Lecture No.1

HELLO EVERYONE!

Our course entitled *Literary Texts II*. Today, I am going to give you a general introduction to the book.

The book is divided into six parts, but I'm going to just mention **FOUR** because two parts are made up of examples taken from novels or short stories. What is **required** is only: **Part 1, Part 2, Part 3, and Part 4.**

These four parts are:

1. **The novel**
2. **The short story and the novella**
3. **Literary criticism**
4. **Drama**

First, I am going to give you a quick summary and then I am going to start talking about introductory terms related to the study of the *novel*.

Let me give you an idea about the general material that we will be analyzing throughout the semester.

Part I: The Novel

(It is the most important part of the book)

The first part of the book talks about the <u>Novel</u> as a literary genre i.e. the history of the novel and its major characteristics.

In this part we have many subtitles related to 'the novel'.

Let me give you a brief idea about them:

1. Introductory Definitions

2. The History of the Novel

This section talks about how the novel developed, and how it started; the background of the novel.

<u>**The first English novel is Moll Flanders published 1722 by: Daniel Defoe.**</u>

3. The Emergence of the Novel:

Here we are going to talk about **the reasons/factors that make the novel so popular in our world.**

These major <u>factors are:</u>

<u>1-</u> The rise of literacy (القدرة على القراءة والكتابة)

Literacy is the ability to read and write. At the beginning of the eighteenth century not everyone was able to read and write, and then schools began to open, so the spread of literacy helped the novel to become very popular.

<u>2-</u> Printing technology

After printing technology, novel moved from manuscript (مخطوطة) to be a book. So, in printing technology we can make unlimited copies of one novel. Of course this made the novel more popular among people.

<u>3-</u> Market economy (اقتصاد السوق)

After Market economy, the novel became a commodity and a new relationship emerged.

Author → publisher→ reader.

So, the relationship between the author and the reader changed by the mediation of the **publisher.**

<u>4-</u> **The spread of Individualism**(الفردية) **and secularism** (العلمانية):

It is a move from the feudal to a secular or a civil society.

<u>Note</u>: sometimes, I mention things in the class not in your book, so I advise you to write down. I'll give you a summary easier than the book which is still required i.e. you have to buy the book. You have to bring it with you because we will read certain passages from the book.

4. Narrative Technique:

<u>Novel has certain **characteristics**; it has main elements. If you want to write a novel, what are you expected to do?</u> You need to have the following:

1- <u>Point of view</u>:

You express your point of view by the narrator. Who is the narrator? The narrator is the voice supposed to be narrating the novel; we have **two types of narrators:**

- ('I' point of view) or ('I' narrator) = (subjective narrator).
- ('he/she' point of view) or (he/she narrator) = (objective narrator).

2- <u>Characters</u>: (الشخصيات):

In order to write a novel you need first to create characters who are people like us. Those characters could be, for example, main characters or marginal characters (شخصيات ثانوية).

3- <u>Plot</u>:

We call it in Arabic (الحبكة). It is considered in any work to be the most important element. It is considered the backbone (العمود الفقري) of any work.

The plot is a series of stories connected together logically, so when you create a plot, you mean to have a sense of logic. One scene should lead to another scene logically and this is the meaning of the plot. So, the plot is the logical organization of the events.

In brief, plot is the ability of the writer to *logically connect* between one episode and another; it is the ability to connect between the <u>cause and effect</u> "<u>the law of causality</u>", it has to do with organization.

4- <u>Setting (Place and time)</u>:

Where and when the events of the novel happened? Are the in the city? Are they in the countryside?

5- <u>Style</u>

6- <u>Speech and dialogue</u>

7- <u>Structure</u>

8- <u>Form</u> etc.

So, next week we are going to discuss the **Novel** and its **definition**, then we will move to talk about the **historical background**.

The first chapter begins in **page11**. Please prepare six or seven pages for next lecture.

I'll give you a brief useful easygoing summary, and then you can read from the summary along with the book.

The summary will help you because the book is ambiguous and difficult to read and honestly you may come across certain errors.

As I said, the FIRST PART of your book is the most important part even in the EXAM.

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Now after we talked in brief about the first part of the book, we will continue with the second part of the book:

Part II: The Short Story and the Novella

This part is too simple and short. We will repeat the same characteristics or elements of the novel in studying this part, but the short story is shorter.

The novel, the novella, and the short story all belong to what we call *narrative fiction.*

We will study an example from your book. We cannot to ask you to read a novel, so the example is a short story entitled *First Confession*. This short story by an English short story writer and it is a concrete example of the theoretical part of the book in which we will talk about (characters, plot, setting, structure etc.).

This **short story** will be **required** for the **FINAL EXAM**; we will read it **word by word** and then analyze it, I will bring **5-10 questions** in the

exam from this short story.

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Now, the next part of the book is:

Part III: Literary Criticism

This part is about the concept of <u>Literary Criticism</u> and the role of the critic and if you want to become a critic what are you supposed to do? This part is very short.

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The final part of your book is:

Part VI: Drama and Dramatic Art

This is the last part of the book.

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What is excluded basically the examples in your book. You have examples taken from different novels and literary works (they start on **page 53**); these examples are **NOT REQUIRED** not even for reading in the class. I encourage you to read them for benefit, but they are **NOT REQUIRED** in the **FINAL EXAM**.

The whole book is useful to read, but for the final exam, **I'll tell you later on which section can you leave it and which section is essential, so don't worry about that.**

As you see, this book speaks about the following:

1. **The novel**
2. **The short story and the Novella**
3. **Literary criticism**
4. **Drama**

As I said, <u>the most important section</u> is <u>the first section</u> which focuses on <u>the NOVEL</u>. In general, the rest of the book is really easy; it contains a brief introduction to **Literary Criticism** and a brief introduction to **Drama**; we will finish these two parts very quickly because they are easy.

You are supposed to be students of translation and that's why this book is an introduction to literature. I teach also 'Literary Translation' for your colleagues in the fourth year and I give them texts on dram, poetry, criticism and narrative fiction (novel, short story, and novella).

So our subject in this term is connected with 'Literary Translation' next year i.e. it's important to understand our subject 'Literary Texts II' this year and it's important to learn the new terminology that we use in our lectures.

Your book begins with the Oxford definition of the *Novel* (p.11) which is a very important definition:

> According to the Oxford English Dictionary, a novel is 'a fictitious prose narrative or tale of considerable length in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity.'

The **novel** is a tale; it is a **long tale**. Notice that the most important term here is <u>narrative</u> because the Novel is supposed to <u>narrate a tale/ tell a tale</u>. Novels always use Narrators. We can use the word '**narrator**' also we can say a '<u>taller</u>'.

- Narrator = Taller: الراوي

The narrative tells or narrates events which are taking place in the *present* or in the *past* within a plot. The narrative cannot be meaningful without a **PLOT**. The events or the episodes cannot make any sense at all if we don't know how to organize them within what we call a **PLOT**.

- Events = Episodes: أحداث

That's why we should <u>differentiate</u> between the <u>plot</u> and the <u>story</u>. Anybody can tell a story easily; when you talk about your daily routine, you tell a story, but **the difference between the story that we tell and the plot in the novel is that stories in daily life don't have a plot**; they are not organized because we talk spontaneously (for example, we talk about sport, then we switch to talk about cook, then we switch to talk about someone we love or hate etc.) here we just tell stories without a plot.

In the novel, we talk about events taking place in the present or in the past and we organize them within a PLOT.

The **subject** of the novel is talking about a **life imagined** and that is the difference between the journalism (صحافة/كتابة صحفية) that we read in a newspaper and the novels or literary works in general. **Journalism focuses of REALITY**; all **pieces of news** are based on **real events**, while the **novels** are based on **imagination**. That's why we say the **CHSRACTERS** we create in a novel should need these two requirements: **REALISTIC** on one hand and **IMAGINARY** on the other hand; <u>they need this **combination**</u>.

If you want just to talk and talk, you are just a historian not a novelist; when you use the imagination, you can jump in time and place.

That was a brief introduction. Next time, I'm going to start with your book and talk about '**Introductory Definitions**' and '**The History of the Novel.**'

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«THANK YOU»

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HELLO EVERYONE!

Today, I'll talk about the **First Chapter** which is about *The Novel*. What is the Novel?

Your book begins with the Oxford definition of the *Novel* which is a very important definition:

> According to the Oxford English Dictionary, a novel is 'a fictitious prose narrative or tale of considerable length in which characters and actions representative of the real life of past or present times are portrayed in a plot of more or less complexity.'

Let us analyze the definition bit by bit:

- **Prose narrative**: a novel is written in **prose** not verse.
- **Novels use prose** (نثر)
- **Poems use verse**

In this prose narrative we expect the writer to introduce **CHARACTERS**.

What about (**representative of the real life**)?

Characters who perform actions look like us; they speak, they communicate, they fall in love etc.

CHARACTERIZATION <u>is to draw the characters inside and outside</u>.

- Characterization: رسم/خلق الشخصيات الروائية

(In which (in the novel) **characters and actions representative of the real life**)

This is why the novel itself is considered to be a **new literary genre**.

Later on, I'm going to speak about:

- The **DIFERRENCE** between the **NOVEL** and the **DRAMA**.
- The **DIFERRENCE** between the **NOVEL** and the **POEM**.
- The **DIFERRENCE** between the **NOVEL** and the **ROMANCE**.

Then, we will conclude with an opinion by <u>English critic Arnold Kettle</u>. Then I'm going to speak about:

- The **DIFERRENCE** between **LIFE** and **PATTERN**.

First, <u>**REAL LIFE** doesn't</u> mean that a novelist should copy reality. The <u>characters</u> are <u>half real</u> and <u>half imaginary</u>. These **characters combine** the **IMAGINARY** with **REALISTIC**; these go together.

In the **EXAM**, I may say,

    a. The characters are real.

b. The characters are imaginary.

c. The characters are a combination of both.

The correct answer here is:

a. The characters are a combination of both.

In the novel, the creation of the character requires <u>knowledge about real life</u> and it requires <u>using your imagination</u>.

According to the previous definition:

<div style="border:1px solid">

..... characters and actions are portrayed in a plot...
</div>

The **PLOT** is the most important element in the novel. Characters move within a **plot**. When we say a plot, it means **one episode leads to another**. As I said, the plot depends on **LOGIC**; that's why I said the most important element in the plot is **CAUSALITY** (cause-effect relationship).

- Causality: السببية

What is the difference between the **Novel** and the **Drama**?

- A **novel** depends on **telling**.

- A **drama (play)** depends on **showing**.

Reading a novel requires your imagination because you don't see the characters with your eyes.

When you go to a theater and attend a play/drama, you see characters moving on the stage with your own eyes; that's why we say (drama depends on showing).

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

What is the difference between the **Novel** and the **Poem**?

- A **poem** does not have to contain a *plot*. So, a **poet** is not expected to create **plot** in his poem.

- A **novel** *cannot be a novel* if it does not contain a *plot*. So, a **plot** is a characteristic of the novel.

- A **Poem** is **not limited** in length (it can be 10 lines long or 100 lines long). A **poem** is **limitless** i.e. you are free to write a poem in thousand lines long.

- A **Novel** is **limited** in length, size or the number of pages (it must be between 200 to 300 pages).

- A **poem** is not expected to have **setting (time and place)**. It's **optional** for a **poem** to have **setting**, but for **novels**, the setting is something **obligatory**.

- A novel cannot be a novel if it does not contain *characters*, *plot*, *setting* etc.

In general, all the elements of the novel are <u>obligatory</u>.

To follow me carefully, I just covered the first item in your book which is *Introductory Definitions*. In this introduction, we have the definitions of (drama, poem and novel).

When we go to **Romance**, we go to the second item in your book which is *History of the Novel* (p.13).

We have two points of view about the history of the novel:

1. The first says the novel is an old literary genre/type.
2. The second says the novel is a new literary genre/type.

Generally speaking, everybody would agree that the <u>novel</u> is relatively <u>new genre</u>.

As you know, humanity *first wrote Poetry, and then Drama and Epic, and then Romance, afterwards humanity wrote the Novel, and short story.*

Poetry → Dram and Epic → Romance (12th century i.e. medieval centuries) → Novel (18th century).

So, this is how these literary forms began to appear.

There are three novelists during the 18th century who made the novel becoming a very popular literary genre. These three novelists are:

1. Daniel Defoe
2. Samuel Richardson
3. Henry Fielding

These three novelists published novels through the 18th century. The **First English novel** *(Moll Flanders* by Daniel Defoe*)* came to existence in the beginning 18th century (1722).

"*Don Quixote*" (1605-1615) is a famous Spanish literary work that was written at the beginning of <u>the 17th century</u> by **Miguel de Cervantes**. This work influenced all the novelists and the writers of all languages and cultures i.e. the modern novel owes to this great writer and the novel wouldn't be possible without him and without his influence.

- "*Don Quixote*" is pronounced in Arabic as دون كيشوت

Cervantes took ten years to finish *Don Quixote* (1605-1615).

- Don = Mr.

معنى الكلام هو أن العمل العالمي دون كيشوت الذي كتبه سرفانتس/ثربانتس في القرن السابع عشر أثّر على تاريخ الرواية في العالم كله بما في ذلك الرواية الإنكليزية التي ظهرت في القرن

الثامن عشر أي بعد دون كيشوت بمنة عام.

The novel is influenced by many different forms of writing (not just *Don Quixote*), for example, memoirs, travel books, letters, letter, anecdotes, books of religion (the Bible) etc.

- Memoirs: مذكرات
- Travel books: كتب الأسفار

فالرواية هي خلاصة لهذه السرديات المتعددة.

What distinguishes the novel is, among other things, the <u>heterogeneity</u> of its ancestry.

- Heterogeneity: different sources/diversity and variety.

وأنا استخدم هذه الكلمة وأسأل عنها كثيراً في الامتحان.

- Ancestry: أصل

So, the novel relayed on all these different types of texts.

- Homogeneity ≠ Heterogeneity
- Homogenous: is composed one single element.

This term (**heterogeneity**) is associated with a Russian critic (**Bakhtin**)

أي أن (Bakhtin) هو الذي اكتشف مصطلح (heterogeneity) المرتبط بفن الرواية.

A heterogeneity that Bakhtin has argued is mirrored in the variety of different 'voices' to be found in any single novel.

فالرواية لها (different sources) و(different voices)، ففي الرواية يمكنك أن تسمع صوت الفيلسوف والشحاذ والضحية والقاتل إلخ.

You hear different voices; that's why the novel is characterized by heterogeneity not homogeneity.

I will read what we discussed, (**page 16**): this paragraph is very IMPORTANT.

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

- Chivalric romance:

الرومانس الفروسي - القصة التي تُعنى بمغامرات الفرسان والفروسية.

- Knight: فارس
- Romance: فن الرومانس/سردية الرومانس

كلمة (romance) هنا لا تعني (الحب الرومانسي) أو (الشعر الرومانتيكي) لأن (الشعر الرومانتيكي) يطلق عليه اسم (romantic poetry).

يقدم الرومانس شخصيات خارقة للطبيعة فمثلا يتناول الرومانس قصة فارس يقاتل مئات

الفرسان ويصرعهم جميعًا ثم يعيش في الكهوف وينال حتى من الأشباح إلخ.

The characters in a **romance** are **idealized** i.e. they cannot be real.

العنصر الأساسي الذي جاءت به الرواية إلى العالم الأدبي هو عنصر <u>الواقع</u>.

The **characters** in a **novel** are like us; **they cannot fly and they shouldn't fly.** While in **Romance**, the **characters can fly.**

Heroes in romance have supernatural powers.

- Idealized: have supernatural powers.

يختلف فن الرومانس عن فن الرواية بكونه (فن الرومانس) يقدم شخصيات (idealized).

ويدور مسرح الأحداث في فن الرومانس حول ما يسمى (courtly life)

- Court: بلاط الملك

- Courtly life: حياة القصور / حياة البلاط

على سبيل المثال في الـ (romance) يقول الملك لمن يطلب يد ابنته الأميرة للزواج ما يلي:

If you want me to accept you as a husband to my daughter (the princess), I want you to bring treasure and kill a dragon etc.

في الـ (romance) دائمًا هناك (prince) و(princess) ويمكن أن يكون الـ (hero) عبارة عن (unordinary knight) أي شخص يتحلى بالفروسية ويملك قوى خارقة للطبيعة.

وكانت الثورة في عالم الأدب هي أن تأتي الرواية وتنسف الرومانس.

So, the big difference is that the novel depicts the real life, while the romance and epic depict supernatural characters.

- Depict: يصوّر

- Epic: ملحمة

Go on:

> Like the epic (which It displaced), it often involve supernatural elements — another factor which in general terms distinguishes it from the modern novel.

أي أن الـ (supernatural) موجود أيضًا في الـ (epic) واستمر في الـ (romance) واختفى في الـ (novel).

فعندما تقرأ رواية اليوم تجدها تتحدث عن الجيران وعن الفقر وعن هموم الحياة اليومية وما إلى ذلك.

The novels give you a <u>real representation of life</u>.

وأما الملاحم ففيها (supernatural) أيضاً كما قلنا سابقًا.

Epics like the Iliad (الإلياذة) and Odyssey (الأوديسة) that were written by Homer (هوميروس).

تحدثنا اليوم عن فقرتين في الكتاب هما:

1. Introductory Definitions: تعاريف تمهيدية

فقمنا بتعريف الـ (drama) والـ (poem) والـ (novel).

2. The History of the Novel:

قمنا برسم الخط البياني التالي:

Poetry → Dram and Epic → Romance (12th century i.e. medieval centuries) → Novel (18th century).

وقلنا أن العمل الأدبي الإسباني (*Don Quixote*) هو أهم عامل مؤثر في تاريخ الرواية في جميع اللغات، وتم تحويل هذا العمل إلى أفلام سينما ومسلسلات وأفلام كرتون، وفي العمل الأدبي دون كيشوت يتخيل البطل دون كيشوت الجبال وطواحين الهواء جيوشاً فيستل سيفه لمحاربتها. وبالنسبة للإلياذة والأوديسة ليس مطلوب منكم قراءتهما لكن عليكم أن تعرفوا عنهما من باب الثقافة العامة.

Let us read the last paragraph for today:

> 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, <u>either the aim to convey the vividness and feel of living (*Life*),</u> or <u>that of conveying some interpretation of the significance of life (*Pattern*).</u>

هذا الكلام هام جداً.

- Arnold Kettle: a famous critic (ناقد مشهور)
- Novelist: روائي
- Bias: انحياز

In each novel, **novelists should pay attention to both "life" and "pattern."** On one hand, they should depict "life"; on the other hand, they should follow a particular "pattern."

والـ (pattern) يعني (إيديولوجيا من نوع ما) مثلاً هل الشخص (marxist) أم (communist) أم (capitalist).

The **"pattern" is showing an ideology. "Life" is life, it cannot be changed.**

Novelists should keep the duality of "life" and "pattern"; they cannot separate them.

- Duality: ازدواجية
- Life = reality
- Pattern = knowledge

وإذا اهتم الكاتب بالـ (pattern) فقط فإننا نحصل على ما يسمى في النقد الأدبي بالـ (bookish) أو (bookish knowledge) أي (المعرفة الكتابية) وإذا اهتم فقط بالـ (life) تكون الكتابة توثيقية فقط وليس فيها لمسة فنية، ومن هنا نرى أن وجود الـ (life) والـ (pattern) معاً هو أمر هام في الكتابة، وهناك روائيين يغلّبون أحد هذين العنصرين على الآخر وهذا هو المقصود بالـ (bias) أي (الانحياز).

Go on:

> 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.

أي أنه يجب على الكاتب المبدع أن يمزج بين النموذجين، المعرفة والثقافة و الايديولوجيا بالتجربة الحياتية الواقعية والعفوية.

لا يمكن كتابة رواية خالية من المعرفة ولا رواية خالية من الإحساس، فعلى الروائي أن يجمع بين الإحساس والمعرفة.

The novelist should depend on feeling and on knowledge (reason/mind).

ومعنى الكلام هو أنه على الروائي أن يجمع بين العقل والشعور.

Go on:

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

So, <u>these are examples on (*Pattern*)</u>.

- *Parables of the Bible:* (الأمثال الموجودة في الكتاب المقدس)
- *The Morality plays*: (مسرحيات تعليمية)
- *Sermons*: (العظات الدينية)

الـ (life) هو (عالم الواقع) والـ (pattern) هو (كل ما يقرأه المرء) أو (كل معرفة يحصل عليها المرء خلال مسيرة حياته).

وأقرب نوع كتابة للـ (life) هو الـ (journalism) فالـ (journalism) مهمتها هي أنها (reflects the reality).

You buy newspapers to read about car accidents, latest news, politics etc.

في أواخر القرن السابع عشر وبدايات القرن الثامن عشر استفاد رواد فن الرواية الثلاث الكبار الذين أتينا على ذكرهم قبل قليل من فن الصحافة.

Next week, I'll talk about the Rise of the Novel (**p.17 → p.22**). Please read the first twenty pages and if you have any questions let me next time.

«THANK YOU»