

## The Modern Novel

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### Lecture 2: Emergence and Evolution of the Novel

#### Pioneers of the English Novel



**Samuel Richardson**  
1689-1761

*Pamela* (1740) and  
*Clarissa* (1747-48)

- ❖ Epistolary
- ❖ Sentimental
- ❖ Morality tale: Servant resisting seduction by her employer



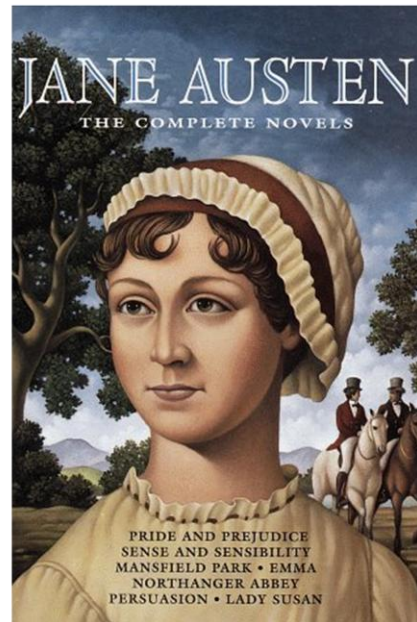
**Henry Fielding**  
1707-1754

*Shamela* (1741) *Joseph Andrews* (1742), and *Tom Jones* (1749)

- ❖ Picaresque protagonists
- ❖ “comic epic in prose”
- ❖ Parody of Richardson

#### The Novel of Manners: Jane Austen

- ❖ Novels dominated by the customs, manners, conventional behavior and habits of a particular social class
- ❖ Often concerned with courtship and marriage
- ❖ Realistic and sometimes satiric
- ❖ Focus on domestic society rather than the larger world
- ❖ Other novelists of manners: Anthony Trollope, Edith Wharton, F. Scott Fitzgerald, Margaret Drabble



## **Gothic Novels**

Novels characterized by magic, mystery and horror ❖

Exotic settings – medieval, Oriental, etc. ❖

Originated with Horace Walpole's *Castle of Otranto* (1764) ❖

William Beckford: *Vathek, An Arabian Tale* (1786)

Anne Radcliffe: 5 novels (1789-97) including *The Mysteries of Udolpho* ❖

Widely popular genre throughout Europe and America: Charles Brockden Brown's *Wieland* (1798) ❖

Contemporary Gothic novelists include Anne Rice and Stephen King ❖

### ***Frankenstein* by Mary Shelley 1797-1851**

One of the most famous gothic novels ❖

Inspired by a dream in reaction to a challenge to write a ghost story ❖

Published in 1817 (rev. ed. 1831) ❖

Influenced by the Greek myth of Prometheus ❖

*Frankenstein* is also considered the first science fiction novel ❖

## **Novels of Sentiment**

Novels in which the characters, and thus the readers, have a heightened emotional response to events ❖

Connected to emerging Romantic movement ❖

Laurence Sterne: *Tristram Shandy* (1760-67) ❖

Johann Wolfgang von Goethe: *The Sorrows of Young Werther* (1774) ❖

Francois Rene de Chateaubriand: *Atala* (1801) and *Rene* (1802) ❖

The Brontës: Anne Brontë *Agnes Grey* (1847) Emily Brontë, *Wuthering Heights* (1847), Charlotte Brontë, *Jane Eyre* (1847) ❖

The Brontës  
Charlotte (1816-55), Emily (1818-48), Anne (1820-49)

- ❖ *Wuthering Heights* and *Jane Eyre* transcend sentiment into myth-making
- ❖ *Wuthering Heights* plumbs the psychic unconscious in a search for wholeness, while *Jane Eyre* narrates the female quest for individuation



Historical Novels

- ❖ Novels that reconstruct a past age, often when two cultures are in conflict
- ❖ Fictional characters interact with with historical figures in actual events
- ❖ Sir Walter Scott (1771-1832) is considered the father of the historical novel: *The Waverly Novels* (1814-1819) and *Ivanhoe* (1819)



## Realism and Naturalism

<p>Middle class ❖          Pragmatic ❖          Psychological ❖          Mimetic art ❖          Objective, but ethical ❖          Sometimes comic or satiric ❖          How can the individual live within and influence society? ❖          Honore Balzac, Gustave Flaubert, George Eliot, William Dean Howells, Mark Twain, Leo Tolstoy, George Sand</p>	<p>Middle/Lower class ❖          Scientific ❖          Sociological ❖          Investigative art ❖          Objective and amoral ❖          Often pessimistic, sometimes comic ❖          How does society/the environment impact individuals? ❖          Emile Zola, Fyodor Dostoevsky, Thomas Hardy, Stephen Crane, Theodore Dreiser</p>
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## Social Realism

Social or Sociological novels deal with the nature, function and effect of the society which the characters inhabit – often for the purpose of effecting reform ❖

Social issues came to the forefront with the condition of laborers in the Industrial Revolution and later in the Depression: Dickens' *Hard Times*, Gaskell's *Mary Barton*; Eliot's *Middlemarch*; Steinbeck's *Grapes of Wrath* ❖

Slavery and race issues arose in American social novels: Stowe's *Uncle Tom's Cabin*, 20<sup>th</sup> c. novels by Wright, Ellison, etc. ❖

Muckrakers exposed corruption in industry and society: Sinclair's *The Jungle*, Steinbeck's *Cannery Row* ❖

Propaganda novels advocate a doctrinaire solution to social problems: Godwin's *Things as They Are*, Rand's *Atlas Shrugged* ❖

**Charles Dickens**  
**1812-1870**

By including varieties of poor people in all his novels, Dickens brought the problems of poverty to the attention of his readers:

"It is scarcely conceivable that anyone should...exert a stronger social influence than Mr. Dickens has.... His sympathies are on the side of the suffering and the frail; and this makes him the idol of those who suffer, from whatever cause."

Harriet Martineau, The *London Times* called him "pre-eminently a writer of the people and for the people . . . the 'Great Commoner' of English fiction."

Dickens aimed at arousing the conscience of his age. To his success in doing so, a ❖  
Nonconformist preacher paid the following tribute:

"There have been at work among us three great social agencies: the London City Mission; the novels of Mr. Dickens; the cholera."

**The Russian Novel**

Russia from 1850-1920 was a period of social, political, and existential struggle. ❖

Writers and thinkers remained divided: some tried to incite revolution, while others ❖  
romanticized the past as a time of harmonious order.

The novel in Russia embodied these struggles and conflicts in some of the greatest ❖  
books ever written.

The characters in the works search for meaning in an uncertain world, while the ❖  
novelists who created them experiment with modes of artistic expression to  
represent the troubled spirit of their age.

Leo Tolstoy (1828-1910): ❖

*The Cossacks*

*Anna Karenina*

*War and Peace*

*Resurrection*

Fyodor Dostoevsky (1821-1881) ❖

*The Gambler*

*Crime and*

*Punishment*

*Notes from Underground*

*The Brothers Karamazov*