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## ENGL3214 - 001: Eighteenth-Century British Literature “Novelty and the Early English Novel”

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<b>Instructor.</b>	Dr. Darryl P. Domingo	<b>Office Hrs.</b>	Tues. / Thurs. 2:25 – 3:25
<b>Location.</b>	Patterson Hall 329	<b>Phone.</b>	(901) 678-3458
<b>Time.</b>	Tues. / Thurs. 1:00 – 2:25	<b>E-Mail.</b>	dphnrhnd@memphis.edu
<b>Office.</b>	Patterson Hall 407	<b>Session.</b>	January 14 – May 2, 2019

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**Course Description.** In this section of ENGL 3214, we will examine the development of the newest and most controversial of the many inter-related literary genres competing for cultural ascendance in England between the late-seventeenth and late-eighteenth century: the eponymous *novel*. Although it is now difficult for us to think of it as something that could ever have been new, during its formative years the novel provoked considerable anxiety among critics who identified the genre as an upstart which seemed not to have classical precedent and who associated it with gossip-mongering, criminality, pornography, and printed trash. This course will analyze why the early novel provoked such anxiety, how early novelists attempted self-consciously to legitimize prose fiction by theorizing it, and what caused this theory to be at frequent odds with the actual practice of writing and reading. What was *new* about the *novel* and how did writers exploit the genre’s *novelty* so as alternately to divert and instruct a mass market of readers who were invariably also pleasure-seekers? By placing novelistic texts by Behn, Defoe, Swift, Haywood, Richardson, Fielding, and Burney in their original cultural contexts, this course will introduce students not only to the emergent novel, but to the world that produced what has become *the* modern literary genre.

**Required Reading.** Aphra Behn, *Oroonoko and Other Writings*, ed. Paul Salzman (Oxford, 2009 / 9780199538768); Daniel Defoe, *Moll Flanders*, ed. Albert J. Rivero (Norton, 2003 / 9780393978629); Jonathan Swift, *Gulliver’s Travels*, eds. Claude Rawson and Ian Higgins (Oxford, 2005 / 9780199536849); Eliza Haywood, *Fantomina and other Works*, eds. Alexander Petit *et al.* (Broadview, 2004 / 9781551115245); Samuel Richardson, *Pamela; or, Virtue Rewarded*, eds. Thomas Keymer and Alice Wakely (Oxford, 2001 / 9780199536498); Henry Fielding, *Joseph Andrews* and *Shamela*, ed. Thomas Keymer *et al.* (Oxford, 2008 / 9780199536986); Frances Burney, *Evelina, or, A Young Lady’s Entrance into the World*, ed. Susan Kubica Howard (Broadview, 2000 / 9781551112374).

**Method of Instruction.** Lectures, with a strong emphasis on classroom discussion.

**Method of Evaluation.** One reading and terminology test (10%), written in-class on February 24th; one 750-word *Lonely Planet London* report (15%), due at some point prior to the last day of classes; one 250-word essay proposal (10%), due April 7th; one 2,000-word essay (25%), due April 21st; one two-hour final examination (25%); informed participation in classroom discussion (15%).

**Learning Outcomes.** Upon successful completion of the course, students should be able to:

- Identify basic narrative forms and define literary and terms related to the novel as genre.
- Describe the particular contributions of major literary figures associated with the “rise” of the English novel.
- Appreciate the vital reciprocal relationship between literary text and cultural context in seventeenth- and eighteenth-century England.
- Orally discuss critical issues concerning the early novel, and write about these issues in a clear and coherent manner.
- Employ the conventions of Standard Written English and MLA style.

**Meeting Schedule.**

<b>Week 1:</b> January 20	<b>Introduction</b> What was <i>New</i> about the Novel?
January 22	Behn, <i>The Fair Jilt: or, The History of Tarquin and Miranda</i> (1688)
<b>Week 2:</b> January 27	<b>“Adventures Very Rare”: Romance &amp; Realism</b> Behn, <i>Oroonoko: or, The Royal Slave. A True History</i> (1688)
January 29	<i>Oroonoko</i> , cont’d
<b>Week 3:</b> February 3	<b>“Dark and Cloudy Words”: Allegory</b> Bunyan, <i>The Pilgrim’s Progress</i> (1678)
February 5	<i>Pilgrim’s Progress</i> , cont’d
<b>Week 4:</b> February 10	<b>“A Great Many Adventures”: Picaresque</b> Defoe, <i>The Fortunes and Misfortunes of Moll Flanders</i> (1722)
February 12	<i>Moll Flanders</i> , cont’d; Smith, “Moll Cutpurse,” <i>A Compleat History of the Lives and Robberies of the Most Noted Highwaymen &amp;c.</i> (1719) in Defoe, 320-28
<b>Week 5:</b> February 17	<b>“The Wicked Lives We Have Lived”: (Auto)Biography as Fiction</b> <i>Moll Flanders</i> , cont’d; Kirkman, excerpts from <i>The Counterfeit Lady Unveiled</i> (1673) in Defoe, 290-96
February 19	<i>Moll Flanders</i> , cont’d; Anon., “The Life of James Mac-Faul,” <i>Fortune’s Fickle Distribution</i> (1730) in Defoe, 281-90
<b>Week 6:</b> February 24	<b>“Fiction Out of Mine Own Brain”: Travel Narrative</b> <u>Reading and Terminology Test (in class)</u>
February 26	Swift, <i>Gulliver’s Travels</i> (1726), Prefatory Matter, Part I

<b>Week 7:</b> March 3	<b>“Wild Impossible Chimæras”: Science Fiction</b> <i>Gulliver’s Travels</i> , Part II
March 5	<i>Gulliver’s Travels</i> , Part III
<b>Spring Break</b>	<b>(March 9-15)</b>
<b>Week 8:</b> March 17	<b>“Proud of Being Rational”: Satire &amp; the Novel</b> <i>Gulliver’s Travels</i> , Part IV
March 19	No Class: Professor at American Society for Eighteenth-Century Studies Conference in Los Angeles (19-22 March)
<b>Week 9:</b> March 24	<b>“The Gratification of an Innocent Curiosity”: Amatory Fiction</b> Haywood, <i>Fantomina: or, Love in a Maze</i> (1724); Barrin, excerpt from <i>Venus in the Cloister</i> (1724) in Haywood, 258-71
March 26	Richardson, <i>Pamela; or, Virtue Rewarded</i> (1740)
<b>Week 10:</b> March 31	<b>“Inmost Recesses of her Mind”: Epistolary Fiction</b> <i>Pamela</i> , cont’d; Haywood, excerpt from <i>Love-Letters on All Occasions</i> (1730) in Haywood, 181-207
April 2	<i>Pamela</i> , cont’d;
<b>Week 11:</b> April 7	<b>“Arts, Shifts and Stratagems”: Conduct Manual</b> <i>Pamela</i> , cont’d; Haywood, excerpt from <i>A Present for a Servant-Maid</i> (1743) in Haywood, 243-51 <u>Essay Proposal Due</u>
April 9	<i>Pamela</i> , cont’d; Fielding, <i>An Apology for the Life of Mrs. Shamela Andrews</i> (1741)
<b>Week 12:</b> April 14	<b>“This Species of Writing”: Comic Epic-Poem in Prose</b> Fielding, <i>The History and Adventures of Joseph Andrews and of his Friend Mr. Abraham Adams</i> (1742), Book I
April 16	<i>Joseph Andrews</i> , Book II
<b>Week 13:</b> April 21	<b>“To Divert the Reader”: The Novel as Entertainment</b> <i>Joseph Andrews</i> , Book III <u>Essay Due</u>
April 23	<i>Joseph Andrews</i> , Book IV

**Week 14:**  
April 28

**Review**  
What is *Old* about the Novel?

**Final Examination to be written during the Exam Period: 1-7 May 2014**

☛ The course syllabus for ENGL 3214 is subject to revision at the discretion of the professor.



**Greuze, *Lady Reading 'Eloise and Abelard'* (1758-59)**

## Course Policies and Guidelines.

<u>Grading Scale:</u>	A+ = 90-100%	A = 85-89%	A- = 80-84%
	B+ = 77-79%	B = 74-76%	B- = 70-73%
	C+ = 67-69%	C = 64-66%	C- = 60-63%
	D+ = 57-59%	D = 54-56%	D- = 50-53%

Lateness: 2% penalty per business day, to a maximum of 5 days, unless verification documentation is provided. After 5 days, assignment will not be accepted. Late papers will not receive full feedback.

Writing: In a course of this kind, a basic level of competence in written expression is expected and an advanced level is encouraged. If you are having trouble with grammar and punctuation, essay organization, or composition in general, contact The Center for Writing and Communication, located on the first floor of McWherter Library. Visit the CWC website ([www.memphis.edu/cwc](http://www.memphis.edu/cwc)) for more information and to schedule an appointment.

Style: All essays and assignments should be double-spaced and typed in a 12-point font. Remember that, as in most English courses, part of your grade depends upon your adherence to the guidelines for style outlined in the *MLA Handbook*, 7<sup>th</sup> edition.

Rough Work: Students must retain copies of all drafts and rough notes, as well as primary and secondary research for the duration of the term.

Plagiarism: Plagiarism of any kind will not be tolerated. Please ensure that you are familiar with the rules pertaining to plagiarism—a form of intellectual “theft.” For guidelines on “how not to plagiarize,” please consult: <http://www.indiana.edu/~wts/pamphlets/plagiarism.shtml>.

Disability: Students who have a disability or condition that may impair their ability to complete assignments or otherwise satisfy course criteria are encouraged to meet with the Student Disabilities Services Center to identify, discuss, and document any feasible instructional modifications or accommodations.

Correspondence: Though the professor will normally respond to phone-calls and e-mail messages within 48 hours, course-related enquires should, wherever possible, be made in person during office hours. The essence of literary criticism is debate, and it is much easier to bandy ideas pro and con in person than at an electronic distance.

## Background Reading.

- Anderson, Emily Hodgson. *Eighteenth-Century Authorship and the Play of Fiction: Novels and the Theater, Haywood to Austen*. New York: Routledge, 2009.
- Armstrong, Nancy. *Desire and Domestic Fiction*. New York: Oxford University Press, 1987.
- Ballaster, Ros. *Seductive Forms: Women's Amatory Fiction from 1684-1740*. Oxford: Clarendon Press, 1992.
- Barchas, Janine. *Graphic Design, Print Culture, and the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 2003.
- Bartolomeo, Joseph. *A New Species of Criticism*. Newark: University of Delaware Press, 1994.
- Beasley, Jerry C.. *Novels of the 1740s*. Athens: University of Georgia Press, 1982.
- Bender, John. *Imagining the Penitentiary: Fiction and the Architecture of Mind*. Chicago: University of Chicago Press, 1987.
- Binhammer, Katherine. *The Seduction Narrative in Britain, 1747-1800*. Cambridge: Cambridge University Press, 2009.
- Bowers, Toni. *Force or Fraud: British Seduction Stories and the Problem of Resistance, 1660-1760*. Oxford: Oxford University Press, 2011.
- Bray, Joe. *The Epistolary Novel: Representations of Consciousness*. London: Routledge, 2014.
- Brewer, John. *The Pleasures of the Imagination: English Culture in the Eighteenth Century*. London: Harper Collins, 1997.
- The Cambridge Companion to the Eighteenth-Century Novel*. Ed. John Richetti. Cambridge: Cambridge University Press, 1996.
- Castle, Terry. *Masquerade and Civilization: The Carnavalesque in Eighteenth-Century English Culture and Fiction*. Stanford: Stanford University Press, 1984.
- A Companion to the Eighteenth-Century English Novel and Culture*. Eds. Paula R. Backscheider and Catherine Ingrassia. Oxford: Blackwell, 2005.
- Corman, Brian. *Women Novelists Before Jane Austen: The Critics and their Canons*. Toronto: University of Toronto Press, 2008.
- Davis, Lennard. *Factual Fictions: The Origins of the English Novel*. New York: Columbia University Press, 1983.
- Dickie, Simon. *Cruelty and Laughter: Forgotten Comic Literature and the Unsentimental Eighteenth Century*. Chicago: University of Chicago Press, 2011.
- Doody, Margaret Anne. *The True Story of the Novel*. New Brunswick: Rutgers University Press, 1996.
- Eighteenth-Century Poetry and the Rise of the Novel Reconsidered*. Eds. Kate Parker and Courtney Weiss Smith. Lewisburg: Bucknell University Press, 2013.
- Flint, Christopher. *The Appearance of Print in Eighteenth-Century Fiction*. Cambridge: Cambridge University Press, 2011.
- Gallagher, Catherine. *Nobody's Story: The Vanishing Acts of Women Writers in the Marketplace, 1670-1820*. Berkeley: University of California Press, 1994.
- Hunter, J. Paul Hunter. *Before Novels: The Cultural Contexts of Eighteenth-Century English Fiction*. New York: Norton, 1990.
- Keymer, Tom. *Sterne, the Moderns and the Novel*. New York: Oxford University Press, 2002.
- London, April. *The Cambridge Introduction to the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 2012.

- Lynch, Deidre. *The Economy of Character: Novels, Market Culture, and the Business of Inner Meaning*. Chicago: University of Chicago Press, 1998.
- McKeon, Michael. *The Origins of the English Novel: 1660-1740*. Baltimore: Johns Hopkins University Press, 1987.
- Molesworth, Jesse. *Chance and the Eighteenth-Century Novel: Realism, Probability, Magic*. Cambridge: Cambridge University Press, 2010.
- Mullan, John. *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century*. Oxford: Oxford University Press, 1988.
- Park, Julie. *The Self and It: Novel Objects in Eighteenth-Century England*. Stanford: Stanford University Press, 2010.
- Paulson, Ronald. *Satire and the Novel in Eighteenth-Century England*. New Haven: Yale University Press, 1967.
- . *The Beautiful, Novel, and Strange: Aesthetics and Heterodoxy*. Baltimore: Johns Hopkins University Press, 1996.
- Preston, John. *The Created Self: The Reader's Role in Eighteenth-Century Fiction*. London: Heinemann, 1970.
- "Reconsidering the Rise of the Novel." Ed. David Blewett. Special Issue of *Eighteenth-Century Fiction* 12.2-3 (2000).
- Richetti, John. *Popular Fiction Before Richardson: Narrative Patterns, 1700-1739*. Oxford: Clarendon Press, 1969.
- . *The English Novel in History: 1700-1780*. London: Routledge, 1999.
- Smith, Chole Wigston. *Women, Work, and Clothes in the Eighteenth-Century Novel*. Cambridge: Cambridge University Press, 2013.
- Spacks, Patricia Meyer. *Desire and Truth: Functions of Plot in Eighteenth-Century English Novels*. Chicago: University of Chicago Press, 1990.
- . *Novel Beginnings: Experiments in Eighteenth-Century English Fiction*. New Haven: Yale University Press, 2006.
- Spencer, Jane. *The Rise of the Woman Novelist: From Aphra Behn to Jane Austen*. Oxford: Basil Blackwell, 1986.
- Stevenson, John Allen. *The British Novel, Defoe to Austen: A Critical History*. Boston: Twayne Publishers, 1990.
- Van Sant, Ann Jessie. *Eighteenth-Century Sensibility and the Novel*. Cambridge: Cambridge University Press, 1993.
- Wahrman, Dror. *The Making of the Modern Self: Identity and Culture in Eighteenth-Century England*. New Haven: Yale University Press, 2004.
- Wall, Cynthia Sundberg. *The Prose of Things: Transformations of Description in the Eighteenth Century*. Chicago: University of Chicago Press, 2006.
- Warner, William B.. *Licensing Entertainment: The Elevation of Novel Reading in Britain, 1684-1750*. Berkeley: University of California, 1998.
- Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. London, 1957. Rpt. Harmondsworth: Penguin Books, 1963.
- Zimmerman, Everett. *The Boundaries of Fiction: History and the Eighteenth-Century British Novel*. Ithaca: Cornell University Press, 1996.