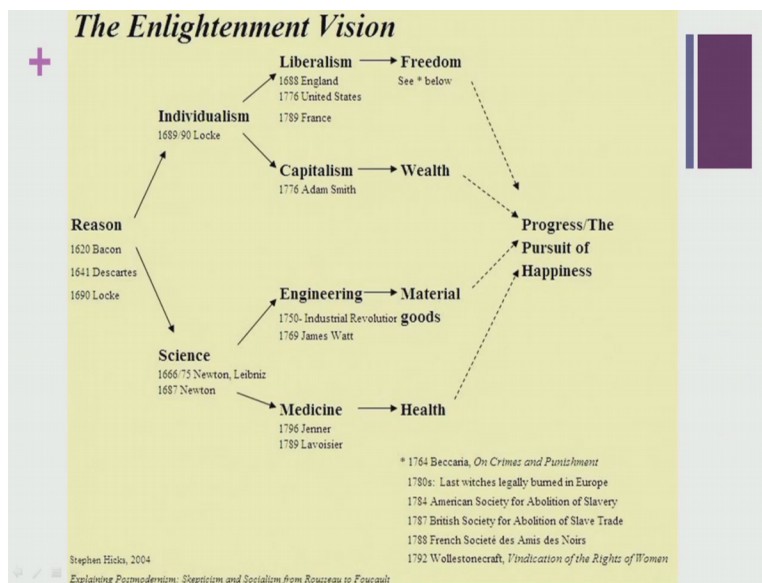


History of English Language and Literature
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Lecture 13
The Rise of the Novel

Hello and welcome again to the NPTEL course, The History of English Language and Literature. In today's session we look at the rise of the novel in continuation with the various literary and non-literary events that had been dominating the 18th century. We begin to see in one of the earlier sessions that the 18th century known as the long 18th century, also known as the Augustan Age, the age of formalism and as the age of enlightenment had produced a number of new genres and given rise to a number of new trends in literary and non-literary writings.

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So this session on the novel and this emergence of the novel also needs to be seen in continuation with the various set of events that were dominating the 18th century. We had noted multiple times that the 18th century was dominated by the enlightenment vision which was not restricted to Britain but had swept across Europe and also certain other parts of the world. So if we begin to look at how this enlightenment vision had been shaping and defining the ways in which the world began to be reconceived from the 18th century onwards, it is important to look at some of the early influences.

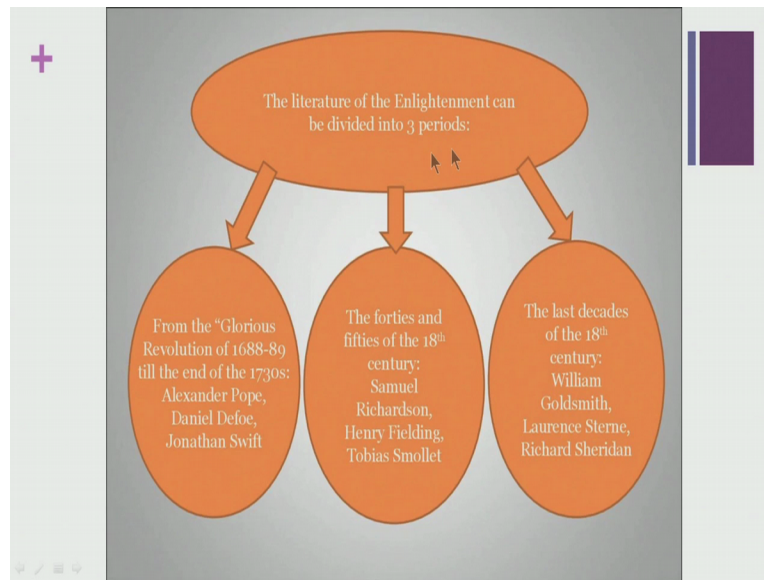
And some of these things we have already taken a look at. We begin to notice that from the end of the 17th century onwards a tendency towards a new kind of rationality and the significance of reason and rationality in the understanding of all things connected with human beings were getting foregrounded significantly. So accordingly we see that the late 17th century influences by Bacon, Descartes, Locke had given rise to two different trances of progress and development.

So one was primarily in the field of science which had then branched out to various things such as engineering, medicine, the aspects related to material goods, aspects related to health et cetera. And on the other hand there was also a rising individualism at stake which had led to the emergence of liberalism, the notions of freedom, liberty, equality et cetera and also to the rise of capitalism and the new definitions of wealth.

So overall we also begin to notice that the significance of the enlightenment vision was in contributing towards the progress or the pursuit of happiness of mankind in general. So we also find that some of these major influences of these times we have already taken a look at. We have seen how the writings of Bacon, of Locke and also the works of Adam Smith and also the various revolutions which were happening in France, in the United States, the newer kinds of things being invented in the scientific fields et cetera, how all of them were together contributing to the various ways in which enlightenment was shaping and reshaping the world in the 18th century.

And some of those things we are yet to take a look at such as the industrial revolution, how all of these things together culminated in the rise of the middle class and how it influenced the reading habits, so on and so forth as well. So when we discuss the rise of the novel, it is imperative to keep this vision in mind because we also begin to see how all the loose ends come together and how they all eventually tie up to the inevitable emergence of a newer, new kind of genre which also in multiple ways enable the reading faculties of the rising middle class.

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So when we look at the reflection of the enlightenment in the literary trends, we also begin to notice that the literature of the enlightenment period could be divided into three different periods. When we talk about the literary output of the enlightenment period, we also begin to notice that this could be broadly divided into three different periods and some of which we have already taken a look at.

So accordingly we have noticed the set of events that had led to the Glorious Revolution of the 1688-89 and also the resulting literary tendencies which had led to the Age of Pope in the 1730s and mostly early 1700 onwards. We had taken a look at the works of Alexander Pope, of Daniel Defoe and Jonathan Swift. We had noticed how these two writers primarily had laid the foundations of a new kind of writing which was also to become the most dominant form, most dominant genre in the coming decades.

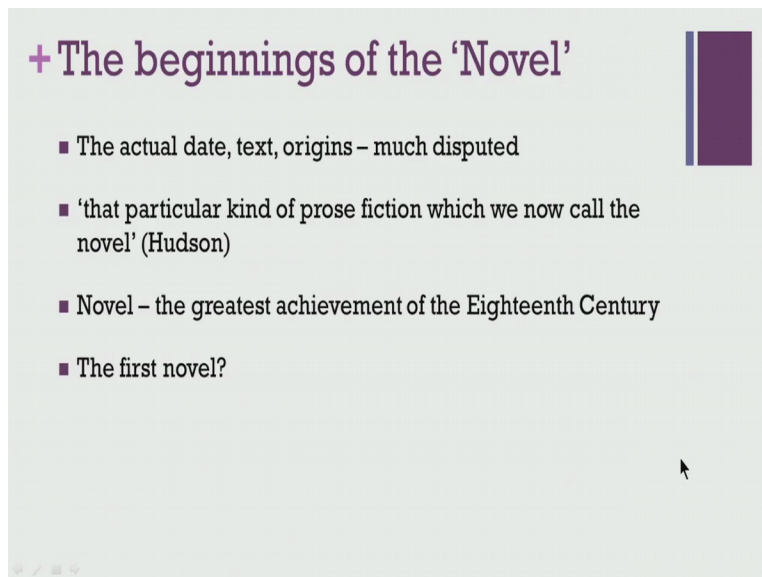
So in the second phase of this enlightenment period of the long 18th century, in the second phase of this enlightenment literature, we notice that this literature was primarily produced in the 40s and 50s of the 18th century. This also characterizes the major fundamentals of the novel writing in English literature. And all of these writers we are yet to take a look at. But we have already taken a look at the last decades of 18th century, primarily for reasons of the division of convenience.

So in the last decades it was dominated by writer such as William (Godsmi), William, by writer such as William Goldsmith of whom we have already taken a look at. And in both these ages,

from the mid-18th century towards the end of the 18th century, we notice that these, this was the period which primarily laid the foundations of the emergence of novel as a proper genre. And for reasons of classification and convenience, we have already taken a look at the other major genres of this period and now we resort to take a look at only the novel form and how it emerged in the 18th century.

We also begin to notice that just like in many other ages, there are lot of overlaps in terms of the ages, we also find that the birth of the novel and the emergence of the novel is spread across all these different literary ages which we have already taken a look at in terms of the Age of Pope and also as the Age of Johnson. We notice that it is very difficult to particularly attach one name to the rise of the novel, to the age of the novel because it spread across the 18th century in varying degrees and through varying influential forces.

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+ The beginnings of the 'Novel'

- The actual date, text, origins – much disputed
- 'that particular kind of prose fiction which we now call the novel' (Hudson)
- Novel – the greatest achievement of the Eighteenth Century
- The first novel?

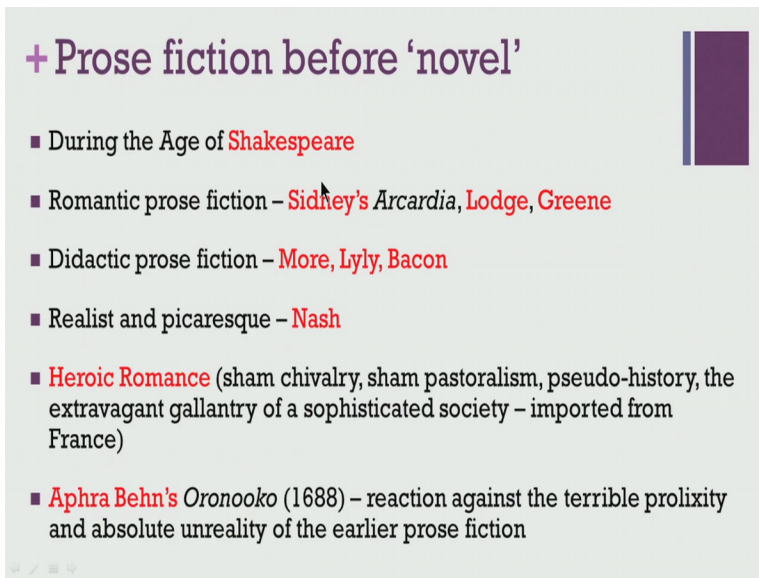
When one talks about the beginnings of the novel or the origins of the novel, it is very difficult to highlight a particular date or a text or an exact form through which it evolved. So many of these things are much disputed and lot of works have already come out arguing and debating about the different possibilities of novel emerging at different points of time. However we need to also keep in mind the fact that there is a general consensus about novel emerging in the 18th century and also certain particular authors laying the foundations of this new genre of the 18th century.

We also have noticed in one of the earlier sessions that this genre, since it did not have any literary baggage like poetry or other kinds of writing, it was easy to experiment and the form also more flexible for the writers to use it in many different forms. There was no model like the classical model available for imitation. Accordingly there was very little pronouncement of judgment of the novels which were coming out especially during the earlier times.

And Hudson talks about a novel in a particular way when we begins to identify certain kinds of writings which could also be called as earlier forms of novel. He talks about them as particular kind of prose fiction which we now call the novel. So accordingly even while we agree that novel is the greatest achievement of the 18th century, we begin addressing this question by taking a look at some of the earlier works which could be broadly classified under the term prose fiction.

It is important to keep in mind that when we talk about prose fiction before novel, it is mostly a very technical nomenclature thing that we are talking about because novel as per its definitions it had not begun to emerge until the end of the 18th century and it is also important to highlight right at the outset that Samuel Richardson is considered as a father of English novel. So in that sense when we talk about the predecessors, we are not talking about early novelist but we are talking about certain set of writers and certain set of writings who had, who and which had paved the way towards the emergence of novel proper.

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+ Prose fiction before 'novel'

- During the Age of **Shakespeare**
- Romantic prose fiction – **Sidney's Arcadia, Lodge, Greene**
- Didactic prose fiction – **More, Lyly, Bacon**
- Realist and picaresque – **Nash**
- **Heroic Romance** (sham chivalry, sham pastoralism, pseudo-history, the extravagant gallantry of a sophisticated society – imported from France)
- **Aphra Behn's Oronoko** (1688) – reaction against the terrible prolixity and absolute unreality of the earlier prose fiction

There is a general consensus that a particular kind of prose fiction had begun to emerge even from the Age of Shakespeare because he was one of the master storytellers and though it was in verse, a certain kind of background for storytelling was already being laid from the time of Shakespeare onwards. And some of his, in most of his plays we noticed that much of it was in prose in order to cater to the interest of the common public.

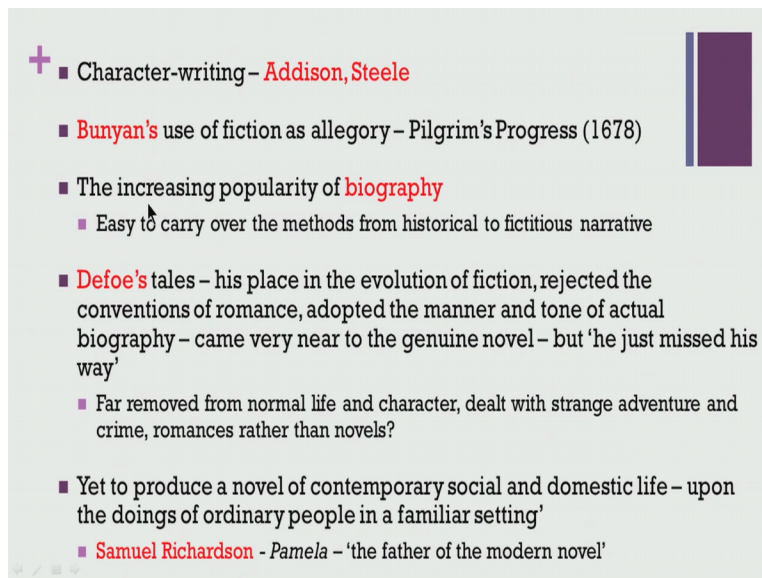
Soon after that we had a couple of works which were then described as prose fiction and now also seen as a forerunners of novel proper. They were Sidney's *Arcadia* and couple of prose romances written by Lodge and Greene. We also find a didactic kind of prose fiction being produced by Thomas More, Lyly and Bacon. Though they were not really seen as a different kind of writing or the, or as markers of a newer form of genre, on hindsight in the 18th century there were all looking, they were all seeming to look like forerunners of novel.

So there were also certain realist and picaresque productions, picaresque prose fiction writings produced by Nash. Around the same time owing to the compelling influences from France, especially in literary taste and also in terms of fashion and in terms of the other cultural trends of the times, we find a certain kind of heroic romance getting increasingly imitated from the 16th century onwards and also the sort of writing getting dominated in the 17th century.

But this was vehemently critiqued as promoting a form of a sham chivalry, a sham pastoralism and pseudo form of history. And we also find that this did not gain much popularity since that

was also the time when the English writers and the English writings were trying to focus more on the native influences than on the borrowed literary traditions. And at this point it is also worthwhile to note that Aphra Behn's *Oronooko* which had, which was published in 1688 was also a terrible reaction against the prolixity and absolute unreality of the earlier prose fiction. So in that sense it is also important to keep in mind that the earlier forms of fiction, the earlier forms of prose fiction were mostly unrealistic and not really related to real life in anyway.

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- + ■ Character-writing – Addison, Steele
 - Bunyan's use of fiction as allegory – *Pilgrim's Progress* (1678)
 - The increasing popularity of biography
 - Easy to carry over the methods from historical to fictitious narrative
 - Defoe's tales – his place in the evolution of fiction, rejected the conventions of romance, adopted the manner and tone of actual biography – came very near to the genuine novel – but 'he just missed his way'
 - Far removed from normal life and character, dealt with strange adventure and crime, romances rather than novels?
 - Yet to produce a novel of contemporary social and domestic life – upon the doings of ordinary people in a familiar setting'
 - Samuel Richardson - *Pamela* – 'the father of the modern novel'

From the end of the 17th century and early 18th century onwards we also find a certain form of writing later which has come to known as character writing promoted by Addison and Steele through their periodical essays. And John Bunyan's use of fiction as allegory in his work *Pilgrim's Progress*, in his work *Pilgrim's Progress* was also seen as significant contribution to the emergence of the novel.

And around this time we also notice that there was an increasing popularity for biogeography and many were writing biogeographies and it was also getting consumed in large numbers. So in a certain way when we talk about the craft and technique of writing many historians and literary critics also feel that it was easy to carry over the methods from the historical narrative to these fictitious narratives of the novel form.

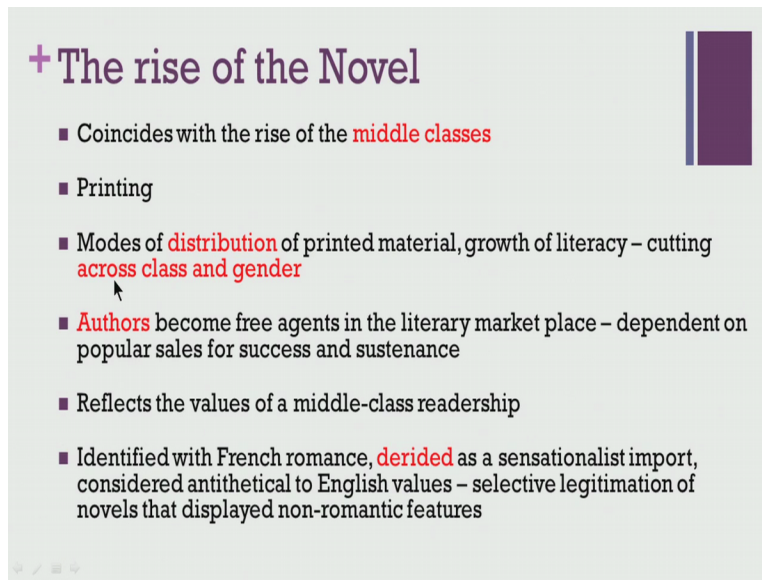
When we talk about Daniel Defoe and his works, it is also difficult to resist to argument whether he is one of the first novel writers or not. But however his plays in the evolution of fiction

remains undisputed and since he had rejected the conventions of prose romance which had, which was prevalent then and also had adopted the manner and tone of actual biogeography. One can say that he had come very near to the genuine novel or the novel proper of the 18th century but however Hudson is of the opinion that he just missed his way because of the way in which novel later emerged as more genuine and more proper form.

And according to Hudson, he argues that Defoe's tells which originally he intended to be consumed as proper biogeographies rather than fiction, they were far removed from normal life and character and also had dealt with strange adventure and crimes and romances. So his work could be seen as a work of fantasy, as a work of romance rather than as a novel. So there are also various critics who are of the opinion that Defoe could be considered as one of the earliest novel writers and needs to be considered as the founding father of the novel form in English.

However there are multiple debates and varying opinions about this. By the mid-18th century and towards the end of the 18th century, it would be possible to state that though there were many kinds of prose fiction available for popular consumption, 18th century was yet to witness a novel of contemporary social and domestic life. And this sort of gap was felt by Samuel Richardson's Pamela. Richardson incidentally as we noted is also considered as the father of the modern novel. And his novel Pamela was quite different from the earlier prose romances in the sense that it try to reflect the doings of ordinary people in a familiar setting and not focused on distant land of fantasy or a distant land of adventure.

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+ The rise of the Novel

- Coincides with the rise of the **middle classes**
- Printing
- Modes of **distribution** of printed material, growth of literacy – cutting **across class and gender**
- **Authors** become free agents in the literary market place – dependent on popular sales for success and sustenance
- Reflects the values of a middle-class readership
- Identified with French romance, **derided** as a sensationalist import, considered antithetical to English values – selective legitimization of novels that displayed non-romantic features

We shall come back to talk about Samuel Richardson and Pamela in a short while. And meanwhile it is very important to locate the various factors which led to the rise of the novel in the 18th century. It is important to highlight the fact that the rise of the novel in the 18th century coincide with the rise of the middle classes and also printing had contributed enormously to the consolidation of this new form of writing.

And alongside printing the new forms of distribution of the printed material, the growth of literacy in England, all of these had contributed much to the new form of writing. And also it is noticeable that the literacy and the dissemination of writing material was also cutting across class and gender no longer limited to the aristocratic class or to learned men alone. And around this time we also see a significant change in the way the authors and the writers begin to be perceived.

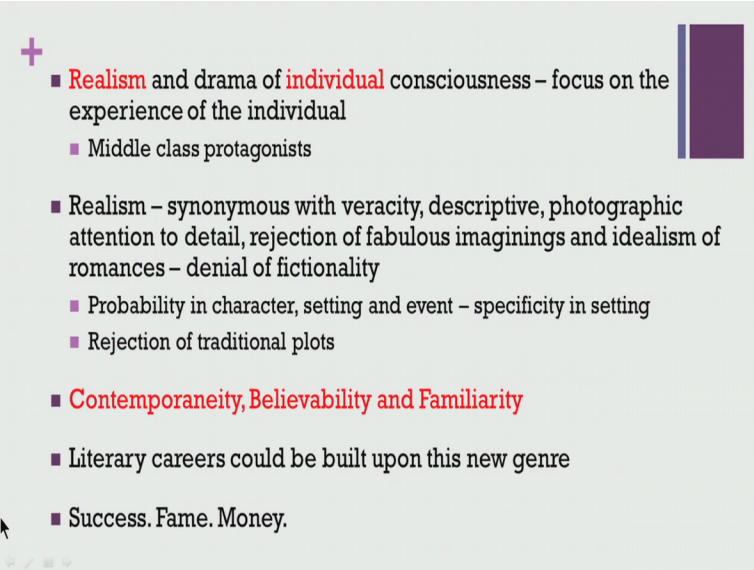
In the later, in an earlier, in the early ages we notice that the writers were heavily dependent on the patronage of the wealthy nobles. But around this time the writer's popularity and the writer's cling to fame or cling to success also depends heavily on the sales of books. So in a certain way we also see that a middle class readership which was going steadily also contribute to a certain kind of a market for literary goods.

So we begin to see that the newer forms of economics and the newer trends in market were also influencing the ways in which literacy works were getting produced, disseminated and also how

particular literary works commanded and led to particular forms of success. So during this time we also find the emergence of the author as a more independent figure, no longer dependent on the state or on particular individuals.

It is again not to say that the novel form was completely free from criticism. There were lot of objections against the rise of this new form. It was identified with the French romance and hence many thinkers of those times felt that this needs to be rejected vehemently since it did not contribute much to the development of the native literary traditions. It was also derided as a sensationalist import and it was said to corrupt the morals of the youth in England. And it was also considered antithetical to the English values. So because of this perhaps at least in the earlier time there existed a certain selective legitimation of novels that displayed non-romantic features.

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- **Realism** and drama of **individual** consciousness – focus on the experience of the individual
 - Middle class protagonists
 - Realism – synonymous with veracity, descriptive, photographic attention to detail, rejection of fabulous imaginings and idealism of romances – denial of fictionality
 - Probability in character, setting and event – specificity in setting
 - Rejection of traditional plots
 - **Contemporaneity, Believability and Familiarity**
 - Literary careers could be built upon this new genre
 - Success. Fame. Money.

In terms of the novels that dominated the 18th century, it is important to note that the predominant factors which characterize most of the novels of the early period were realism and individual consciousness. And keeping in tune with the spirit of the enlightenment and the spirit of the new forms of rational thinking, we also find that the experience of the individual had, was given more weightage than any other element of fantasy or any other kind of spectacle.

So we also find the emergence of middle class protagonist and the protagonist or the hero is no longer a famous person or even not a replica of one of the earlier heroes, but he could be just an ordinary man who had a very middle class origin. And we need to talk a little more about the

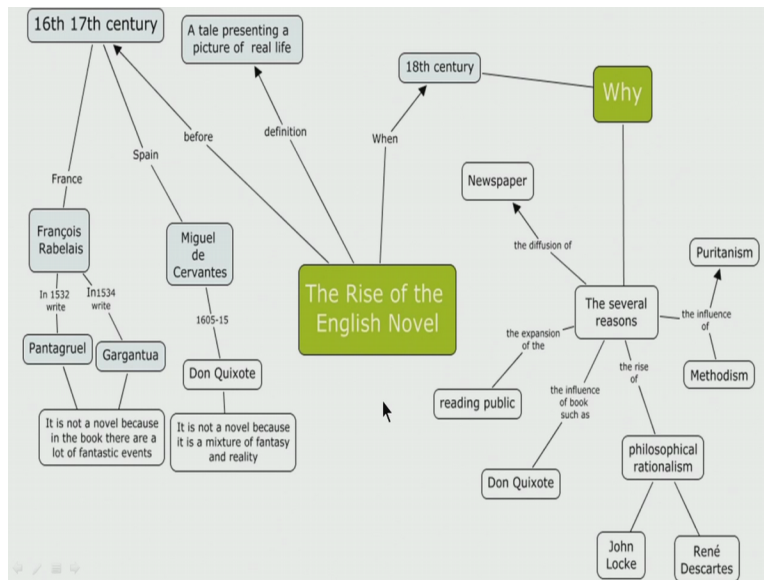
aspect of realism. The realist novel was perhaps the most common and the most fundamental kind of novel that emerged because it was seen as being synonymous with veracity. It had more descriptive elements and hence it was closer to real life.

There was also a photographic attention to detail given by most of the authors. They also rejected the aspects of fabulous imaginings and idealism of the romances. Altogether there was a denial of fictionality and it was moving closer to real life multiple ways. So in that sense it also required a certain probability in character, setting and event. Accordingly the events were also set in a specific land and not in any big imaginary land.

We also find that the writers of this time rejecting the traditional plots in favor of something which was closer to real life setting. One of the later critics of novel, he has compiled these three major elements as being quite foundational and significant to the aspect of novel: Contemporaneity, Believability and Familiarity. So even today if we begin to distinguish novel from other forms of writing, we begin to note that these are some of the fundamental aspects that being to play a significant role in the classification and in the distinction.

Perhaps one of the most important changes during this time was the way in which it was becoming possible to build a literary career upon this new genre. It was quite unlike any other kind of genre which was prevalent in England and also we begin to note that this genre stayed on for quite a while and it also brought a lot of success, fame and money to whoever was willing to write for the common public. So we also see a transition from the dependent writer to an independent writer who could also in many ways dictate his own life and writing destiny by catering to the interest of the common man.

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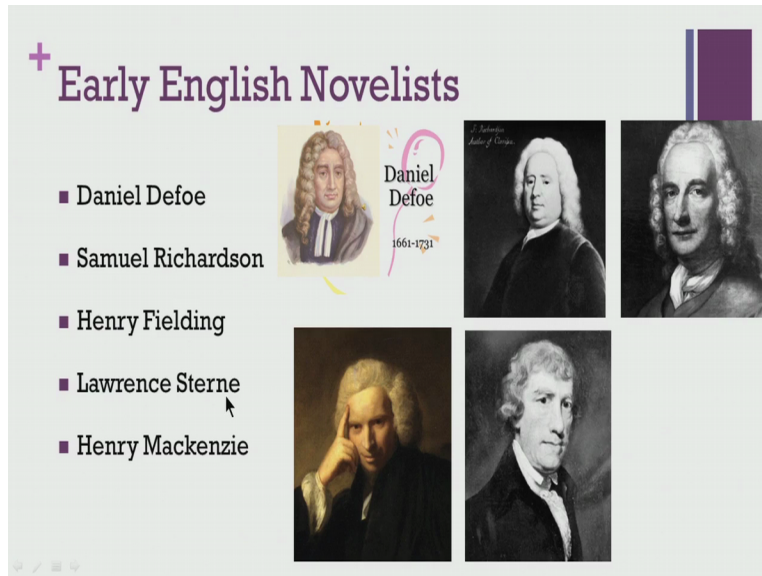
So if we try to sum up the rise of the novel in the 18th century, we begin to notice that all of these influences had begun to shape from the 16th and 17th century onwards. And in the 18th century due to several reasons including the effects that we had discussed much earlier about Puritanism, about the evolution of Methodism, the various forms of philosophical rationalism, the influence of French and Italian books and all of these things together contributing to the emergence and rise of the novel.

We also find that certain newer forms of writing such as the dissemination of the newspaper or the expansion of the reading public also contributing much to this newer, much to this new phenomenon known as the novel.

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+ Early English Novelists

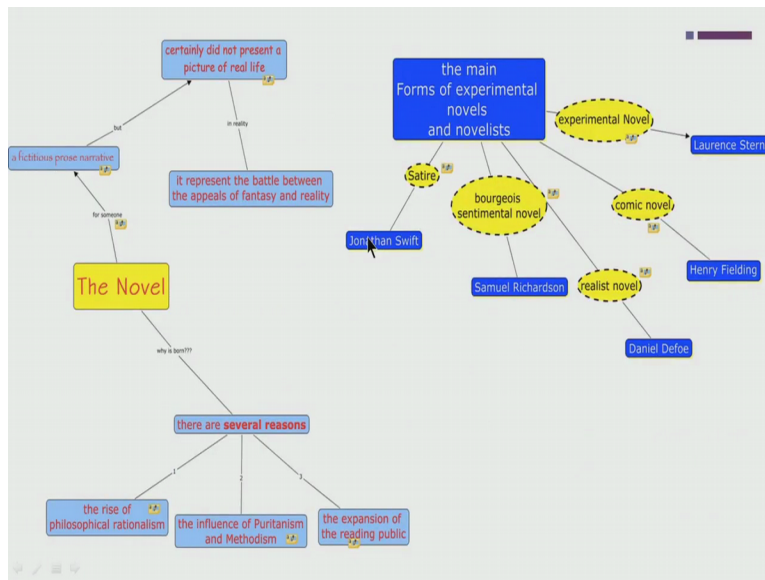
- Daniel Defoe
- Samuel Richardson
- Henry Fielding
- Lawrence Sterne
- Henry Mackenzie



It is now time for us to take a look at who the early major novelist were. So I have listed some of the major novelist of the 18th century and these are also the list of novelist who find their place in most of the canonical text as the founding fathers of early English novel. Daniel Defoe who we have already taken a look at his life and his works and we have also seen how his work was quite different from that of Jonathan Swift and how in multiple ways it is seen as prototype of the novel rather than, we have also seen how Defoe's tales were seen more like a prototype of the novel rather than the novel form in proper.

Then we have Samuel Richardson who is considered as a founding father of the English literary novel. Henry Fielding, Lawrence Sterne and Henry Mackenzie, out of these writers Richardson, Fielding and Sterne are of supreme importance to our understanding of the English novel. However in course of a discussion, we shall also be taking a look at some of the other writers also who had contributed to this field.

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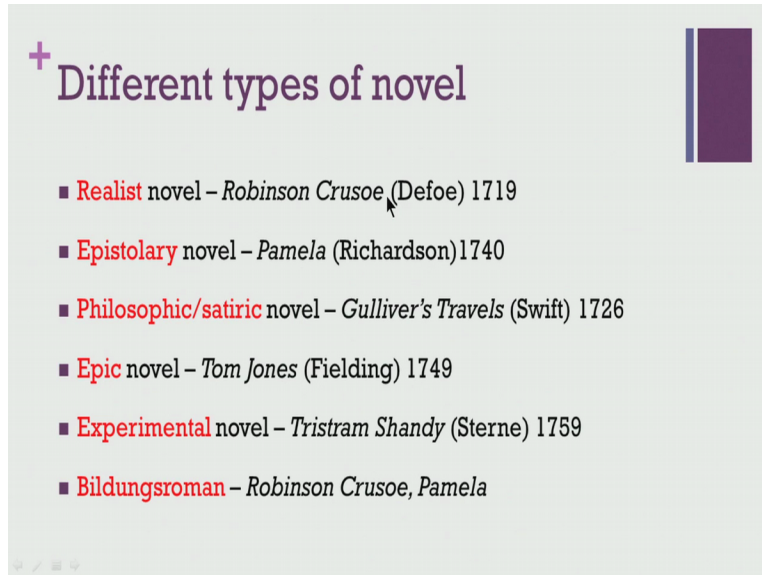
If we try to understand the writings of these various writers in a very broad sense, it is important to note that Swift, one of the earlier writers who wrote more of an experimental form of novel. If we begin to look at the early influences that these writers had on this particular genre, it is important to take a look at the various ways in which they experimented and try to come up with different forms of novel.

So here we also notice that Jonathan Swift who had primarily produced a few satires, he can also be considered as one of the forerunners of the novels but there is lot of debates about whether he could be included as one of the major novelist or not. We also have as noted Samuel Richardson who produced mostly bourgeois and sentimental novels. We have Daniel Defoe who is said to have produced the first realist proto-novel. Henry Fielding with the first comic novel and Lawrence Sterne with the first experimental novel.

Around this time we also find that since most of these early writers were experimenting in this newer form of writing, it was very difficult to form any kind of principle or any particular way of writing and say that this constitutes a novel and this does not. So this also had led to a lot of disputes for, at least for a few decades from the 18th century onwards. In order to exactly try and understand what constituted the novel form of writing and what did not, and since here we are not, since we are not here to pronounce any kind of judgment on the early kinds of writings it

would be safe to assume that all of that had played almost an equal role in laying the foundations of this genre in the 18th century.

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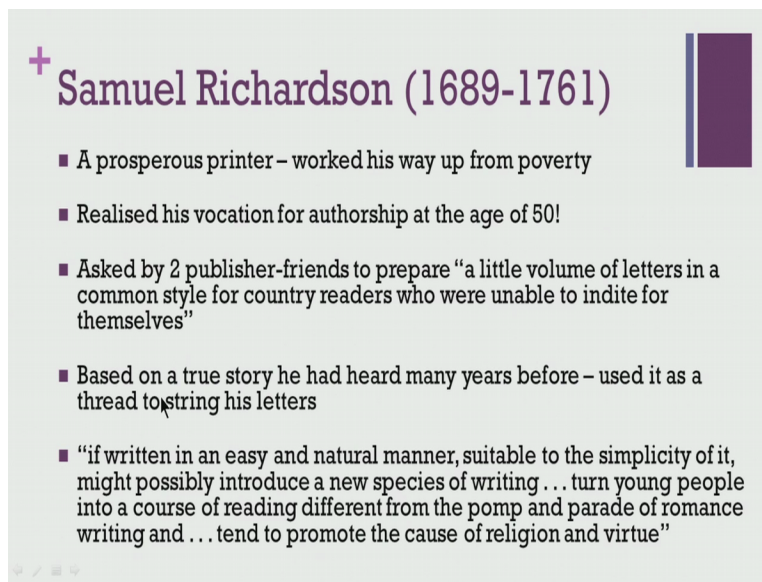


+ Different types of novel

- **Realist** novel – *Robinson Crusoe* (Defoe) 1719
- **Epistolary** novel – *Pamela* (Richardson) 1740
- **Philosophic/satiric** novel – *Gulliver's Travels* (Swift) 1726
- **Epic** novel – *Tom Jones* (Fielding) 1749
- **Experimental** novel – *Tristram Shandy* (Sterne) 1759
- **Bildungsroman** – *Robinson Crusoe, Pamela*

So here if we try to look at the different types of novel which was prevalent in the 18th century, it is important to note that Robinson Crusoe's, it is important to note that Defoe's Robinson Crusoe could be considered as a realist novel, Richardson's Pamela as an epistolary novel which is a novel in the form of letters, Swift's Gulliver's Travels as a philosophic and satiric novel, Fielding's Tom Jones as an epic novel, Tristram Shandy by Sterne as an experimental novel and Robinson Crusoe and Pamela also they could be classified as bildungsroman which is something that we shall come back to take a look at in one of the later sessions.

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+ Samuel Richardson (1689-1761)

- A prosperous printer – worked his way up from poverty
- Realised his vocation for authorship at the age of 50!
- Asked by 2 publisher-friends to prepare “a little volume of letters in a common style for country readers who were unable to indite for themselves”
- Based on a true story he had heard many years before – used it as a thread to string his letters
- “if written in an easy and natural manner, suitable to the simplicity of it, might possibly introduce a new species of writing . . . turn young people into a course of reading different from the pomp and parade of romance writing and . . . tend to promote the cause of religion and virtue”

In today's session we, in terms of the individuals we particularly focus on Samuel Richardson who lived from 1689 till 1761. He was a prosperous and well-known printer in London but he had worked up his way from poverty and that also had given him a lot of life experiences to begin with. He however realized his vocation for writing only at the age of 50. There is no known evidence of him having produced any literary work before this period.

What became a turning point in Richardson's career was the time when two of his publisher friends contacted him to, with a request to prepare a little volume of letters in a common style for country readers who were unable to indite for themselves. We also noted in one of the earlier sessions that letter writing was also a favorite pastime and art. So since many country readers, the readers who were residing mostly in the non-urban areas were not very well versed in the art of writing.

It was seen as a good, it was seen as a good proposition to come up with a series of sample letters for them to consume. So Richardson was quite excited by this prospect and he set out to do this particular thing. And he also thought that it would be interesting to (strand), to string all these letters in a common, with a common thread. So he decided to base his, base this entire set of letters upon a true story that he had heard many years before.

So this in fact was quite a turning point in the way in which this series of letters were going to be composed. And it was later noted about this work that came out from this original intention.

While he set out to compose this set of letters, he decided that it would be quite appropriate if it is strung together with a common thread. So he decided to base this set of letters upon a true story that he had heard many years before. And he also wanted to make it more accessible to the common public and not make it too ornamented or too declamatory.

In his own words he wanted to come up with such a book which if written in an easy and natural manner, suitable to the simplicity of it, might possibly introduce a new species of writing, turn young people into a course of reading different from the pomp and parade of romance writing and tend to promote the cause of religion and virtue. So here we see that the original intention of Samuel Richardson's work, the series of letters was to promote a sense of religion, a sense of virtue and also to correct the young people from being corrupted by the evil influences of the romance writings which were prevalent during those times.

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+Pamela, or Virtue Rewarded (1740)

- From the proposed ready-letter writer to an **epistolary** novel
- The story of a young girl, a lady's maid – resists the advances of the libertine son after the mistress' death – finally becomes his wife - all letters/journals by the heroine
- Created a heroine for the times - **Poor but virtuous** –An instant and sensational **success**
- Its **moral** teaching – praised from the pulpit – also criticised as hypocritical
- Underscored the **role distinctions** – the dominant male as provider and master, the female as victim, preserving her virtue until submitting to 'affection' and the inevitability of the man's dominance – initiated a discourse on sexual roles
- Wrote primarily as a moralist

The image shows the title page of the book 'Pamela, or Virtue Rewarded'. The title is written in a large, serif font. Below the title, it says 'OR, VIRTUE Rewarded.' followed by 'In a SERIES of FAMILIAR LETTERS FROM A Beautiful Young DAMSEL, To her PARENTS.' There is a small note: 'New Edition Published'. Below that, it says 'In order to cultivate the Principles of VIRTUE and RELIGION in the Minds of the YOUTH of BOTH SEXES.' There is a small paragraph of text: 'A Narrative which has its Foundation in TRUTH and NATURE, and at the same time that it equally respects, the Virtues of modesty, temperance, industry, and civility of all sorts, which, in too many Places, is not only neglected, but is often entirely neglected.' Below that, it says 'In TWO VOLUMES.' and 'The SECOND EDITION.' There is a small note: 'To which are prefixed, EXTRACTS from several excellent LETTERS written to the Author on the Subject.' Below that, it says 'VOL. I.' and 'LONDON: Printed for C. RIVINGTON, in St. Paul's Church-Yard; and J. OSBORN, in Pall-mall. MDCCLXXII.'

And the resultant work was not just a series of letters but the novel Pamela which had an alternate title or Virtue Rewarded. So this was published in 1740 and instead of becoming a series of letters for the readers from the countryside, it rose to fame as the first novel and that to an epistolary novel, a novel written in the form of letters or in the form of journal entries. So what originally began as a project of ready letter writing, it became the first novel, it became the first proper novel in English language.

When we talk about the plot of Pamela, it includes the story of a young girl who was a lady's maid in waiting. And after the death of her mistress she is forced to resist the advances of the libertine son of her mistress who eventually is quite impressed by the virtue of this young woman Pamela. And he also decides to reward her through marriage. So this young girl whom he was pursuing eventually becomes his wife.

So the structure of the novel is in such a way that all these letters or the journal entries are by the heroine as we can see here in the title itself Pamela Or Virtue Rewarded in a Series of Familiar Letters from Beautiful Young Damsel to her Parents. So as Richardson's original intention was to give some kind of moral teaching to the young men and women of England, he also intended this as a contact book.

So in a certain way it even earned many praises from the church pulpit itself but at the same time it was also seen as quite hypocritical. But at the same time it was also seen as quite hypocritical for various reasons and one of the most important reasons which was the source of much discomfort for the readers of those times and as well as the readers of later times was that in some form or the other underscored the role distinctions between sexes.

So we find that this novel in certain way it inaugurated this common pattern of dominant male as a provider and master and the female as the victim preserving her virtue until submitting to what could be considered as affection and the inevitability of the man's dominance. So in certain way it also said to have inaugurated a discourse on sexual roles. In multiple ways it also said to have inaugurated a certain particular stereotypical discourse on sexual roles.

Richardson's Pamela was primarily written as a moral code. It was, we also find the predominance of a moral tone throughout the novel. And but at the same time in spite of the many limitations that the novel could have possessed, it is important to give it the (())(29:58) since it is one of the earliest works. And since Richardson not being a trained writer or Richardson having not conceived this originally as form of novel, the techniques and craft of which were yet unknown, it is very important to understand and appreciate the various efforts which were put into the conception of this work and also to see the various criticisms in the light of the times.

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Clarissa, or The Adventures of a Young Lady Clarissa Harlowe (1747-8)

- Richardson's masterpiece – European reputation – four major letter writers
- Lovelace – character-study in scoundrel
- Extremely long and dragging, endless repetition, masses of unimportant detail, clumsy structure
- Written in the form of letters which pass among the characters – 'leaves us with a disturbing sense of the extreme artificiality of the whole fabrication' (Hudson)
- Infinite details, small and trivial things – his genius was 'rather feminine than masculine' – female characters best portrayed

■ *Sir Charles Grandison* (1753)

- Serially published

Sought to purify the society and manners

As Pamela was a huge sensational hit and success, it also prompted Richardson to come up with few more primarily Clarissa or The Adventures of a Young Lady. This also was commonly titled as Clarissa Harlowe. This was, this came out in 1747-48. This work is considered as Richardson's masterpiece. He also earned a lot of reputation across Europe for this work. This was also in the form of an epistolary novel. It was in the form of letters.

There are four major letter writers in this work Clarissa Harlowe unlike in Pamela where the only character who was writing letters was Pamela herself. And Clarissa was also important in having produced a newer kind of character study in the character of scoundrel character named Lovelace. He also became a prototype for many similar characters in the 18th century which were, who were also part of many other novels.

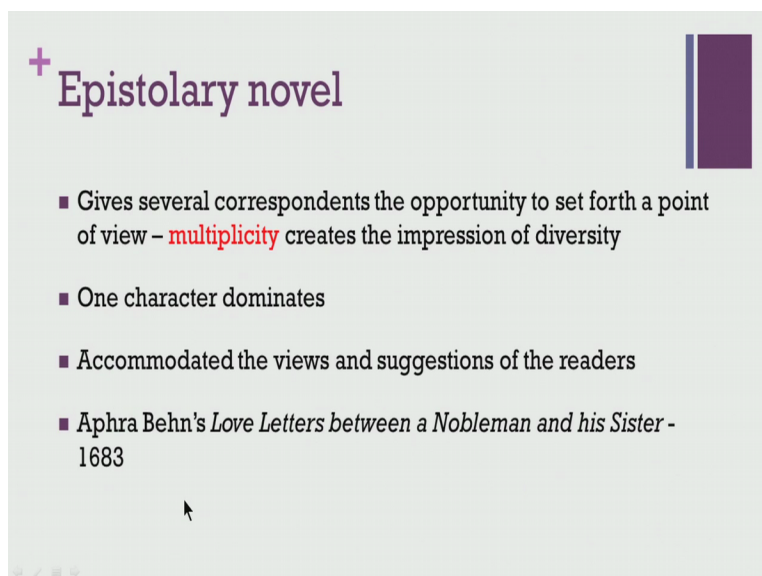
However the criticisms were also many given that the novel was still in the form of infancy. Clarissa was critiqued vehemently for the extremely long and dragging narratives. There was a series of endless repetition, masses of unimportant detail. And the structure altogether was quite clumsy and not coherently put together. And this novel since this was written in the form of a series of letters which pass among characters, Hudson also opines that it leaves us with a disturbing sense of the extreme artificiality of the whole fabrication.

Nevertheless many critics also felt that his genius was rather feminine rather than masculine primarily because he had an attention to details. There were infinite details in his writings. He

also paid attention to small and trivial things which was seen as more of a feminine character than a masculine character then. And also because perhaps his female characters were better portrayed than his male characters and also if we notice being the earliest novel it was quite unlikely of those times to have a female protagonist and also have a character (full) fully developed female character during the 18th century.

He also introduced another novel, *Sir Charles Grandison* in 1753. This along with the other novels that he produced was mostly severely published and we also get to know from history that it was popular and people used to wait for the next series to be written and published. So one of the original intentions of Richardson in writing the novel was to purify the society and manners of those times. He thought that through this he could even bring in a moral revival. But nevertheless it is just another irony that the Richardson's name is more associated with the novel which is perhaps the most secular form of writing that the 18th century produced.

(Refer Slide Time: 33:25)



The slide features a title '+ Epistolary novel' in purple text at the top left. To the right of the title is a vertical purple bar. Below the title is a bulleted list of four points, each preceded by a small purple square. The first point mentions 'multiplicity' in red text. The second point is 'One character dominates'. The third point is 'Accommodated the views and suggestions of the readers'. The fourth point is 'Aphra Behn's *Love Letters between a Nobleman and his Sister* - 1683'. At the bottom left of the slide, there are small navigation icons and a mouse cursor pointing upwards.

- Gives several correspondents the opportunity to set forth a point of view – **multiplicity** creates the impression of diversity
- One character dominates
- Accommodated the views and suggestions of the readers
- Aphra Behn's *Love Letters between a Nobleman and his Sister* - 1683

As we begin to wrap up this lecture it is very important to leave a note about the epistolary novel. The epistolary novel was perhaps the most common kind of novel that the 18th century produced. Though it was a very novel form, it got the fancy of the reading public primarily because it sought to give several correspondents the opportunity to set forth a point of view. So this multiplicity also created the impression of diversity in a narrative. This was quite unlike the other forms of writings where only a single point of view could be disseminated.

And we also find that in spite of these multiple points of view and the multiple characters who love to speak and write, we also find that one character dominates and that also brought in some coherence in structure to the form of the novel. And in one of Richardson's work, we also went an extra mile to accommodate the views and suggestions of the readers also. So in that sense it was an interactive form given that the, it was also an interactive form in the 18th century.

And this epistolary form of writing novels, it, we cannot say that Samuel Richardson inaugurated this form because we also have Aphra Ben's work published in 1683 titled Love Letters between a Nobleman and his Sister. But due to various technical reasons, it is not seen as a novel proper just like Defoe's works are not. And Richardson gets the credit for publishing the first English novel and the first epistolary novel in the 18th century. Having noticed and highlighted how Richardson produced the first novel in the 18th century, it also prompts us to take a look at the other major writers of the period who laid the foundations to this particular genre.

And in the next session we shall be continuing to look at the rise of the novel and how various novelist and the various writings of those times in many ways cemented the possibility of this genre becoming the most popular genre in the coming decades and centuries. That is all we have for today's lecture. Thank you for listening and we look forward to seeing you in the next session.