result of these two factors?

The result is that the relationship between the author and the reader changed. Before literacy and printing the relationship was personal.

After people become able to read and write and after printing discovery **this personal relationship between the author and the reader *disappeared*.**

Instead of having what we call a personal relationship or intimate relationship, we have now what we call **objective relationship** because the author disappears; you by a book and you know the author by the name.

Now, let us read about this on **p.17**:

(I) The rise of literacy:
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.

What is the difference between the novel and the poetry?
- *The novel:*

It cannot be memorized by heart (لا يمكن أن يُحفظ).

- **The poem:**

It can be memorized by heart (يمكن أن يُحفظ)

So that's why the novel is connected with writing or the ability of write.

Pre-Islam, poetry (الشعر الجاهلي) was transmitted **orally** from one generation to another.

عندما كان المجتمع أميا كانت القصائد تُنتقل شفوياً عن طريق الحفظ والذاكرة وهذا سبب انتشار الشعر فين نعم الناس القراءة والكتابة.

Again:

- *Poetry →written in verse → Oral*
- *Novel →written in prose → written*

So, the rise of literacy is very important to the spread of the novel as a literary genre.

Go on:

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.

في تلك الفترة كان الكاتب يجلس في مكان عام ويقرأ روايته للجمهور. أو أن الأب أو الأم بجمعون العائلة ويقرؤون إحدى الروايات بصوت مرتفع أمام الجميع.

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.

When I write a novel, I don't know my readers and my readers don't know me. I cannot write if I surrounded by people; I want to write in private.

What I want you to understand is that **the novel is written in private and read in private.** Privacy is an essential condition for understanding the novel.

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When the novel was written by hand, it had a limited chance to spread widely. By printing technology, we can make unlimited copies of one novel. Of course this made the novel more popular among people.

As you know, printing is associated with journalism.

Let us read about the second factor which is *'Printing'*. Go to p.18:

(ii) Printing:

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.

المسوحة ضوئيا بـ CamScanner

(The modern novel is the child of the printing press) it is an important sentence; without printing press the novel cannot be popular.

إن الرواية الحديثة هي طفلة الصحافة المطبوعة فهي قادرة على إنتاج عدد كبير من النسخ لتلبي رغبة أو حاجة الجمهور المتعلم.

So, there is a relation between the emergence of the novel and printing press. Why?!

Because we can make hundreds and thousands of copies with printing. So, the novel witnessed a huge progress because of the printing press.

إذا بعد الطباعة أصبحت الرواية عمل مطبوع يصل إلى القراء القادرين على شرائها من جميع أنحاء العالم.

> "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."

So, printing changed the relationship between the reader and the writer.

What do they mean by this?

When you have books printed by machines and you have so many copies, you do not have to know the writer or the novelist.

So, all what you do is to pick your copy and read it!

Obviously, this is very "**impersonal**". In other words, you do not establish a relationship between you (as a reader) and the writer.

In contrast, when the books were written by hand, only few individuals could buy the book. So, they had to go to the writer and get their copies from him.

With the machines, they said "**anonymous**"; this means that you do not have to know the writer; i.e. you just get your book from a nearby bookshop and you take it home to read it there.

Go on:

> The novel is read in private by an individual.

Well, with the spread of high-tech printing machines, you buy the book, and go home, then you close the door. So, it is an **individual activity**; it enhances the individual aspect or dimension.

Continue please:

> 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.

The novel before the printing technology was a **collective experience.** However; after printing technology the novel became '*less collective*'

i.e. جماعية "and 'more individual'.

So, reading a novel has become an **individual experience**.

Again, unlike attending a play in a theater, reading a novel is a private experience.

- Attending a play in a theater or listening to a person who reads a novel (collective experience).
- Reading a novel = (individual experience) or (less collective) or (more private).

So, when we say 'printing', we mean this <u>shift from the oral to the written</u>.

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Let's move to the third factor which is '**A Market Economy**'.

'**Market economy**' is like saying '**capitalism**'.

- Capitalism: الرأسمالية/النظام الرأسمالي

In the EXAM, when I ask you about 'market economy', it's like I ask you about 'capitalism.'

(iii)   A Market economy:

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

This means:

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

At the beginning, the relationship was associated between <u>the author and the reader</u>, but now the relationship is between <u>reader, author and publisher</u>.

So, the relationship changed between the author and the reader, and even the relationship between the reader and the book, i.e. the reader could buy any book and read it whenever and wherever he wanted.

Notice this:

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 <u>increases the relative freedom</u> and isolation of the writer and decreases his or her immediate dependence upon particular individuals, groups, or interests.

In the Exam, I may ask you about the earlier methods of financing publication i.e. before 'capitalism'.

Before the "market economy", <u>we had two ways of financing writers:</u>

1) <u>Patronage</u>: (الراعي / المموّل)

Here, someone who is rich like an aristocrat, a lady, a lord, a king, a prince, etc., could fund a writer to write a novel.

2) Subscription: (الاشتراكات أو التبرعات)

It is paying money for your copy in advance to the writer, and then the writer **will copy** the novel and give it to you. In this case, by the way, the name of the subscriber was written on the front page of the novel.

After the "market economy" there was a new way of financing the writer which is:

- **The contract:** where the writer signs a contract with a publisher.

اي ظهر ما يسمى بـ (publisher or literary agent) فلم تعد الرواية نص يُقرأ ليُسمع أو نص يُكتب لينورع على نطاق ضيق، وإنما أصبحت الرواية <u>سلعة</u> للتداول.

So, the novel became a **commodity** (after capitalism).

- Commodity: سلعة

وأصبحت العلاقة بعد الـ (market economy) كما يلي:

Writer → publisher → reader

> "market economy <u>increases</u> the relative freedom and isolation of the writer and <u>decreases</u> his or her immediate dependence upon particular individuals, groups, or interests."

So, *market economy* has a sort of benefit for writers which decreased their dependence.

In other words, instead of being limited in terms of *perspective* and technique by the patronage, writers can write whatever they want under 'market economy'. Why?!

Because s/he is not guided by a certain rich person who tells him/her what to write and what not to write.

إذاً فاقتصاد السوق ساعد على ازدياد الحرية العقلية والفكرية للكاتب كما خفف من اعتماد الكاتب أو الكاتبة على أشخاص معينين (الرعاة).

So, with market economy, 'the patron' and 'the subscriber' are replaced by the 'publisher'.

Let us read on:

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

Capitalism is related to the **market economy**.

كما هو معلوم فإن نمو اقتصاد السوق هو أحد مظاهر نشوء الرأسمالية.

- Feudalism: النظام الإقطاعى

العوامل الثلاث السابقة ساعدت في ظهور الرواية وجعلت منها فناً شعبياً منتشراً في كل أنحاء العالم.

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The previous three factors led to what is called **individualism** and

secularism.
- Individualism: الفردانية
- Secularism: العلمانية/المجتمع المدني

'Individualism' focuses on the human being, i.e. every person has an entity (كيان), identity and subjectivity (شخصية/ذاتية). However, in Feudalism, the person had the sense of community or the sense of the group.

So, we have 'Capitalism' instead of 'Feudalism', and under Capitalism we have the focus on "the individual"

The "individuality" (الفردانية) means that you, *as individual*, have your own identity, your own feelings and emotions, your entity and your own subjectivity, your own life, your own thinking, your own personality.

Both 'individualism' and 'secularism' emerged during 'capitalism'.

Let us read on p.19:

(Iv) The rise of *Individualism and secularism:*

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.

Ian Watt: a British critic, author and novelist.

لاحظوا مثلًا في فن الملحمة اليوناني الشخصيات ليست أفرادًا، فمثلًا (أخيل) أو (Achilles) في الإلياذة هو ليس فردًا إذا تحدثنا عنه كـ (character)، هو يمثل مفهوم الشجاعة، وهذا النوع من الشخصيات يسمى (type) وليس (individual) والـ (type) يكون عادةً (ideal).

Whereas the individual is someone who goes through periods of depression, happiness etc.

هناك فرق كبير بين الـ (type) والـ (individual)، فالـ (type) موجود في كل الأنواع الأدبية التي ظهرت قبل الرواية أي يمكن أن نجده في كل من الرومانس والدراما والملحمة.

But in the modern novel we have what we call (individuals).

الفقرة التي تلي ما قرأناه يمكن أن ألخصها بما يلي:
العصر الحديث هو عصر فرويد وعلم النفس وبالتالي:

The modern novel stresses on what we call 'human psychology'. In this case, the individual now has something to hide.

فالفرد في هذه المرحلة أصبح من حقه أن يخفي أسراره وتفاصيل حياته وأما قبل ذلك لم يكن من حقه حتى أن يحلم.

والرواية الحديثة نشأت على مفهوم الـ (keeping secrets).

In the novel, you try to understand what is beyond the surface and you listen to your characters' deepest secrets.

في هذه الفقرة عليكم التركيز على الفكرة التالية:

The modern novel emphasizes on characters psychology and their

ability to have a privet life.

This could be in <u>city life</u> not in countryside life. In a village, everyone knows everyone else i.e. we don't have individualism.

The second paragraph in the book (the long one) connects the novel with city life or town life. <u>*Moll Flanders* (1721-1722)</u> is an example of the novel which talks about <u>city life</u>.

في الفقرة الأخيرة نميز بين شيئين هما:

1. Novels of Pattern
2. Novels of Life

وتحدثنا عن الفرق بين هذين الأمرين في المحاضرة السابقة.

Let us read on p.21:

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' and those in which the author starts with 'pattern' –to use Arnold Kettle's terms—

وكما قلنا سابقاً الروايات تنقسم إلى قسمين:

١) منها ما يركز على النسق أي (pattern): أي أن الكاتب لا يصور الحياة بصورة واقعية، بل يسعى لأن يوصل إليك رسالته وفكرته وفلسفته وأيديولوجيته.

٢) منها ما لا يركز على النسق بل يركز على الحياة (life): أي أن الكاتب يصور الحياة بصورة واقعية.

Let's continue:

... but between novels in which the author is more interested in <u>the public world</u> and novels in which the author is more interested in <u>private life.</u>

Also, here, we have two divisions:

1. Novels about <u>public life</u>:
This type talks about the society and life in the larger social world.

روايات تركز على الحياة العامة و المجتمع

2. Novels about <u>private life</u>:
This type interested in human psychology, the internal world of the characters, dreams of the characters, hopes of characters, passion of characters etc.

كما هو الحال في الروايات الحديثة التي تركز على الحياة الخاصة للفرد.

Next week, I'll cover the pages 23 – 24 – 25 – 26 – 27 – 28 – 29.
That's all for today's lecture.

«THANK YOU»