

The background of the image is a blurred photograph of a bookshelf. The shelves are filled with numerous books of various colors and sizes, creating a dense, textured pattern. The lighting is warm, highlighting the spines of the books. The text is centered over this background.

**A BRIEF HISTORY
OF
THE NOVEL**

GENERAL PARAMETERS OF THE NOVEL

- **GENRE: Fiction: Narrative**
- **STYLE: Prose**
- **LENGTH: Extended**
- **PURPOSE: Mimesis: 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

- a semblance of truth
- 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.

Narrative Precursors to the Novel

□ **Heroic Epics**

Gilgamesh, Homer's Iliad and Odyssey, Mahabharata, Valmiki's Ramayana, 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 Frame Tales**

The Jataka, A Thousand and One Nights

□ **Irish and Icelandic Sagas**

The Tain bo Cuailinge, Njal's Saga

Narrative Precursors to the Novel

□ Medieval European Romances

Arthurian tales culminating in Malory's *Morte Darthur*

□ Elizabethan Prose Fiction

Gascoigne's *The Adventure of Master F. J.*, Lyly's *Euphues*, 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

- *The Tale of Genji* (Japan, 11th c.)by Lady Murasaki Shikibu
- *Monkey, Water Margin, and Romance of Three Kingdoms* (China, 16th c.)
- *Don Quixote* (Spain, 1605-15) by Miguel de Cervantes
- *The Princess of Cleves* (France, 1678) by Madame de Lafayette
- *Love Letters between a Nobleman and His Sister* (England, 1683) and *Oroonoko* (1688)by Aphra Behn
- *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
- Epistolary
- Sentimental
- Gothic
- Historical
- Psychological
- Realistic/Naturalistic
- Regional
- Social
- Adventure
- Mystery
- Science Fiction
- Magical Realism

The Tale of Genji Lady Murasaki



- Picture of life at the 10th c. Heian court
- Relates the lives and loves of Prince Genji and his children and grandchildren
- Unesco Global Heritage Pavilion: *The Tale of Genji*

Heian Japan

- 794-1185
- Capital at Heian: present-day Kyoto
- Highly formalized court culture
- Aristocratic monopoly of power
- Literary and artistic flowering
- Ended in civil war with civil wars and emergence of samurai culture

Heian Literature

- Men continued to write Chinese-style poetry
- Women began to write in Japanese prose
 - First novel: *Genji Monogatari* by Lady Murasaki Shikibu
 - Diaries:
 - *The Pillowbook* by Sei Shonagan
 - *As I Crossed a Bridge of Dreams?* by Lady Sarashina
 - *The Tosa Diary*

Ming Dynasty 1368-1644

- ý Founded by Chu Yuan-chang, a peasant who had been a Buddhist monk, a bandit leader and a rebel general – Emperor Hong Wu
- ý Last native imperial dynasty in Chinese history
- ý Re-adopted civil-service examination system
- ý One of China's most prosperous periods: agricultural revolution, reforestation, manufacturing and urbanization



Development of the novel

- Arose from traditions of Chinese storytelling
- Written in commoner's language
- Divided into chapters at points where storytellers would have stopped to collect money
- Classics of Chinese literature:
 - *Water Margin*, 16th c. – band of outlaws
 - *Romance of Three Kingdoms*, 16th c. – historical novel
 - *Monkey: Journey to the West*, 16th-17th c.

Ming
Literature

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?
- How does one create a life?
- [The Cervantes Project](#)

The Princess of Cleves
Madame de Lafayette
1634-93

- 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
- [Study guide for the The Princess of Cleves](#)

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 in the 17th and 18th Centuries

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)



Drama

- *The Forced Marriage* (1670)
- *The Amorous Prince* (1671)
- *Abdelazar* (1676)
- *The Rover* (1677-81)
- *The Feign'd Curtezans* (1679)
- *The City Heiress* (1682)
- *The Lucky Chance* (1686)
- *The Lover's Watch* (1686)
- *The Emperor of the Moon* (1687)
- *Lycidus* (1688)

Daniel Defoe

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



Picaresque Novels

- Derives from Spanish *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: Saul Bellow's *Adventures of Augie March*; 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 author to present feelings and reactions of characters, brings immediacy to the plot, allows multiple points of view
- Psychological realism
- Contemporary epistolary novels: Alice Walker's *The Color Purple*; Nick Bantock's *Griffin and Sabine*; Kalisha Buckhannon's *Upstate*

Fathers of the English Novel



Samuel Richardson
1689-1761

- *Pamela* (1740) and *Clarissa* (1747-48)
 - Epistolary
 - Sentimental
 - Morality tale: Servant resisting seduction by her employer

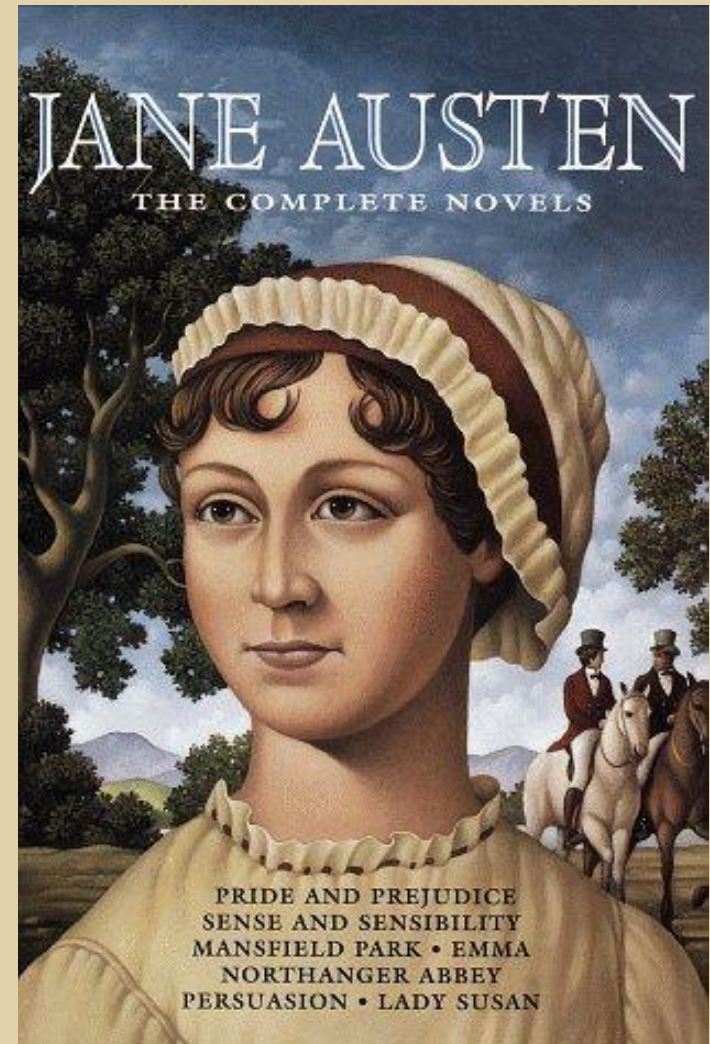


Henry Fielding
1707-1754

- *Shamela* (1741) *Joseph Andrews* (1742), and *Tom Jones* (1749)
 - Picaresque protagonists
 - “comic epic in prose”
 - Parody of Richardson

Jane Austen and the Novel of Manners

- 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

- Inspired by a dream in reaction to a challenge to write a ghost story
- Published in 1817 (rev. ed. 1831)
- A Gothic novel influenced by Promethean myth
- 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 (1713-1768):
Tristram Shandy (1760-67)
- Johann Wolfgang von Goethe (1749-1832):
The Sorrows of Young Werther (1774)
- Francois Rene de Chateaubriand (1768-1848): *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
- Brontë.info: website of Brontë Society and Haworth Parsonage
- [The Victorian Web](http://TheVictorianWeb.com)



portrait by Branwell Brontë of his sisters, Anne, Emily, and Charlotte (c. 1834)

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 Dickens Project, The Dickens Page](#)
- "[Dickens' Social Background](#)" by E. D. H. Johnson

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.**

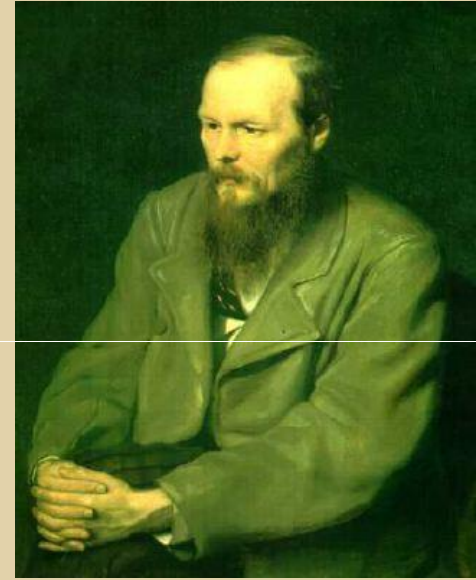
The Russian Novel



Leo Tolstoy
1828-1910

The Cossacks
Anna Karenina
War and Peace
Resurrection

Even beyond their deaths, the two novelists stand in contrariety... Tolstoy, the mind intoxicated with reason and fact; Dostoevsky, the contemner of rationalism, the great lover of paradox; ...Tolstoy, thirsting for the truth, destroying himself and those about him in excessive pursuit of it; Dostoevsky, rather against the truth than against Christ, suspicious of total understanding and on the side of mystery; ...Tolstoy, like a colossus bestriding the palpable earth, evoking the realness, the tangibility, the sensible entirety of concrete experience; Dostoevsky, always on the verge of the hallucinatory, of the spectral, always vulnerable to daemonic intrusions into what might prove, in the end, to have been merely a tissue of dreams; ~ [George Steiner](#) in *Tolstoy or Dostoevsky: An Essay in the Old Criticism* (1959)



Fyodor Dostoevsky
1821-1881

The Gambler
Crime and Punishment
Notes from Underground
The Brothers Karamazov

Modernism

On or about December 1910, the world changed." -- Virginia Woolf

- “Modernism” designates an international artistic movement, flourishing from the 1880s to the end of WW II (1945), known for radical experimentation and rejection of the old order of civilization and 19th century optimism; a reaction against Realism and Naturalism
- “Modern” implies historical discontinuity, a sense of alienation, loss and despair – *angst* -- a loss of confidence that there exists a reliable, knowable ground of value and identity.
- Horrors of WW I (1914-1918)
- Modernism; Some Cultural Forces Driving Literary Modernism; Attributes of Modernist Literature; Modernism and the Modern Novel

Stream of Consciousness



James Joyce

1882-1941

The Dubliners

Portrait of an Artist

Ulysses

Finnegan's Wake

- Narration that mimics the ebb and flow of thoughts of the waking mind
- Uninhibited by grammar, syntax or logical transitions
- A mixture of all levels of awareness – sensations, thoughts, memories, associations, reflections
- Emphasis on *how* something is perceived rather than on *what* is perceived
- James Joyce, Dorothy Richardson, Virginia Woolf, Thomas Wolfe, William Faulkner



Virginia Woolf

1882-1941

To the LightHouse

The Waves

Mrs. Dalloway

Orlando

Post-Modernism

- “Postmodernism” is widely used to define contemporary (post-1970s) culture, technology and art – an age transformed by information technology, shaped by electronic images and fascinated with popular art.
- Rejects the elitism and difficulty of Modernism
- Postmodernism celebrates the idea of fragmentation, provisionality, or incoherence. “The world is meaningless? Let's not pretend that art can make meaning then, let's just play with nonsense.”
- Emphasis on reflexivity – fictions *about* fiction -- metafiction
- Postmodernism; Some Attributes of Post-Modern Literature

Magical Realism

Latin American “Boom”

- “A worldwide twentieth-century tendency in the graphic and literary arts.... The frame of surface of the work may be conventionally realistic, but contrasting elements – such as the supernatural, myth dream, fantasy – invade the realism and change the whole basis of the art.” Harmon and Holman
- Latin American literary “Boom” began in the 1950s: Jorge Luis Borges, Carlos Fuentes, Gabriel Garcia Marquez, Jose Donoso, Mario Vargas Llosa
- “The authors involved are resolutely engaged in a transfiguration of Latin American reality, from localism to a kind of heightened, imaginative view of what is real--a universality gained by the most intense and luminous kind of locality.” Alexander Coleman

Magical Realism

Post-Colonial Literature

- An exploration of the encounter of different cultures, world views, and perceptions of reality. What is absolutely ordinary and "real" to one culture, is "magical" to the other culture.
- From a "Western" viewpoint, the other culture's reality is often described as superstition, witchcraft or nonsense.
- From another culture's viewpoint (Native American, African American, Eastern, African, etc.) western logic and science are viewed as "magic" or disconnected from the spiritual world.
- The intersect of these different world views is Magical Realism.
- [Magical Realism Links](#)

Internet Links

- An Introduction to [the Novel](#)
- The Novel [Timeline](#)
- Bibliomania's [History](#) of the Novel
- [Becoming a Modern Reader](#)