Literary Blending in the Arabic and English Novels of Robert Louis Stevenson

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introduction

Creativity among Arabs or Westerners has never been limited to a refined language free of all impurities in literature in general and in the novel in particular. Rather, creativity has varied at the level of linguistic usage between eloquence and refinement of language at times and colloquial or even local dialect at other times in English literature over different historical periods in which the writer tends to employ dialect in the narration or dialogue between his various characters for communicative, oral, artistic and technical justifications. The problem raised in this article is based primarily on clarifying the resort to using dialectal structures in the literary text.

As for the analytical methodology adopted by the study blog, which included examples of English literature, it was descriptive at times and socio-linguistic at other times, with the aim of reaching results about the use of dialect in different genres and forms of literary fiction, an use that relies on a language close to classical Arabic, since the official launch of English literature in the fourteenth century at the hands of Chaucer[1]..

The dialectal forms in England vary according to the diversity of its geographical nature, which made the dialects diversify not only geographically but also class-wise, in which speech differs according to social class and is distinguished by phonetic characteristics that distinguish the regional stress, which is what most attracted the admiration of writers, so they transferred it in their depiction of their literary characters. And since England is a country in which the nation is divided into classes, the dialects specific to the classes appeared as a type of social dialects[2]..

The existence of literary structures in novels is not new, as they have been transmitted from the pens of great English creators in their literary texts, and that is in various historical periods, which is what we will try to explore in this research, starting from the Middle Ages (the fourteenth century to the nineteenth century), and we will begin by clarifying those close relationships between literature, culture and language, then citing samples from the most prominent writers[3].

1-general framework of the research

1-1- research problem

There are many differences, transformations and developments in the field of literature over time and the differences in rulers and surrounding

circumstances, whether social, economic, political or even emotional. There are old works, but they have been immortalized to this day, and can be considered a reference for literature. However, literature has continued over time; despite being exposed to many very harsh circumstances. The researcher tries to search for the characteristics of English literature today and its blending with Arabic literature. Here, the researcher crystallized the following question:

What is the literary blending in the Arabic and English novels of the novelist Robert Louis Stevenson?

Is there an artistic, cultural, psychological or social necessity in this resort?

Is the author forced to do so in order to preserve the simple, spontaneous language of the character?

1-2- importance of research

The importance of the research is evident in the interest in the writer Robert Louis Stevenson, a Scottish writer in the nineteenth century. His literary novels contributed to enriching world literature. His novels are considered among the most important literary works that left a strong mark in the world of literature and made most of his novels the focus of attention of writers and readers. Stevenson presented a variety of literary novels that include popular literature, travel literature, and fictional literature. He combines dramatic, suspenseful, and suspenseful elements

in his stories, which makes readers live an enjoyable and exciting reading experience.

2- Theoretical Framework

2-1- Importance of Blending Arabic and English Literary Novels

Arabic and English literature reflect the blended literary value in terms of complexity and rich diversity of literary elegy that affirms itself, renews and enriches itself with the passage of time. The novelist has never stopped searching for new forms, challenging traditional models in search of its own identity. Arabic literature is characterized by suspense, such as the novel One Thousand and One Nights. The panorama of this literature reflects historical, ideological and aesthetic journeys. Many critics agree to see the basic stages of its development through its original form, which harmoniously blends elements of orality and technology..[4]

It appears from this that the English literary novel is the most complex, which prompted the narrators to mix it with the Arab literary heritage and was subject to the special development of the foundations and characteristics of the literary novel and when it moved to other cultures, which raises special intellectual positions and places itself in new frameworks, and gave a revolutionary place to creativity and interest in

the requirements of new expression and strategies of calling for it that allow you to be more creative for these writers the sure way to demarcate the boundaries with regard to the model with the English literary novel, so they integrated the elements of traditional storytelling in the process of literary creativity songs, proverbs, tales, myths, etc., and that the Arab literary enrichment is also diverse and the writers exploited in mixing it from the English literary novel in order to add suspense, strangeness, sensitivities, nuances, new humanity and different means of expression to show the diversity of society that they present through their imagination, structures and mentality and by shedding light on the history of literature. With the fragmentation of the modern text, we talk about fragmentation, contrast and sabotage and it is considered a revolution against the narrative processes that have befallen the English literary novel These writers also want to break all the ideological and structural restrictions that seem to bind the novel. They want to innovate and renew the discourse and its processes in societies[5]..

The writer Abel Chevalier believes that the history of the English novel in London is short and we can only direct an honorable criticism at it for its excessive brevity in France. We do not have a history of the French novel[6]..

 The novelist Saintsbury agrees that most French literary novels tend towards the English instinct and depend on the English perspective, but they carry the French taste and master the Arabic literary novel art of

suspense and the search for the truth, while Russian literature depends on the clear integration between the Arabic and English literary novel and relies heavily on the Eastern flavour.[7] .

The novel certainly derives one of its raisons d'être from the birth and elucidation of national characters, from the highlighting of England, France, and Russia more authentic than real characters; it is the main medium by which people know each other but at the same time it tends to become an increasingly universal literary genre: the automatic and general obliteration of poetry in front of the novel, in all literature today, can be explained in several ways, as the passage, for the writer, of the novel. A small audience for a large audience Something similar to what Bruneter calls, in seventeenth-century literature, the triumph of popular genres occurs here. The poet, especially the lyric poet, is confined to his own country; the novelist, if he finds a good translator, loses little in translation. And translation in itself is not necessary to create a universal audience for it..[8]

It is not necessary for the Englishman that the spread of the English language has been advancing at an astonishing speed for twenty years. It is not only that English book outlets are spreading in the great part of the world where English is the natural language, Mr. Shevali says that a huge audience, educated enough not to enjoy the sentimental stories of

the two series, but too busy or superficial to seek to read anything other than entertainment without fatigue, keeps alive a crowd of novelists and absorbs every year tons of literature. It is these readers and these authors that a foreigner thinks of when he notices the taste of the public in the novel mixed between the Eastern and Western flavors, as it carries greater suspense, for the English novel is still fixed in its literary structure and of quality, and English literature is characterized by continuity and carries great impressions and blends with the literature of the East, French, Russian and Chinese, and gives in its entirety the impression of a work of art. English literature, for its part, consists of three audiences that are incomparable to other centuries and have shown a strong and lasting explosion of vitality and are considered the most inclined. For generations, especially for the theater.[9]

We must point out that the "oriental" Arabic literature focused on human value and adding the spirit of poetry, sadness, joy and the strong relationship in proving the national identity and enriching it with the Islamic spirit and shedding light on the societal classes and the eternal conflicts between evil and good. Literary novels were distinguished, for example, the novels of Naguib Mahfouz, Taha Hussein, Muhammad Hussein Heikal, Abbas Mahmoud Al-Akkad, the novelist Zainab Fawaz, Ibrahim Abdul Qader Al-Mazini, Mahmoud Ahmed Al-Sayed, Youssef Idris and Tawfiq Al-Hakim. In recent centuries, Eastern literary novels have been mixed with English, such as Ahlam Mosteghanemi,

Richardson, Rousseau and Laclos, and they had a tremendous impact and success and established the strength of literary creativity mixed between Arabic and English literature. The truth is that the word "formation" has a completely different meaning when it comes to theater and novels[10] .

The dramatic composition is based on synchronicities. It emphasizes time (three units), and does not focus on developments, but on situations, typical and momentary reductions that are fully highlighted [11].

تThe requirements of composition are translated into the requirements of the scene to be made, which brings together the principal characters in the same place and at the same moment, for decisive words, and is therefore merely the law of three units to the second power; we may call it a composition in space as much and more than a composition in time. M. Bourget (whose example is instructive) has failed in the theatre because he has brought there the habits of the novelist, and yet it is with the secrets of the theatre that he composes his novels: nothing revolves around the scene to be made, or the encounter, of the interview of Agrippina and Nero about the chestnut trees in Figaro. But the great novel, the novel of nature, to use the previous expression, is not like that, it is life, I mean something that changes and something that lasts. The true novel is not composed, because composition exists only where there

is concentration and, in the end, simultaneity in space. It is not composed, it is deposited, deposited in the manner of a life-span that is enlarged and a memory that is formed. And through this it competes not only with the civil state, but with nature, and becomes nature. Thus are created the power and presence of La Foire aux vanités, Moulin sur la Floss (for which Monsieur Chevalier shows unjust contempt), Anna Karenina, Poor Parents, Sentimental Education, and The Brothers Karamazov [12].

To reproach them for not composing is to reproach them for being. I know very well that beneath these living worlds there are beautiful works which take the word "composition" for its meaning, or rather gather a certain number of meanings under a rather arbitrary title: we may say, for example, that Galsworthy, Johann Boger, Mr. Boylesve, and Tharauds know how to compose without resorting to dramatic aesthetics. This means, first, that they know how to tell stories, then that they are intelligent, then that their novel is designed to carry out an idea of a novel they had, and that they did what they wanted and did it well. But those who wrote the novels of nature I have mentioned could have said, like Flaubert: "We do not write books that we want to." We feel that their novels do not come from an idea but a world of ideas that comes from their novels. They are composed, if you like, if they are written, and they were not composed before they were written, and there is no real

composition except the conceived. This, it is said, poses the problem, a little randomly, with a few touches, and it is by no means solvable[13].

2-2- Characteristics of the Eastern and English literary novel
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Characteristics of the literary novel and the most prominent works of Robert Louis Stevenson

1- Eastern Literary Novel: Showing the Arab cultural identity and comparative thinking in analyzing the meaning of the novel and adding suspense at the end of the literary novel, while English literature was distinguished by adding strangeness, fear and anxiety in the axes of the literary novel, and later it moves towards dismantling this strangeness.[14] .

2- Focus on spirituality and philosophy: The Eastern novel is characterized by highlighting the spiritual and philosophical aspects of life, and presenting deep issues of existence and thought..[15]

3- Attention to detail and description: The oriental novel is characterized by a detailed description of scenes, events and characters, which helps to convey the oriental atmosphere and highlight cultural details and traditions. 4- Ambiguous use of language: The oriental novel often uses metaphorical and ambiguous language, as the writer leaves room for the reader to infer hidden meanings and symbols[16].

4- Focus on human emotions and relationships: The Eastern novel often displays deep human emotions such as love, betrayal, and friendship, and highlights social and family relationships..

English literary novel:

1- Focus on truth and realism: The English novel is characterized by its focus on depicting reality and daily life in a realistic and detailed manner..[17]

2- Logical narration and organized timeline: The English novel is characterized by logical narration and organized chronological order of events, as the story is presented in a sequential and logical manner.

3- Focus on individual characters: The English novel often displays the personal style of the characters and highlights their development and growth throughout the events.[18]

4- Clear use of language: The English novel uses clear and direct language, where meanings are conveyed directly without resorting to symbols or metaphors.

This distinction can be observed in the works of the novelist Stevenson and we witness the process of ideal affirmation at work in the art of narrative in the last two centuries. Robert Louis Stevenson represents, in many respects, a paradox. As Thomas Pavel has shown in The Thought of the Novel, the challenge to realism from the nineteenth century took

place along two very different paths, which were constantly moving away from each other: on the one hand, the proposals of German Romanticism and its legacy in modernism at the beginning of the twentieth century, suggesting the abandonment of plots and the emphasis on style and aesthetic experimentation; on the other hand, works that perpetuate the oldest forms of narrative and gradually slip into the field of popular literature. Stevenson belongs, in the collective memory, to this second group: he embodies the adventure novel and, to a lesser extent, a certain form of historical novel, to the point of sometimes being considered a simple author for children. The historical and cultural context explains this to a large extent: Stevenson wrote at a time when Anglo-Saxon literary theory, in the tradition of Walter Scott, was organized more than ever around the novel/romance division, a division understood differently depending on the book,

But it is clear that it falls within the framework of the dialectical division of novel production [19].

Despite himself to some extent, Stevenson was associated with the theories of the New Romanticism led by Andrew Lang, a movement that systematically opposed the naturalistic novel by highlighting the subgenres of the novel, especially the adventure novel. Stevenson himself contributed to this polemical aspect by often criticizing Zola in his

articles, but his position was, as we shall see, much more ambiguous than that defended by Lang. In any case, the opposition between the novel and the romance places Stevenson irreparably on one side of the axis that crosses the continent of fiction: on the side of romance and, consequently, on the side of popular literature that assumes and claims to be included in the subgenres codified and defined by the public .[20].

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Stevenson was 24years old and wrote the archetypal adventure novel that is Treasure Island to its most secret productions, this search for the epic foundations of the novel directs its entire literary strategy and distinguishes his fair form in the field of popular literature and that he is in fact a "serious" author seems completely inadequate: his defense of the

sub-genres is real and sincere, in any case an invention of posterity as he distinguished himself by his artistic literary blend in his novels[22].

2-3- Examples of the works of the novelist Robert Louis Stevenson

Robert Louis Stevenson (1894-1850) was more explicit than his predecessors when he published a special book called "The New Arabian Nights" in 1882. He viewed the tales of One Thousand and One Nights as pure literature that did not aim to provide moral sermons or intellectual significance[23].

He said of it in 1882: "There is, for example, a book more beloved than Shakespeare's, which captivates the soul in childhood and delights the soul in adulthood, and I mean by that The Arabian Nights, in which you find no moral sermons or intellectual interests. We do not recognize human faces or voices amidst the crowd of kings and fairies and witches and beggars. The pure adventures in it provide pleasure and amusement and are sufficient."[24].

Stevenson used the method of succession and generation of stories, from one character to another, in the same way as the stories of the Arabian Nights, where one character hands over the event to another, pushing the story and narration forward. This is what happens in the stories of the Suicide Club and the Rajah's Diamond from the collection "The New

Arabian Nights". In the first story, after the young man escapes from the Suicide Club, here (says the Arab author) the story of the young man and the cakes ends. He is now the head of a respectable family in Wegmore Street, Cavendish Square. I will not mention the house number for obvious reasons. As for those who want to follow the adventures of Prince Florizel with the head of the Suicide Club, they can read the story of the Doctor and the Saratoga Box[25]..

This is the equivalent of what Scheherazade says when she finishes one tale to begin another, such as "And where does that fit in with a tale?" so that King Shahryar can say to her: "And how was that?" so that she can start telling the new tale. Stevenson was also fond of the idea of the "antipode," which appears frequently in the stories of the Thousand and One Nights, that is, two people who are inseparable and at opposite ends, such as Sinbad the Sailor: the successful merchant and bold adventurer, and Sinbad the Landless, the poor man; Abu Kair: the evil, swindling dyer; and his friend Abu Sir: the kind, tolerant barber [26]..

This contrasting characterization appeared in some of the stories of the new Arabian Nights, and in the novel "The Master of Ballantry," in the character of the two brothers: the evil James and the good Henry. In The Bottle Genie, Stevenson used a strange combination of the tales of Aladdin and the Magic Lamp and The Fisherman and the Genie, portraying a Hawaiian named Keef who risks being cursed by buying a bottle of the Genie, who fulfills the owner's requests on one condition: if

the owner of the bottle dies while he still has it, he goes straight to hell. The story also bears shades of the Faust myth, and Stevenson's story includes features of the Arabian Nights, including prohibitions and conditions, including that if Keef wants to get rid of the bottle by selling it, he must accept a lower price than he paid for it, which complicates matters. The Bottle Genie is also different from Aladdin's Genie, as he is an evil genie who once turned his owner into stone, and does not give him the palace he asked for, but makes him inherit it from his uncle and cousin after arranging their deaths by drowning in the sea..[27]

Kiev sells the bottle and prepares to marry his beloved, when he discovers that he has been afflicted with leprosy and is forced to retrieve the bottle in order to be cured. In the style of the One Thousand and One Nights tales, Stevenson ends his story with a happy ending, by having an evil man steal the bottle from Kiev, thus ridding himself and his wife of that infernal curse. From this we see how Stevenson took elements from the Arabic book and added darker and more gloomy elements to them, and went with them to the end that the original story could bear, thus adding new meanings to it in accordance with the moral idea that he wanted to convey to his reader[28]..

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stories of "Aladdin and the Magic Lamp" and "The Hunter and the Genie", where he portrayed the character of a Hawaiian named "Keef" who risks being cursed by buying the bottle of the Genie, who fulfills the requests of his owner on one condition: that if the owner of the bottle dies while he still has it, he goes directly to hell. The story in this way also carries shades of the Faust legend. Stevenson's story includes features of the Thousand and One Nights, from prohibitions and conditions, including that if "Keef" wants to get rid of the bottle by selling it, he must accept a lower price than he paid for it, which complicates matters[31]..

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2- Conclusions

3- Mr. Stevenson distinguishes between the English novel and the literary Arabic novel as he wanders through the literary paths without any fixed title.

4- The reception and interpretation of Robert Louis Stevenson's works differs in the Arabic-speaking world compared to the English-speaking world due to cultural and linguistic differences.

5- Translation and Accessibility: In the English-speaking world, Stevenson's works are widely available in their original language, allowing readers to engage directly with his writing style and nuances.

6- Stevenson's works have been translated into Arabic, making them accessible to readers who may not be fluent in English.

7- The quality of the translation has an impact on the reader's experience and understanding of the original literary text as it has been able to give a literary spirit through the literary blending of the novel's components.

8- Intertextuality in Cultural Context Stevenson's works often explore themes of adventure, morality, and duality, which may resonate

differently with readers in the Arabic-speaking world compared to the English-speaking world.

9- Cultural differences and historical contexts influence readers' interpretations of Stevenson's works. For example, the concept of duality in The Strange Case of Dr Jekyll and Mr Hyde may be understood and analyzed differently in each cultural context.

10- Significant in defining literary traditions and influence in the English-speaking world, Stevenson is considered an important voice in English literature, and his works have had a lasting impact on subsequent authors and genres.

11- Stevenson's works have been influenced by literary traditions and authors in the region. Comparisons and connections can be made between Stevenson's works and Arabic literature, allowing for unique interpretation.

12- He has been influenced by the academic and critical reception of the Arab Oriental heritage, especially Arabic literary texts. Stevenson's works have been subject to academic and critical analysis in the English-speaking world, with journals and conferences devoted to the study of his works being established.

13- The extent of the academic and critical reception of Stevenson's works in the Arabic-speaking world may vary.

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