جامعة الملك فيصل

التعليم عن بعد

The Rise of the English Novel

ظهـــــور الروايه

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Lecture 1

Historical and Social Background (Part 1)

- Though we will spend a good deal of time on literary matters, our approach will be multidisciplinary, taking in historical and social issues as well.

- We will see that the rise of the English novel through the 18th and 19th centuries coincided with a number of major historical developments, including urbanization, industrialization, and democratization.

- During the eighteenth century, Britain, Continental Europe, and North America were scenes of the following enormous changes/ revolutions **(FAIR)** taking place:

1- The French Revolution .

2- The American Revolution.

3- The Industrial Revolution.

4- The Religious Revolution .

*The French Revolution :

The French Revolution took place in France within the years (1789-1799). It was a revolution against injustice, inequality, and oppression. It called for three mottos (EFL):

 1- Equality

 2- Fraternity

 3- Liberty

- Famous thinkers of the revolution are:

1- Voltaire

2- Rousseau

3- Montesquieu

- The French Revolution inspired many people around the world from the 18th century onwards. It will also affect many liberation movements all around the world like the American Revolution.

*The American Revolution :

The American Revolution took place in America within the years (1765–1783).

- The American Revolution was the political upheaval during the last half of the 18th century in which thirteen colonies in North America joined together to break free from the British Empire, combining to become the United States of America.

- It called for freedom, independence, human rights of equality and brotherhood.

- *"We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness*". **Quoted from *The American Declaration of Independence*** .

*The Industrial Revolution (1760-1840):

- The most far-reaching, influential transformation of human culture since the advent of agriculture eight or ten thousand years ago was the industrial revolution of the eighteenth century Europe.

- The consequences of such revolution would change irrevocably human labor, consumption, family structure, social structure, and even the very soul / thoughts of the individual.

- The industrial Revolution also changed the lives of people in the 18th century.

- England was a purely rural and agricultural society in the middle ages.

- People lived and worked at farms in what is so called the age of feudalism; their entire life was limited to farming the fields like slaves and serving the landlords. There was no other ambitions, no further interests.

Before The Industrial Revolution :

* No transportation   * No communication   * No hospitals
* No machines   * No universities or large-scale production .

Some of the Positive Effects of the Industrial Revolution:

* It changed society from stagnation to turmoil (change).

* It made it easier for people to get in touch.

* It made means of transportation, travelling, and exploration easier.

* It created more resources of knowledge like books and magazines.

Some of the Passive Effects of the Industrial Revolution:

* Environmental Pollution.   * Poor health conditions.

* Lack of interest in education.   * Labor of women and children.

* The weakness of the family structure .

* The poverty of some classes of people

* Hunger, diseases, deaths.

* Materialism .

*The Religious Revolution :

- In terms of religion, the dark ages in Europe in general saw the death of reason and the spread of darkness and superstition.

- There was no creativity; people were told everything they needed by the Catholic Church.

- The Church did not want people to think, simply because it needed them to remain devoted to it.

- It made it easy for everyone to get rid of their sins by buying indulgences and having their sins forgiven.

- People therefore kept their minds and hearts closed; they trusted so much in the authority of the Church.

- The Church interfered even in the way common people looked at life itself. For example, the Church told them that the earth is the center of the universe and that the sun revolves around the earth.

- For a long time, people believed this to be a scientifically proven fact. They never questioned its truthfulness.

- If the earth was the center of the universe, the church was at the center of the earth, and then the church is simply the center of the whole universe.

- Later, in the modern ages, scientists proved that the earth revolves round the sun. This means that the church is not the center of the universe. That is to say, not everything the church said was true.

- Gradually, science started to replace religion; people started to trust natural sciences to explain the different phenomena of their universe.

- People were encouraged to rely more on themselves for forgiveness. The path to real repentance was not the church but a direct relationship with the Creator.

- With the new religious faith, every individual person felt important and confident in all fields of life.

- People needed to achieve themselves by reading, travelling, exploring, and having many adventures.

Lecture 2

Historical and Social Background (Part 2)

Before the 18th Century:

* People's lives before the 18th century were largely rural or primitive.

* No machines or factories .   * No schools

* Just the church and the farm

* NO CHANGE AT ALL: stagnation of education, health, and even religion

* That age was called the age of stagnation and negativity

• In his poem 'Ode on Solitude', Alexander Pope summarizes the time before the 18th century saying:

'Happy the man, whose wish and care, a few paternal acres bound, content to breathe his native air, in his own ground'

*18th Century Literature: Augustan Literature and Age of Enlightenment :

- Augustan Literature is the early 18th century in British literature, where the authors highly admired and emulated the original Augustan Age (Augustan Age is the period in Roman history when Caesar Augustus became the first emperor).

- The Age of Enlightenment refers to the eighteenth century in European philosophy. It can more narrowly refer to the historical intellectual movement The Enlightenment, which advocated Reason as the primary basis of authority. As a movement, it occurred solely in Germany, France, Britain, and Spain, but its influence spread beyond.

- The Enlightenment is often closely linked with the Scientific Revolution, for both movements emphasized reason, science, and rationality, while the former also sought their application in comprehension of divine or natural law.

- Inspired by the revolution of knowledge commenced by Galileo Galilei (1564-1642) and Isaac Newton (1643-1727) and in a climate of increasing disaffection with repressive rule, Enlightenment thinkers believed that systematic thinking might be applied to all areas of human activity, carried into the governmental sphere in their explorations of the individual, society, and the state.

- Its leaders believed they could lead their states to progress after a long period of tradition, irrationality, superstition, and tyranny which they imputed to the Middle Ages. The movement helped create the intellectual framework for the American and French Revolutions.

** Main Features Related to the Augustan Literature :

1- The age witnessed a rapid development of the novel, the mutation of drama, and the evolution of poetry.

2- An explosion in satire. Satire in prose, drama, and poetry, was the genre that attracted the most energetic writing; satires of the age were typically marked by an ironic pose full of nuance and a superficial air of dignified calm that hid sharp criticisms beneath (political satires against specific policies, actions, and persons).

3- In philosophy and eco-politics the Augustan era was an age increasingly dominated by empiricism, development of capitalism, and the triumph of trade.

4- The growth of English Essay, which was aware of the Continental models.

5- The Augustan period showed less literature of religious controversy than the Restoration. However, there were few Puritan writers like Daniel Defoe.

*England in the Eighteenth Century :

- 18th century was an age that witnessed a rebellion against the values that were prevalent in the age of Pope (1688-1744).

- A new generation of writers reacted against the self-complacency, the chilliness, and the aridity of the preceding age.

- They found themselves unhappy with the way in which their fathers looked at life, with their formalism, their narrowness of sympathy, and their controlling ideals.

- They dreamed of becoming more natural and spontaneous in expressing themselves in literature.

- The new age was different; it was the age of change, science, and industrial revolution.

- Lots of machines, lots of production; factories, boats, trains, hospitals, telegrams, printing, transportation, communication, education, health, etc.

 - On the international level, England became a huge super power and Empire. It occupied many countries all over the world. People from England felt very important and very powerful.

** Individualism: The Typical Feature of the Age :

- Every man and woman felt the desire to roam the globe, to travel everywhere and explore new lands.

- Individuals preferred their own good. They wanted to satisfy their desires for more money, more knowledge, and more pleasure.

- Every individual wanted to achieve himself and lost interest gradually in every other individual.

- Individualism is the moral stance, political philosophy, ideology, or social outlook that stresses "the moral worth of the individual".

- Individualists promote the exercise of one's goals and desires and so value independence and self-reliance while opposing most external interference upon one's own interests, whether by society, family or any other group or institution.

- Most works of art written in that age talked about individuals rather than about groups of people. Examples are *Robinson Crusoe*, *Gulliver's Travels, Emma,* and *Oliver Twist*.

- All features of the age (geographical expansion, scientific discoveries, the clash between science and religion) led to individualism.

- In *Robinson Crusoe*, the writer focuses entirely on the character of Robinson as if no one else exists.

- When Robinson deals with anyone even his parents and friends, we understand that his own good and desires come first.

- That is why he does not listen to the advice of his parents or even know what happened to his friend.

** Individualism: The Typical Feature of the Age :

Lecture 3

Emergence and Evolution of the Novel

** Definitions and Distinctions :

- Throughout the West, and in other parts of the world as well, the novel has been the most popular literary form of the last 250 years.

- The novel is also an especially significant form, in that it has shaped Western understandings of human society and human psychology.

- **Novel** (from the Italian *novella*, Spanish *novella* , French *nouvelle* for "new", "news", or "short story of something new") is today a fictional prose narrative of considerable length and some complexity that deals imaginatively with human experience. Novel usually has a plot that is unfolded by the actions, speech, and thoughts of the characters through a specific setting.

- The genre has historical roots both in the fields of the medieval and early modern romance and in the tradition of the novella.

- The genre encompasses a wide range of **types and styles**, including picaresque, epistolary, gothic, romantic, realist, and historical novels.

- Though forerunners of the novel appeared in a number of places, including Classical Rome and 11th-century Japan, the European novel is usually said to have begun with Miguel de Cervantes' *Don Quixote (1605).*

- The novel was established as a literary form in England in the 18th century through the work of Daniel Defoe, Samuel Richardson, and Henry Fielding.

- The typical elements of a conventional novel are plot, character, setting, narrative method and point of view, scope, and myth or symbolism.

** The English Novel: A Form with Two Major Dimensions :

- The English novel as a literary form has two major dimensions: one sociological, the other psychological.

- The sociological dimension of the novel is crucially important, because novels are usually concerned with social distinctions, hierarchies, and values.

- Psychologically speaking, the novel also delves into human psychology, providing vivid images of how individuals think and feel.

- The sociological and psychological dimensions of the novel form are closely related.

- Having considered the novel in this way, as a form preoccupied with the relationship between self and society, we can appreciate the most distinctive features of the English novel tradition.

** Most Distinctive Features of the English Novel Tradition :

A. Perhaps the most obvious aspect of the English tradition is its virtual obsession with **courtship, love, and marriage**.

1. Almost all of the greatest English novels of the 18th and 19th centuries can be described as love stories.

2. Love and marriage also loom large in the novels of the 20th century, dominating such Modernist classics as *Sons and Lovers* (1913), *Ulysses* (1922), and *To the Lighthouse* (1927).

B. Even more important to the English tradition, especially in the 18th and 19th centuries, is its striking **preference for comedic plots**.

1. Comedic endings are indeed happy endings. However, there is more to such endings than meets the eye.

2. In comedic endings, as characters are fit into the larger social order, a sense of harmony and reconciliation is achieved.

3. Because virtue is rewarded and vice is punished, a sense of poetic justice also prevails.

4. Thus, comedic endings offer us a vision of the world as well-ordered and generally sympathetic to human needs and desires.

Novel: Purpose and Features

** The Purpose of the Novel is Verisimilitude :

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). In addition, the novel aims for a comprehensive unified effect in which all of the elements of fiction intertwine to make a comment on the human condition.

** Main Features Related to the Novel as a Genre :

- Fictionally: an imaginative creation that does not represent actuality but has been invented.

- Length: the average length of a novel is 60000-100000 words.

- Prose: Prose is a writing that resembles everyday speech. The word "prose" is derived from the Latin *prosa*, which literally translates to "straightforward". Prose is adopted for the discussion of facts and topical news. Prose is often articulated in free form writing style.

- Originality: Originality is the aspect of created or invented works by as being new or novel, and thus can be distinguished from reproductions, clones, forgeries, or derivative arts.

** Romances (1000-1500) and Novellas (1200-1600):

- As a literary genre of high culture, romance or chivalric romance refers to a style of heroic prose and verse narrative that was particularly current in aristocratic literature of Medieval and Early Modern Europe, that narrated fantastic stories about the marvelous adventures of a chivalrous, heroic knight , often of super-human ability, who goes on a quest.

** Typical Features of a Romance :

1. The romance may date back to antiquity, though the most familiar examples are probably the medieval stories of King Arthur and his knights.

2. Romances vary widely, but they do have some common features.

3. The setting of a romance is usually remote and, perhaps, exotic, like that of a fairy tale.

4. The characters in a romance are also sketched broadly—handsome prince, beautiful princess—and may include larger-than-life figures, such as giants and wizards.

5. Finally, there is often some sort of magic in a romance. The romance is a form that has no trouble with the supernatural or the metaphysical

- Novellas (1200-1600) are written collections of such stories circulated in a wide range of products from practical compilations of examples designed for the use of clerics to the poetic cycles.

** First English Novel and Precursors to the Novel :

First English Novel: Controversial?

- Aphra Behn's ***Oroonoko*** (1688) Feminist point of view

- Daniel Defoe's ***Robinson Crusoe*** (1719). Due to the influence of Ian Watt's seminal study in literary sociology, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (1957)

- Daniel Defoe's ***Moll Flanders*** (1722)

- Samuel Richardson's ***Pamela*** (1740)[Most critics go for this option]

Precursors to the Novel

- **Greek and Roman Heroic Epics**: Homer's *Iliad and Odyssey*, Virgil's *Aeneid*,

- **Anglo-Saxon Heroic Epics**: *Beowulf.*

- **Oriental Tales**: *A Thousand and One Nights*

- **Medieval European Romances**: *Sir Gawain and the Green Knight* (c.1380). Thomas Malory's *Le Morte d'Arthur* (the death of Arthur) (1470s).

- **Elizabethan Prose Fiction**: Sir Philip Sidney's *Arcadia* .

- **Travel Adventures**: Jonathan Swift's *Gulliver's Travels*, Voltaire's *Candide .*

- **Novellas**: Boccaccio's *Decameron,*

- **Moral Tales**: John Bunyan's *Pilgrim's Progress .*

**** The Rise of the English Novel (Early 18th Century) :**

Origins

- The dominant genre in world literature, the novel, is a relatively young form of imaginative writing.

- Only about 250 years old in England, its rise to pre-eminence has been striking. After sparse beginnings in 17th century England, novels grew rapidly in production by the 18th century and in the 19th century became the primary form of popular entertainment

How did the Novel Come into Being?

- Of all other literary genres like poetry and drama, the novel is the last major literary form to have developed in terms of history.

- There was plenty of fiction or of imaginary works like epics, ballads, anecdotes, myths, fables, folk-tales, legends, and the like. The epics written by Homer in the 6th century BC are an example of the existence of 'fictional literature' well before the novel.

**** Reasons behind the Emergence of the Novel** :

- Restoration of the English monarchy (political stability after a considerable time of chaos)

- The rise of the middle classes in Western Europe. Middle class had a plenty of leisure time to spend

- Profound social and economic changes brought the novel into popular prominence

- Advances into the technology of printing made written texts available to a growing population of readers

 - Appearance of periodicals and magazines

- The decline of drama in the eighteenth century was also partly responsible for the rise and -ascendency of the novel.

- The poetry of the age too-- except for the brilliant example of Pope's work—was in a stage of decadence.

- It was then natural that from the ashes of the drama (and, to some extent, of poetry, too) should rise this new literary genre. This new genre was, of course, the novel

- Growing audience of literate women .

The Masters :

- Between (1740 – 1800) hundreds of novels of all kinds were written. However, the real "masters" of the novel in the eighteenth century were four – Daniel Defoe, Samuel Richardson, Henry Fielding, and Lawrence Sterne.

- The rest of them are extremely inferior to them. Oliver Elton maintains: "The work of the four masters stands high, but the foothills are low."

- Fielding was the greatest of the foursome. Sir Edmund Gosse calls Richardson "the first great English novelist" and Fielding, "the greatest of English novelists." Fielding may not be the greatest of all, but he was certainly one of the greatest English novelists and the greatest novelist of the eighteenth century.

** Novel and Censorship :

- A Novelty means something that is strange, unfamiliar, and unacceptable.

- The novel, as a new genre, was considered a novelty. It could not easily be published. Daniel Defoe's *Robinson Crusoe* for example was not published as a novel but a history or journalistic repertoire.

What Did Writers Do to Escape from Censorship?

- Writing prefaces to justify the writing of novels

- Changing the setting to solitary islands, remote places, and past times

- Calling the novel history, tale, or adventure or just giving it any other name in order to avoid censorship.

- The clash between science and religion .

Daniel Defoe: Writer of the Age

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- Defoe worked as a journalist most of the time.

- This made his style and language easier than those of other writers who did not work as journalists.

- He got interested in stories full of action and adventure

- He knew how to create suspense and excitement in readers.

- He liked to refer to facts and data in all he wrote.

- He came to novel- writing at the age of 59; this means that the novels he wrote suffered from certain technical problems

What Did Defoe Write about?

- Individuals in search of fortune, dreaming of wealth

- Adventures of all sorts

-Remote places like islands and African nations.

- Stories of exotic people (different from the British) .

Lecture 4

Early English Fiction: Richardson's *Pamela* Mirroring the Age

The English novel emerged in the early 18th century and took shape during a period of convulsive social change. In this period, England developed the world's first capitalist economy.

In this period, England also began to grapple with issues of urbanization, industrialization, and globalization. To understand such changes—and assess their impact on our novels—we must first review the emergence of new economic structures and social values.

In the country, the rural economy was becoming more centralized; common lands were being enclosed or appropriated by the wealthiest families, and as a result, subsistence farming and self-sufficient living were no longer options for rural people.

Pamela Mirroring the Age

- These details are important, because one characteristic of a capitalist economy, according to some economic historians, is that it offers most people little choice but to work for wages.

- In the city, partly because of these developments, populations were rising dramatically. By 1750, the population of London had reached 750,000—making it the largest city in the West, perhaps twice as large as Paris.

- In the 1780s and 1790s, as textile producers opened larger factories, the population of industrial cities, such as Manchester, began to explode. Through all of this, England also experienced an early form of what we now call globalization; the growth of England's first modern industry, textiles, depended on international trade.

- Taken together, all the previous developments had an enormous impact on the English national imagination. The English had always liked to imagine their society as one dominated by communal values. Especially important to this image was a sense of communal solidarity and mutual obligation.

- English society was hierarchical, with clear divisions between rich and poor, but those at the top were able and willing to accept responsibility for the welfare of those at or near the bottom.

- These previous sweeping changes raised questions of personal identity, social responsibility, and moral values that can certainly be felt in Samuel Richardson's *Pamela* (1740), a work often described, by most critics, as the first English novel.

- In *Pamela*, Richardson pits an innocent servant girl against her domineering and sometimes abusive master.

- At the beginning of the story, Pamela is 15 years old. She has worked for several years in the service of a wealthy woman, and her talents and intelligence have not gone unnoticed.

- Her lady has just died, however, and there are some questions about what will happen next. Because her parents are in financial trouble, the idea of returning to live with them is unappealing to her.

- Complicating Pamela's situation is the presence of her lady's son, "Mr. B," who soon makes it clear that he would like her to become his mistress .

- Though Pamela is attracted to Mr. B, she refuses to give in to him. Even after she is offered a handsome financial settlement, she insists on maintaining her virtue.

- As he fleshes out this basic situation, Richardson creates an explosive image of class conflict.

- Though a servant, Pamela represents the middle class, drawn to a master she no longer really trusts. At times, she appears morally admirable—at other times, merely self-righteous.

- Mr. B stands in for the ruling classes. Grasping and possessive, impatient and explosive, he may nevertheless prove capable of reform.

- This conflict proved irresistible to Richardson's audience, igniting debates throughout the country.

- Our interest in the debate is sharpened by the form of the work, because *Pamela* is an epistolary novel, told through the heroine's letters and diaries.

- The ending of the novel suggests that Richardson was hoping not merely to reflect social change but also to influence it.

- The ending is comedic: Pamela and Mr. B eventually do get married, and she becomes the lady of the house in which she once worked as a servant.

- As Pamela demonstrates her worth and value to Mr. B, we begin to see that social assimilation and reconciliation are not only possible but desirable for all parties.

- Pamela benefits from the marriage in obvious ways, but Mr. B benefits as well, earning a chance to fulfill his social obligations. Inspired by Pamela's goodness, he may finally live up to his duty as lord and master.

- Thus, although Richardson often protests against the abuses of the ruling class, he eventually reaffirms the traditional values of communal solidarity and mutual respect.

- In the end, he wants to convince his middle-class audience to hope and, perhaps, even to work for the rehabilitation of those older structures. Like most of the novelists we will study, he is a reformer, not a revolutionary or a radical.

Lecture 5

18th and 19th Century English Novelists

* Samuel Richardson and Henry Fielding :

- To appreciate the historical forces at work in the earliest English novels, we might consider the striking

contrasts between two early masters of the form, Samuel Richardson and Henry Fielding.

- If Richardson represents the rising middle class—anxious, ambitious, and self-righteous—then Fielding appears almost aristocratic, confident, and secure in his own social position.

- In Richardson's *Pamela*, we experience an intimate connection to Richardson's central character, largely because the story is told through her letters and diaries.

- In Fielding's *Tom Jones*, by contrast, we view the characters from a distance, eventually discovering that our most important relationship is to the novel's learned and worldly narrator.

- Though both works end in reconciliation and marriage, they do not endorse the same social values. Whereas Richardson rewards his heroine with promotion into the gentry, Fielding can be said to close ranks, revealing that his wayward hero has been a gentleman all along.

- To say that class conflict is a central issue in early English fiction, then, is not to suggest that all of our writers offer a unified response to it.

*After 1750—Lawrence Sterne, Frances Burney, and Anne Radcliffe :

- By 1750, it was clear that a new literary form had begun to take shape in England. Although critics did not agree on what to call the new form, they believed that it was distinguished by its use of realistic situations and settings.

- The form was especially popular with young women, and its effects on inexperienced readers were often cause for worry. After reviewing early responses to the novel form, we will turn our attention to three writers from the second half of the 18th century: Laurence Sterne, Frances Burney, and Ann Radcliffe.

- Each of these writers takes a different approach to novel writing and suggests new possibilities for the form.

- In *Tristram Shandy*, Sterne exposes the limitations of novelistic Realism, suggesting that the illusion of reality is created through omission and distortion.

- In *Evelina*, Burney portrays the experiences of an innocent young woman, reflecting the fears and fantasies of her middle-class readers.

- And in such Gothic novels as *The Mysteries of Udolpho*, Radcliffe explores extreme states of emotional conflict.

- Having considered the very different achievements and legacies of these three writers, we can identify the period from 1750 to 1800 or 1810 as one dominated by experimentation.

*Walter Scott and the Historical Novel :

- Sir Walter Scott cannot be credited with inventing the historical novel, but he certainly deserves to be viewed as its greatest practitioner.

- Over the course of his prolific career, Scott also elevated the status of the novel form in England, where it had often been regarded as disreputable and dangerous. For those achievements alone, he would be important to our course.

- Writing in the 1810s and 1820s, at the height of the Industrial Revolution, Scott uses such novels as *Waverley* to press a number of urgent questions:

* How do societies grow and change over the course of time?

* What happens when traditional ways of life must give way to larger historical forces?

* What are our obligations to the past?

* What about our duties to the present and the future?

- Scott's responses to these questions are complex and, at times, uncertain.

- Although he always sides with the forces of modernization, he also acknowledges the intense appeal and enduring value of longstanding traditions.

* Jane Austen and the Comedic Tradition :

- Although Austen's work is often described as timeless, it is actually rooted in a specific time and place.

- In *Pride and Prejudice*, Austen comments on the phenomenon of social mobility. In addition, Austen wonders how traditional elites can be protected from their own worst impulses, and in arranging her comedic endings, she uses marriage as a metaphor for political and social regeneration.

- The happy couple at the end of *Pride and Prejudice* serves as an example of how wealth and privilege can be combined with a sense of duty and humility.

- Although earlier writers had tried to create similar effects, none of them had managed the task as skillfully as Austen. As a result, her novels would become classic expressions of the emerging comedic tradition in English fiction.

- Austen has often been praised for her use of dialogue and her handling of dramatic scenes.

- She is also thought to be a master of narrative construction, gifted with an impeccable sense of how to shape and structure a story.

- Yet her greatest achievement, and her most important contribution to the development of the novel, may be her innovative treatment of human consciousness.

* Charles Dickens and William Makepeace Thackeray:

Charles Dickens

- Charles Dickens is the most important single figure in the history of English fiction

-Dickens's initial publications were urban sketches, and they offered early signs of his obsession with London. As he tried his hand at longer works of fiction, Dickens experimented with many styles and forms.

- Each of his early works took him in a new direction, and at times, he seemed unsure of what he wanted to do or where he wanted to go.

- He later wrote his great works that include *David Copperfield* (1849–1850), *Bleak House* (1852–1853), and *Great Expectations* (1860–1861).

* William Makepeace Thackeray :

- Thackeray's *Vanity Fair* is the first great multiplot novel of the Victorian Age, and in its use of converging and diverging storylines, it lays the foundation for many later works.

- The book's famous subtitle, "A Novel Without a Hero," suggests its subversive tone, for instead of creating obvious moral distinctions among his central characters, Thackeray imagines a fictional world in which anyone can be the object of ridicule—or the focus of sympathy.

- The novel's muted ending provides further evidence of Thackeray's innovative approach to the form. Virtue is rewarded, and vice punished, but not in the ways one might expect.

* The Brontës :

- Appearing in 1847, the same year as Thackeray's *Vanity Fair*, Charlotte Brontë' *Jane Eyre* and Emily Brontë's *Wuthering Heights* take the English novel in new directions.

- The Brontës' works are often passionate and angry, echoing the revolutionary sentiments of the 1840s.

- The Brontës also challenge the limitations of earlier love stories, endowing their fiction with the intensity of Romantic poetry and modeling their male characters on the heroes of Lord Byron.

- Yet if the Brontës have much in common, they are also sharply distinct. Where Charlotte is fundamentally conservative, creating secure social positions for such characters as Jane Eyre, Emily is truly daring.

- In *Wuthering Heights*, Emily confounds the usual novelistic distinctions between love and hate, birth and death, creation and destruction, creating one of the few 19th-century English novels with the scope and shape of a tragedy.

Lecture 6

Types of Novel

The Picaresque Novel (16th Century to the 17th & 18th Centuries)

A picaresque novel is an early form of novel, usually a first-person narrative, relating the adventures of a rogue or low-born adventurer (Spanish *pícaro*) as he drifts from place to place and from one social milieu to another in his effort to survive. In its episodic structure the picaresque novel resembles the long, rambling romances of medieval chivalry, to which it provided the first realistic counterpart**.**

Main Features:

1- It deals with the ordinary, the naïve, and the low life settings.

2- It is realistic and is apart from the romance and love.

3- It is funny but satirical since it offends the well-established morals and values.

4- It is episodic and lacks a complex plot (here it signals the immature beginning of the English novel as a genre)

5- It is in a medium point between feudalism and capitalism

Examples: Daniel Defoe's *Moll Flanders* (1722). Migul de Cervantes' *Don Quixote* (1605) .

* The Epistolary Novel (18th Century) :

- An epistolary novel is a novel written as a series of documents. The usual form is letters, although diaries, entries, newspaper, clippings and other documents are sometimes used. Recently, electronic "documents" such as recordings and radio, blogs, and emails have also come into use. The word *epistolary* comes from the Latin word *epistola*, meaning a letter.

- This novel started in the 18th century when literacy was high among educated people.

Main Features:

1- Wisdom, personal insight and self- display of the authors who are distinguished by their different techniques.

2- Dramatic effectiveness: The dramatic effectiveness of a work refers to the vivid and impressing means and devices by which an author engages and maintains successfully the interest of the audience.

3- It takes the form of series of diary entries, letters, and documents.

4- Characters are banished in locked rooms but have access only to pen and paper. Lovers encounter arranged by somebody who writes a letter about the meeting

Examples: Samuel Richardson's *Pamela* (1740) and *Clarissa* (1748).

*The Bildungsroman (Novel of Formation or Education) (19th and 20th Centuries) :

- This type of novel focuses on the psychological and moral growth of the protagonist from youth to adulthood (coming of age), and wherein character change therefore is extremely important. This type of novel may contain autobiographical or biographical information.

Main features:

1- The development of the main character is philosophical, moral and spiritual.

2- The main character undertakes a journey, which has some reasonable aims. Yet this journey is full of hardships.

3- Scenes of escape and exile (because of looking for justice and freedom).

Examples: Charles Dickers' *Great Expectations* (1860)

* The Historical Novel (Early 19th Century) :

- A historical novel is a novel that is set in the past and focuses on a specific historical plot, characters, and setting in the past. This novel started in the 19th century.

Main features:

1- It may include both fictional and real characters.

2- It includes convincing detailed description of the manners, building, and scenery of its chosen setting.

3- It generally attempts to convey a sense of historical verisimilitude.

4- Recently, it has abandoned reality to fantasy and imagination.

Examples: Sir Walter Scott's *Waverley* (1814). Charles Dickens' *A Tale of Two Cities* (1859)**.**

* The Regional Novel (mainly 19th Century) :

- A regional novel is a type of novel that concentrates on the people in a specific location. This could be a city, a town, or even a single household. A regional novel focuses on the customs and style of speech related to that specific location and is concerned with depicting the ways that people's specific environments influence their lives and choices.

Main features:

1- Detailed description of a particular geographical setting.

2- It conveys the local color of the author in a humorous way.

- In literature, regionalism or local color fiction refers to fiction that focuses on specific features – including characters, dialects, customs, history, and topography–of a particular region. Since the region may be a recreation or reflection of the author's own, there is often nostalgia and sentimentality in the writing.

Examples: Dickens' *Great Expectations* (1860). Mark Twain's *Adventures of Huckleberry Finn* (1884).

*The Satirical Novel (18th, 19th, and 20th Centuries) :

- This type of novel that ridicules a specific topic in order to provoke readers into changing their opinion of it. By attacking what they see as human folly, satirists usually imply their own opinions on how the thing being attacked can be improved.

Main features:

1- Extended use of Irony, puns, and wit**.**

2- Elements of humor and analogy.

3- While the style is simple and funny the content, the theme, the ideas are all serious and complex.

Examples: Mark Twain's *The Adventures of Huckleberry Finn* (1884). Jonathan Swift's *Gulliver's Travels* (1726).

* The Gothic Novel (18th and19th Centuries) :

- A type of novel that combines elements of both the uncanny and romance. This novel seeks to stimulate strong emotions in the reader fear and apprehension by its use of desolate, mysterious, and grotesque events that are remote from everyday life.

Main features:

1- It has a medieval setting (haunted castles, locked rooms, gloomy and strong architecture).

2- A lady in distress (usually in prison but looking to be rescued by a noble knight).

3- Scenes related to torture done by nasty and evil villains.

4- Themes related to terror, nightmares, and mysteries.

5- Themes of madness and secrets related to stock characters (e.g. vampire, ogre/ ogress, demons, ghosts).

Examples: Horace Walpole's *The Castle of Otranto* (1764). Bram Stoker's *Dracula* (1897).

*The Metafictional Novel (18th and 20th Centuries) :

- This type of novel uses self-reliance to draw attention to itself as a work of art, while exposing the "truth" of a story. "Metafiction" is the literary term describing fictional writing that self-consciously

and systematically draws attention to its status as an artifact in posing questions about the relationship between fiction and reality, usually using irony and self-reflection.

Main features:

1- Style is quite complex [non-linear, no chronology, reversal plots]

2- This novel may include narrative footnotes.

3- The author is part of the novel and he is the main character sometimes.

4- This type of novel anticipates the reader's reactions.

5- Characters know that they are in a novel.

Examples: Lawrence Sterne's *Tristram Shandy* (1759).

Lecture 7

The Victorian Age and London of Charles Dickens' *Great Expectations* (1861)

*** The Victorian Age** :

- Charles Dickens lived and wrote his novels throughout the Victorian Age. This was a particularly notable time in England's history.

- Queen Victoria reigned the English Parliament from 1837-1901. Mostly, these years were marked by prosperity and optimism. Her reign was a time of expansion of wealth, power, and culture, with enormous contributions to society.

- The Victorian Era formed the modern principles of invention and technology. The concept of developing solutions to problems became extremely popular and scientists were inspired to create new means of benefiting mankind. This idea motivated other aspects of society, including politics, ideology, and economics.

- Through this growth in technology came growth in manufacturing and banking, which spurred the Industrial Revolution. The industrial working class and middle-class expanded due to an increase in manufacturing jobs and low-cost consumer items.

- Although the technological advances of the Victorian Age helped the British people immensely, the factory environment was notably harsh. Factories were unsanitary, unsafe, and utilized child labor. Employees contracted diseases, and often faced death.

- The brutality of the industrial life stimulated conflicting feelings and theories among Victorian thinkers. Socialism spread, and reformist liberalism promoted helping the poor.

- Writers such as Charles Dickens often attempted to expose the dark side of the industrial age.

- This era saw the birth of satire, a genre which writers often utilized to criticize the problems of society through humor; many authors still use this style today.

- In addition to the growth in theories on social reform, education and literature also thrived during the Victorian Age. Education spread, literacy increased, and reading and writing became priorities.

- Literature became a reflection of society, religion, and integrity, and both romanticism and realism greatly influenced writers.

- Many authors widely studied today wrote during the Victorian Age (including George Eliot, Charlotte Brontë , and Oscar Wilde) which proves how influential the era still is to our society.

- The Victorian Era was a long period of prosperity, confidence, and change that greatly affected future societies, as well as our way of thinking.

*An Outline of the Main Characteristics of the Victorian Era in England :

1- The **Industrial Revolution** begins in England, though the Continent will experience it some decades later.

2- **Urbanization** intensifies-along with urban poverty and class dissatisfaction.

3- "**Nature**" is no longer simply God's gift, as previous generations might have thought.

4- Early in the Victorian Era, the merchants and manufacturers of the middle class promote **laissez-faire** (In the **laissez-faire** view, the state has no responsibility to engage in intervention to maintain a desired wealth distribution or to create a welfare state to protect people from poverty, instead relying on charity and the market system) economics, free trade, various social reforms, and individual liberty.

5- The **Reform Bill** (**Reform Act** is a generic term used for legislation concerning electoral matters) of 1832 was an important event to extend the voting to the urban areas and to those who own properties worth than 10 pounds.

6- Though middle-class **liberalism** is very powerful throughout the Victorian Period, it does not go uncriticized in any decade. This is the age of the Victorian sage or cultural critic-**Thomas Carlyle, J.S. Mill, Matthew Arnold,** and **John Ruskin**, among others, take aim at or modify liberal assumptions about human nature, economics, and social organization.

7- **The original Scientific Revolution of Darwin**, Galileo, and Newton finds its completion in the Victorian Era. Science begins to dominate public discourse, and even, according to some writers, partially displaces religion as a coherent world view.

8- Along with the dominance of the scientific world view comes anxiety over **the loss of the older, religious outlook**. Many British citizens find it hard to maintain their Christian beliefs. Putting a positive construction upon Darwinian "evolution" sometimes provides them with an alternative vision of progress.

9- Though the British Empire has been growing since the days of Queen Elizabeth I, nineteenth-century English citizens, especially during the Victorian Era, become intensely interested in their overseas possessions. **This interest is most likely due in part to anxiety about competition with other countries-Bismark's Germany**

10- An English artistic movement of the late 19th century, dedicated to the doctrine of '**art for art's sake**' – that is, art as a self-sufficient entity concerned solely with beauty and not with any moral or social purpose.

Charles Dickens' London

- Dickens spent most of his life in London.

- His descriptions of nineteenth century London allow readers to experience the sights, sounds, and smells of the old city.

- Immersing the reader into time and place sets the perfect stage for Dickens to weave his fiction.

- Victorian London was the largest, most spectacular city in the world.

- While Britain was experiencing the Industrial Revolution, its capital was both reaping the benefits and suffering the consequences.

- In 1800 the population of London was around one million. That number would swell to 4.5 million by 1880.

- While fashionable areas like Regent and Oxford streets were growing in the west, new docks supporting the city's place as the world's trade center were being built in the east.

- Perhaps the biggest impact on the growth of London was the railroad in the 1830s, which displaced thousands and accelerated the city's expansion.

- The price of this massive growth and control of the world's trade was the incredible poverty and filth that started to infiltrate the city.

- In his biography of Dickens, Peter Ackroyd writes,

 "If a late twentieth century person were suddenly to find himself in a tavern or house of the period, he would be literally sick- sick with the smells, sick with the food, sick with the atmosphere around him."

- While there were great financial disparities during the early 19th century, there was no segregation of "haves" and "have-nots" in the city. Homes of upper and middle class people existed in close proximity to the homes of people living in abject poverty.

- Rich and poor alike intermingled in the crowded streets. Businessmen, pickpockets, prostitutes, drunks, and beggars, all shared the same city—only further magnifying the class differences. Pip grows up in this world.