

جامعة الملك فيصل

عمادة التعلم الإلكتروني والتعليم عن بعد



The Modern Novel

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English Major – Level 6

1434 - 1435

Textbook:

You should purchase a copy of:

- 1- Daniel Defoe, *Robinson Crusoe*
- 2- Joseph Conrad's *Heart of Darkness*

AND READ THEM!!!

Lecture 1

Emergence and Evolution of the Novel

The Novel: Definitions and Distinctions

- ❖ **Genre:** Fiction and Narrative
- ❖ **Style:** Prose
- ❖ **Length:** Extended
- ❖ **Purpose:** Mimesis or Verisimilitude

“The Novel is a picture of real life and manners, and of the time in which it is written. The Romance, in lofty and elevated language, describes what never happened nor is likely to happen.” Clara Reeve, *The Progress of Romance*, 1785

Verisimilitude

Refers to the illusion that the novel is a representation of real life. Verisimilitude results from:

- ❖ a correspondence between the world presented in the novel and the real world of the reader
- ❖ Recognizable settings and characters in real time what Hazlitt calls, “ the close imitation of men and manners... the very texture of society as it really exists.”
- ❖ The novel emerged when authors fused adventure and romance with verisimilitude and heroes that were not supermen but ordinary people, often, insignificant nobodies

Precursors to the Novel

Heroic Epics

Gilgamesh, Homer's *Iliad* and *Odyssey*, Virgil's *Aeneid*, *Beowulf*, *The Song of Roland*

Ancient Greek and Roman Romances and Novels

An Ephesian Tale and *Chaereas and Callirhoe*, Petronius's *Satyricon*, Apuleius's *The Golden Ass*

Oriental Tales

A Thousand and One Nights

Medieval European Romances: Arthurian tales culminating in Malory's *Morte Darthur*

Elizabethan Prose Fiction: Gascoigne's *The Adventure of Master F. J*, Greene's *Pandosto: The Triumph of Time*, Nashe's *The Unfortunate Traveller*, Deloney's *Jack of Newbury*

Travel Adventures: Marco Polo, Ibn Batuta, More's *Utopia*, Swift's *Gulliver's Travels*, Voltaire's *Candide*

Novelle: Boccaccio's *Decameron*, Marguerite de Navarre's *Heptameron*

Moral Tales: Bunyan's *Pilgrim's Progress*, Johnson's *Rasselas*

The First Novels

Don Quixote (Spain, 1605-15) by Miguel de Cervantes

The Princess of Cleves (France, 1678) by Madame de Lafayette

Robinson Crusoe (England, 1719) , *Moll Flanders* (1722) and *A Journal of the Plague Year* (1722) by Daniel DeFoe

Pamela, or Virtue Rewarded (England, 1740-1742) by Samuel Richardson

Joseph Andrews (England, 1742) and *Tom Jones* (1746) by Henry Fielding

Types of Novels

- | | |
|--------------------------|-----------------|
| ❖ Picaresque | Regional |
| ❖ Epistolary | Social |
| ❖ Sentimental | Mystery |
| ❖ Gothic | Science Fiction |
| ❖ Historical | Magical Realism |
| ❖ Psychological | |
| ❖ Realistic/Naturalistic | |

Don Quixote

by Miguel de Cervantes (1547-1616)

- ❖ First European novel: part I - 1605; part II - 1615
- ❖ A psychological portrait of a mid-life crisis
- ❖ Satirizes medieval romances, incorporates pastoral, picaresque, social and religious commentary
- ❖ What is the nature of reality?

The Princess of Cleves _ Madame de Lafayette

- ❖ First European historical novel – recreates life of 16th c. French nobility at the court of Henri II
- ❖ First *roman d'analyse* (novel of analysis), dissecting emotions and attitudes

The Rise of the English Novel

- ❖ The Restoration of the monarchy (1660) in England after the Puritan Commonwealth (1649-1660) encouraged an outpouring of secular literature
- ❖ Appearance of periodical literature: journals and newspapers

Literary Criticism

Character Sketches

Political Discussion

Philosophical Ideas

- ❖ Increased leisure time for middle class: Coffee House and Salon society
- ❖ Growing audience of literate women

England's First Professional Female Author: Aphra Behn (1640-1689)

Novels

- ❖ *Love Letters between a Nobleman and his sister* (1683)
- ❖ *The Fair Jilt* (1688)
- ❖ *Agnes de Castro* (1688)
- ❖ *Oroonoko* (c.1688)

She also wrote many dramas

Daniel Defoe

- ❖ Master of plain prose and powerful narrative
- ❖ Journalistic style: highly realistic detail
- ❖ Travel adventure: *Robinson Crusoe*, 1719
- ❖ Contemporary chronicle: *Journal of the Plague Year*, 1722
- ❖ Picaresques: *Moll Flanders*, 1722 and *Roxana*

Picaresque Novels

- ❖ The name comes from the Spanish word *picaro*: a rogue
- ❖ A usually autobiographical chronicle of a rascal's travels and adventures as s/he makes his/her way through the world more by wits than industry
- ❖ Episodic, loose structure
- ❖ Highly realistic: detailed description and uninhibited expression
- ❖ Satire of social classes
- ❖ Contemporary picaresques: Jack Kerouac's *On the Road*

Epistolary Novels

- ❖ Novels in which the narrative is told in letters by one or more of the characters
- ❖ Allows the author to present the feelings and reactions of the characters, and to bring immediacy to the plot, also allows multiple points of view
- ❖ Psychological realism
- ❖ Contemporary epistolary novels: Alice Walker's *The Color Purple*;

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 Novel: A Definition

According to M.H. Abrams: "The term novel is now applied to a great variety of writings that have in common only the attribute of being extended works of fiction written in prose.

[...] Its magnitude permits a greater variety of characters, greater complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives than do the shorter, more concentrated modes.”

The emergence of the novel

The emergence of the novel was made possible by many factors.

The most important are:

1. The development of the printing press: which enables mass production of reading material.
2. The emergence of a middle class (“middle station”) with the leisure to read.

When the novel appeared in the late

Lecture 2

Emergence and Evolution of the Novel

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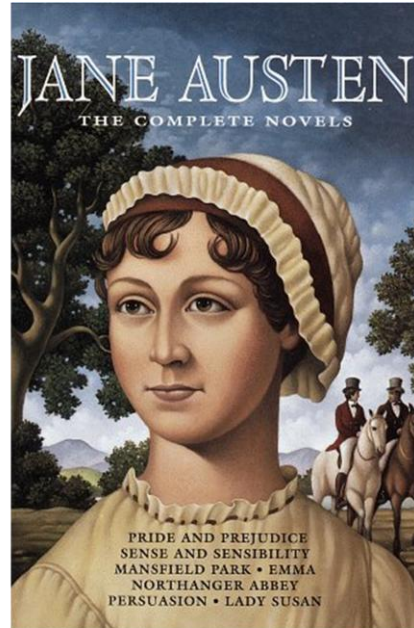
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The Brontës

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

- ❖ 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

- ❖ 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

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*, 20th 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*

Lecture 3

Social and Historical Background

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Popular Taste

- ❖ When the novel appeared in the 18th century, it was not considered a literary genre.
- ❖ Daniel Defoe was a literary merchant and he took advantage of an emerging market and an emerging reading public
- ❖ Defoe was more concerned with pleasing the tastes of the public (the average reader). He was not concerned with pleasing the tastes of the critics.
- ❖ He referred to his audience as “honest meaning ignorant persons.”

Language and Popular Taste

- ❖ Defoe did not write his first novel, *Robinson Crusoe*, until he was 59. Until then, he was a journalist and a political pamphleteer, and his style was influenced by journalism.
- ❖ Other factors that influenced language at the time:
- ❖ The desire to keep language close to the speech of artisans and merchants because they were the new economic and financial agents of England.

Socio-Historical Background

- ❖ Worldwide travels, the establishment of colonies in the Americas, the international slave trade, industrialization

- ❖ Europe, especially England, is now in control of international trade routes and owns the bulk of the international trade.
- ❖ The new economic realities produce a middle class in England, people who used to be serfs working the lands of aristocrats can now be entrepreneurs, slave traders, adventurers, colonists in America. Their children can now be educated.
- ❖ The new markets also demand a new type of worker: skilled and literate. The establishment of grammar schools..

The Development of Prose Fiction

- ❖ In the 17th and 18th centuries, prose was still not recognized as a literary form. Only Greek and Latin and English verse were considered "high culture." English prose was what lower or middle class people read and wrote.
- ❖ The economic wealth created in the 18th century a middle class that has a good income and leisure time. They cannot read Greek or Latin and formal literature, but they can read simple stories in prose.
- ❖ The first novels were published as serial stories in newspapers. Travel stories published in episodes telling the English public of adventures in far away lands.
- ❖ The establishment of colonies, worldwide travel and international trade made people in England curious about the new lands they were traveling to. This is how stories began to be published in newspapers in prose about travel adventures in exotic and far away lands.
- ❖ These stories were a success and people began to buy and read them.
- ❖ The popularity of these travel stories made publishers realize that there was a market and this is how novels in book format began to be published.

The Impact of Printing on Literature

- ❖ Printing affected the way literature produced and the way it circulated.
- ❖ Literature was no more a public act, a performance where a poet delivers his poetry directly to the public or a play performed in front of an audience. Literature is now a book that is read by a reader in the comfort of his/her home.
- ❖ Still, bookshops, coffeehouses, salons and reading rooms provided new gathering places where people discussed literature.