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Table of Content

-Course 01: The Novel: An Introduction.....	03
-Course 02: Aspects of the Novel.....	06
-Course 03: Critical Reading of Fiction.....	11
-Course 04: The Eighteenth Century Literature: An overview.....	14
-Course 05: 18 th Century Writings: The Flourishing of Prose.....	18
-Course 06: Prose Fiction: The Rise of the Novel.....	20
-Course 07: Philosophical Aspects of the 18 th Century English Novel.....	21
-Course 08: Daniel Defoe's <u>Robinson Crusoe</u>	25
-Course 09 : Samuel Richardson <u>Clarissa</u>	30
-References	39

The NOVEL : AN INTRODUCTION

1. What is a novel?

It is not easy to provide a very comprehensible definition to the novel because of its varying forms and objectives throughout its development. The Oxford English Advanced Learners' Dictionary (1995), for instance, defines it as **“a fictitious prose narrative of considerable length, in which characters and actions representative of real life are portrayed in a plot of more or less complexity.”**

The Chambers Twentieth Century Dictionary refers to the novel as **“a fictitious prose narrative or tale presenting a picture of real life, especially of emotional crises in the life-history of the men and women portrayed.** (Cited in Boulton, 1975:11).

Abramas (1999) defines the novel as

an extended narrative, the novel is distinguished from the short story and from the work of middle length called the novelette; its magnitude permits a greater variety of characters, greater complication of plot (or plots), ampler development of milieu, and more sustained exploration of character and motives. (1999:190)

On his side, Cuddon, writes that a novel **“is a form of story or prose narrative containing characters, actions and incident, and perhaps a plot. In fact, it is very difficult to write a story without there being some sort of plot, however vague and tenuous.”** (2013 :478)

The definitions above might lead to the conclusion that the novel as being a literary genre that developed late in history is a long prose narrative which is organised towards a significant conclusion, with convincing, though imagined people in their relation with one another. Ideally, the novel must be artistically constructed with a connected plot whose incidents belong to ordinary life.

Throughout its development, the novel -as a form for solitary reading- has involved elements of previous literature such as: the romance, the autobiography, the picaresque tale, satire, and the epic and even literary diaries.

Milligan (1984) summarises the basic features that distinguish the novel from other kinds of literature as follows:

- **The novel is written in prose:** it belongs to prose writings.

- **The novel is a work of fiction:** it differs from histories, **biographies** and other lengthy prose narratives that tell about real events and real people. Novelists sometimes build up their stories around actual events or the lives of real people, but they also make up incidents and characters that are completely imaginary.

- **The novel is a narrative,** that is, it a story presented by a teller'. It differs for instance from drama that involves speech and actions on the stage.

- **The novel is characterised by its considerable length :** it is longer than short stories, fairy tales and other kinds of narratives.

The English novel flourished in the 18th century with the writings of Daniel Defoe, Samuel Richardson, Henry Fielding and Laurence Stern. Conditions at that time were favourable for this new literary genre to spring full, particularly the printing press and the spread of literacy among the massive middle class.

2. Types of Novels

There are many types of novels. These include the following:

- ***The epistolary novel:*** a novel made up of letters exchanged by the characters, such as *Pamela* (1740) and *Clarissa* (1748) by Samuel Richardson.

- ***The picaresque novel:*** from picaro (dishonest and unusual) a kind of journey in search of an ideal, with characters rather foolish and involved in complex situations.

- ***The comic novel:*** the characters and/or the situations they live are absurd. The comic novel can be cruel and have a pessimistic view of life. The word is exposed as bizarre and irrationality is emphasized.

- ***The historical novel:*** it is a form of fictional narrative which constructs history and recreates it imaginatively.

- ***The psychological novel:*** it is fiction devoted to the investigation of spiritual, emotional and mental life of characters caring nothing for plot or actions (Virginia Woolf).
- ***Social novel:*** it deals with social, religious or even political issues, having a didactic purpose (*Hard Times* by Dickens)
- ***The saga novel:*** it is a narrative about the life of a large family.
- ***The sentimental novel:*** fiction highlighting the distresses of the virtuous attempting to show that the sense of honour and moral behaviour is ultimately fairly rewarded showing as well that sentimentality is a sign of goodness and kindness.
- ***The gothic novel:*** it appeared with the Romantic Movement, the supernatural is its predominant feature.
- ***The detective novel:*** It is a sensational novel where suspense is continual and violence is most of the time included.

(Adapted from Abrams, 1999: 190-191)

ASPECTS OF THE NOVEL

1. Fiction

The novel is a branch of fiction that developed late in history, but the relish for stories dates back to recorded humanity. It is also common knowledge that stories are mostly enjoyed for two main reasons. Firstly, for the sake of entertainment with fantasy, and secondly for the human curious desire and inquisitiveness to get insights about reality. But despite the fact that these two seem to be opposites, it is not always easy to divorce them completely. Fantasy is all too often said to be ridiculous; it is not completely useless, however as it may teach something about real wishes, weaknesses and intentions. Fantasy becomes harmful when confused with reality. Daydreaming, for example, is all too often conducive to self-deceiving. Because fiction tells of things that did not happen and fantasy -as its artistic spring -may mislead people, some moralists have considered all fiction as evil. The famous example is that of Plato who rejected poets from his ideal republic. Yet, the difference between a lie and fiction is quite clear. The lie is meant to deceive people, but fiction is meant to entertain. However, we are not drawn to fiction only by the fun of its fantasy but also by our interest in reality. It is in this sense that a distinction between greatest fiction and lesser fiction must be made. The former gives an essentially true and illuminating picture of life. The latter, however, belongs rather to a realm of a well-organised and intelligent fantasy; it is principally not more than entertainment and escapism. (Boulton, 1975)

2. Plot

Plot refers to the action or “story line” of the literary work. Both drama and fiction have plots, but sometimes poems also do. Plot often involves conflict between two or more characters or between a character and himself or between a character and external opposing forces. One has to bear in mind that there is no action without conflict. Conflict in literature might include the following:

Man VS Man or self?

Man Vs Nature?

Man Vs (God) Religion?

Man Vs the supernatural?

Man Vs Technology?

The typical and traditional representation of plot in literature involves the following steps:

- **Exposition:** a phase within which conflict / action begins. The author at this stage often introduces the characters, the setting and provides a description of the background.
- **Rising action:** these are the events that promote the conflict.
- **Climax:** this is the peak of conflict or the point of greatest emotional tension in the story.
- **Resolution:** a phase where the character solves the conflict or someone else solves it for him.
- **Denouement:** it's the ending and therefore any remaining mystery after the resolution will be solved, explained and clarified either by the characters or by the author.

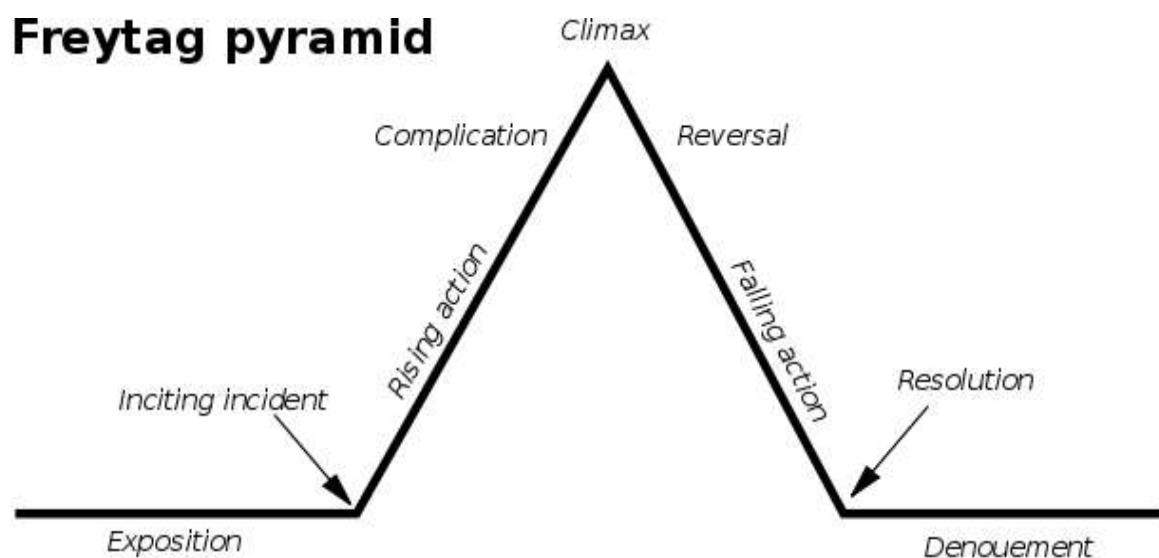


Figure 1: elements of plot in fiction .

Source : <https://www.google.dz/search?dcr=0&q=freytag+pyramid&spell=1&sa=X&ved=0ahUKEwjxiuLp-8XXAhXHIcAKHekQAikQvwUIISgA&biw=1440&bih=809>

N.B. Not all literary works follow this design or sequence of events.

3. Characters

The character is the doer and the maker of the story. S/he may appear simply to advance a particular plot development, to serve the thematic or symbolic pattern of the novel as well as to voice a particular message or belief.

In fiction, the character may also be used as a narrator to tell the story. One important characteristic feature of characters is that, they may be invariable or they may change and develop during the course of the novel. In this respect, E.M Forster offers a useful explanation about characters that are fully described and, therefore, developed. He terms them “Round characters” as opposed to “Flat characters” with a limited scope of action.

3.1. Flat Characters

These characters are basically constructed around a single idea or striking trait. They are easily recognized and remembered as unalterable since they do not change in the story they are static and one-dimensional. Their actions are stereotypical and predictable.

3.2. Round Characters

Round characters are more complex in their make-up; they might act in contradictory or unexpected ways. They reflect a broader view of personality. They represent the different inconsistencies and complexities of real individuals. In this sense, events and circumstances can change their behaviours. Their capacity for change and development makes them more dynamic. That is why only round characters are used for tragic dimensions.

4. Characterisation

It refers to the various techniques and methods used by the author to ware and reveal characters. Authorial comments and self-description can be enlarged by other characters who report information and judgment. Thoughts and speech, whether in the form of a monologue or a conversation furnish additional elements. Behaviour in action can dramatize the portrait of a character. This latter may be given an extra dimension by his equation to some recurring image or symbol. Within this range, there are two basic methods or approaches:

4.1. Telling: The author here assumes omniscience and tells us all about the character. He opts for description, summary and analysis of character's thoughts, words and actions.

4.2. Showing: The author or the narrator stands back and lets the character reveals himself directly. Hence, the character's words, actions and reactions are reported and transcribed without comment or explanation. This technique reflects the way people interact in real life. It offers the reader the opportunity to make up his own mind as to what the character is like. Both techniques are imparted in the eighteenth century English novel.

5. Setting

Setting is where the action takes place and includes both the physical location as well as the time period. The use of settings contributes to the realism of the work. Novelists tend to create a plausible and life-like environment for their characters to act in. They often draw on the specific sights, sounds and smells of a particular locale such as Dickens's London. Nothing can happen nowhere; the locale of events always colours, shapes and determines the nature of the action.

Focused questions :

- ✓ Where does the story take place?

- ✓ When does the story take place?
- ✓ What words or what part of the story help inform about the setting from the text?

6. Point of view

Point of view (also called the narrative perspective) is the angle from which the story is told. In other simpler words, the point of view in fiction refers to who is telling the storyline? Sometimes the narrator is a character within the work (s/he a participating character); we call this **the first person narrator**.

On other occasions, the story is told by someone who is not part of the action; s/he is external, detached and situated outside the story. This type of narrator is called **a third person narrator**. A third person narrator can know everything about the characters—their history, their minds, their emotions—in this case, the narrator is considered as being **omniscient narrator (“all-knowing”)**. An omniscient narrator can also move back and forth through time and space. A third person narrator who has only limited knowledge of the events and characters, or who only knows the minds of some characters and not others, is a **limited omniscient narrator**. (McGee, 2001).

Task: Identify the point of view in the passage below from Defoe’s novel Robinson Crusoe(1719), and then transform it into the alternative type. What is (are) difference(s) between the two?

“Nothing can describe the confusion of thought which I felt when I sank into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that seeing myself nearer the mainland than I expected.”

7. Theme

The first and foremost task of the analysis and interpretation of literature is to find out in some way or other **what the text is about**. In other words, to discover its **theme**, the abstract concept a literary text presents or deals with. One efficient way of reducing the destiny that is offered by the novelist in his/her novel is to adopt a thematic approach to its study. A strong emphasis must be attached with theme for it is the central unifying element of the story. Such an element ties together all of other components of fiction used to tell the story. Theme indicates the pivotal ideas around which the author is writing. In the attempt of identifying a theme of a story, one must know the whole story.

CRITICAL READING OF FICTION

1. Introduction

A Critical Reader learns to draw inferences and arrives at conclusions based on evidence" (Carr, 1988). S/he applies a technique, based on a careful, thorough, thoughtful, and active analytic reading, for discovering information and ideas within a text. Someone is involved in reading critically whenever s/he is interested in a text, making a variety of comments about it, responding to it. Critical reading would appear to come once the reader has fully understood a text by discussing it so that the reading sticks in her/his brain very long and very often, and is likely to be remembered when necessary. To cover this task successfully, the Critical Readers must go beyond a superficial reading of the text by taking notes, highlighting important passages that include agreements or disagreements, comparisons and contrasts to other texts, questioning, previewing, reciting and reviewing what s/he reads. S/he tackles difficult language problems and deciphers the imagery (metaphors, symbols...) and the cultural facet.

2. Strategies of a Critical Reading

To fully understand a text, both in terms of what it means and how it is constructed, the critical reader must read and discuss it in a number of ways. Here are closely three overlapping combinations of reading strategies:

- **What a text says (restatement)**
- **What a text does (description)**
- **What a text means (interpretation)**

- **Restatement:** Restatement generally takes the format of a summary or paraphrasing the same text but differently. It is concerned with basic comprehension, with simply following the thought of a discussion, and it is an understanding of each sentence, sentence by sentence, and on following the thought from sentence to sentence and paragraph to paragraph. Therefore it is involved with memorizing and rote learning.
- **Description:** The focal point of this step of reading is the action of a text itself because it shows a unity (Aristotle, Poetics); so this unity cannot be conceived unless the reader goes through description. It concerned with describing and recognizing the structure of a discussion by examining what a text does for conveying ideas, this type of reading is concerned with describing the discussion throughout the followings: what topics are discussed?, what examples and evidence are used? What conclusions are reached?
- **Interpretation:** This ultimate step is very revealing for the critical reader because it makes him/her analyze and assert a meaning for the text as a whole by inferring. A literary text isn't about information but meaning; so

the critical reader increases understanding by recognizing the craftsmanship of the creation of a meaning.

(Adapted from Hadjoui and Kheladi,2014 : 123-214)

3.Characteristics of a Critical Reader: a summary

- s/he resists manipulation.
- s/he overcomes confusion.
- s/he asks questions continuously.
- s/he bases his /her judgments on evidence from the text.
- s/he looks for connections between subjects.
- s/he is intellectually independent.

4. How to make a critique of a work of fiction?

The following steps are essential in reading a work of fiction, not least the novel.

Step one: Read the text attentively and carefully.Re-read the story in case understanding is not achieved during the first reading.

Step two: *Determine the story line*, that is, identifying the events in a logical order as they occur in the text.

Step Three: Make use of the storyline to identify the theme(s) of the text.

Step four: Link all other issues, facts, events in the story to the central theme.

Step five: Build up impressions and judgments about the characters (be them minor and major), throughout their words and deeds and what other people say about them. Connect the characters' actions to the central theme of the text and note cautiously their contributions to it.

Step Six: Draw conclusions, inferences and implications regarding life, experiences and other conflicting issues in the text.

Step seven: Relate the use of language to the theme, characterization and the storyline. Consider the efficacy of language use in conveying meaning and messages.

(adapted from Olaofe and Oyeniyi, 2008:25-26)

THE 18TH CENTURY LITERATURE: AN OVERVIEW

1. Introduction

The eighteenth century in England is called the Age of Reason; it was a secure and confident time. London was a bustling city, where cheerful coffee houses were focal point for business, social and literary gatherings. The literature of the century revealed intelligence sophistication and originality. It was mainly prose. Dramatists produced mannered-comedies that still were sparkled with wit. Two significant new forms of writings appeared and flourished –the periodical- which fostered the informal essay and the novel.

Yet, throughout the 1730's, things began to change. In fact, the privileged place that science gained in and the excitement it produced among society were drastically reduced. Science was considered as a threat to humanity. Thus, many artists reacted and denounced its abuses. There was an attempt to specify the limits of reason. Subsequently, a politico-religious conflict was raised, and therefore, religion was transformed to Methodism, creating a sort of a social sense of humanitarianism. In its

very essence, Methodism stresses the emotional facets of salvation and religion in general terms. The era also knew the introduction of some industrial and social reforms, such as the movement towards prison reforms. This, in turn, aroused a new spirit of brotherhood whose aim was to found a state based on tolerance and understanding.

2.The Social Scene: The Rise of the Middle Class

The 18th century witnessed the rise of **a new social class – The middle class** – that will soon dictate religious forms, moral standards and artistic tastes.

The rising middle class, with an increasing education, began to feel its mental equality with the aristocratic class, and aimed to build a community of minds and benefited from the literary variation caused by changes in political and religious issues to nourish its minds and imagination though the different religious polemics and political pamphlet. What should be noted is that the middle class flourished essentially thanks to the mercantile expansion.

The 18th century was a period of political stability. The development of trade, banking and Colonial Empire increased the country's prosperity. Towns were enormously enlarged, the growth of the capital London, for instance, cannot be overlooked it is though extraordinary. Under such circumstances, which give a strong impression of energetic life, English people were eager for anything new and fresh. They were interested in religious, economic and political issues that marked the age; but the ordinary Englishman wanted for something that deals directly with his own living and private affairs. Fortunately papers came into being and fulfilled the task. Through papers people would be enlightened on the different matters mainly the social ones. Generally the function of these papers was to improve manners and preach tolerance in everything. In fact, the industrial circumstances produced a thirst and

hankering for hankering for reading, and the fluent communication helped to make papers circulate and reach the whole country. This is the way in which an anxious nation for learning cultivated itself, that is why sooner journalists such as Defoe, Steele and Addison competed for the public ear. This doesn't mean that other fields were denied since the age produced heterogeneity of works on geography, mathematics, architecture and others.

2.1. The Contribution of the Middle Class in Literature

The change in the social structure had its impact on the literary scene. A careful examination of this literary change shows that it was due to the change in the eighteenth century reading public and prospects, Leslie Stephen (1907) states that **“the gradual extension of the reading class affected the development of the literature addressed to them”** (Cited in Watt, 1957: 38). He considers the rise of journalism and the novel as two great factors contributing for the change in the audience of literature. If we trace back pre-eighteenth century writings a part of drama we find that they did little to call mind extensive public. Milton's Paradise lost, for example, appear to be written partly for its own sakes, and partly for the reader as a single person; not one of a wide community. However, the eighteenth century pamphleteers, essayists and novelists call upon on an inescapable notion of an extended public because writings were integrated with social life.

The early part of the century lacked the emergence of imaginative works because the public asked for factual writings, which could educate and enlarge realms. Nonetheless, imaginative literature was imported from abroad; one has mention the great and the famous Cervantes's Don Quixote De La Mancha, translated into English. The second decade of the century witnessed in essence, the efficient and the real contribution of the middle class in shaping the literary scene; hence people became

aware of a good middleclass literature which soon to constitute the main reading of the country. People were no longer interested just in the religion of Jeremy Taylor because they were giving much more importance to the moral issues raised in a new literary genre termed the novel, as means of portraying middle class life. Provided by a huge readership contained also women; the novel in calculated morality and introduced its readers to behaviour patterns polite society. Even though the middle class was strong enough to impose their morals being expressed in poetry and fiction, they suffered oligarchy. The new protestant sentimentality of the age evoked, and an ever-increasing humanitarianism opposed cruelty. Nevertheless, the cruelty and the brutality of the English law remained especially towards the lower masses.

3.Deism and Other Faith Related Issues

The 18th century was marked by a growing dominance of a scientific attitude entranced by outstanding figures such as Isaac Newton and others. The period witnessed a huge number of brilliant activities digesting the scientific evolution. The philosophy of the enlightenment was also efficient in providing a liberating sense, resulting in a release from the shackles of the medieval ages.

The early eighteenth century was the ground of a contradictory set of assumptions. People were in fact, in a whole tangle of ideas, Christianity on one side, and Newtonianism on other side. Newtonianism was influential enough to find its way into poetry of pope, young and Thomson. A .Pope wittily expressed Newton's intellectual importance for the enlightenment:

“Nature and Nature’s law lay hid in night.

God said: “let Newton be! And all was light”

Newton's works were not influential only on current theories, but also on descriptive nature poetry, this impact is seen in Thomson's the seasons where he attempted to be scientifically faithful to Newton's observation of nature.

The age of reason aimed and struggled to make scientific discovery as a basis for religion which led to '**Deism**'. It is important, in this respect, to recall that the

eighteenth century enlightenment, there was none of radical conflict between religious faith and materialistic atheism. Most scientists and philosophers were, in fact, able to make a kind of reconciliation of scientific research with religious beliefs. To capture this idea, one might mention that Newton's predecessor Robert Boyle (1627-1691) was, par excellence, a religious man. What is more, Newton's religious faith and his view of God as the "clockmaker" stand from his firm belief that the existence of God could be proved by man through the discovery of nature's scientific laws.

The major scientific advancements came from the some societies established by craftsmen and industrialists in the Midlands and the north of England. For instance, "The Royal society for improving natural knowledge" which was headed by Newton contributed a lot to diffuse interest in science among the population in England.

It is also of paramount importance to cast light on the philosophical divergence about the "good" and the "evil", which ceased to have old connotations. As J. Milton held, evil was something inherent in nature that was not willed by man's choice. As such, he rejected the "Calvinist predestination". Additionally, instead of accepting the old myth of the original sin, he advocated a new optimist view rested on the idea of progress and creativity. In line with Milton, Francis Bacon pointed out that the fallen man "sinful" is able to build a new society by means of reason and creative endeavours. In sum, the target was to reduce the shadow of the "original sin" that dogged people for ages.

18TH CENTURY WRITINGS : THE FLOURISHING OF PROSE

1. Introduction

The 18th century was par excellence a great age of the English prose whose contribution to the English literature was undoubtedly the novel. An account will be provided on prose non-fiction to determine the contribution of this kind of writing to the rise of the novel.

2. Prose non –fiction

In general terms the corpus of prose non-fiction of that time could be divided into two major headings:

- **Philosophical works** that reflected a rational outlook shared by scientists and scholars. Such works were produced by imminent figures like Isaac Newton and J.Lock, to name a few.
- **Personalized non-fictional genres** including: diaries, letters, essays, biographies which not only evoked alongside the emerging novel, but were significant enough to be incorporated into it. To capture this idea, one may signal Defoe’s journalism, Richardson’s letter writing and the travelogues of Sterne.

2.1. Journalism

The growth of the middle class significantly increased the demand for the printed word. As a result, writing was becoming an established profession. In other words, authors became full-time writers, not only of books and plays, but also of pamphlets and papers. As a matter of fact, most of the great writers of the time were journalists. The best example would be that of Daniel Defoe who worked for business magazines before starting novel writing.

It should be noted that the 18th century journalism took the opinion and existed fashion of the Capital London to the whole nation. Newspapers and magazines, therefore, were popular, satisfying the ever-growing readership eager for home and foreign news.

2.2. Letters

Letter writing was a significant part of the eighteenth century life, as it had been of the classical world of Rome and Roman Empire from which the letters of Cicero and Pliny had been preserved. Collections of letters were more public, they were consciously written with a view to publication. The famous letter of Madame de Sévigné (1626-1696) to her daughter was full of personal, literary and social news became public in 1725. Other important letters were that of Lady Mary Montague (1763), in addition to the letters of advice and wisdom written by the Earl of Chesterfield (1694-1773) to his illegitimate son; and the lengthy letters on art and manners, of Horace Walpole (1717-1797). Letter writing in the eighteenth century had the reputation of a social art. In fact, Samuel Richardson was the most interested in teaching that art. What he was originally commissioned to write as a manual on good letter soon incorporated to the first great epistolary novel in the English literature, Pamela, whose influence on English and even European readers, could not be over estimated.

2.3. Diaries

Samuel Pepys's diaries are more personally revealing and amusing. They constitute the best description of the daily life during the year of restoration, especially for the accounts of the traumatic events that marked the period, such as, the Great Plague and The Fire of London. The view that Pepys's diaries had an impact on the memoir novel, cannot be taken for granted since prose literature of self-revelation scarcely existed in Defoe's days, and the afore-mentioned diaries were not made public until the nineteenth century. Defoe's exploration of his fiction especially in Robinson Crusoe and Moll Flanders, as seen in (Walter Allen 1954: 39) "derives from the puritan spiritual biography and from the confessions of criminals".

PROSE FICTION: THE RISE OF THE NOVEL

1. The Rise of The English Novel :

The novel may be the last form of literature to establish itself, but it is historically linked with other forms such as the epic and drama which reach back the beginning of the literary consciousness of the western world; drama was the form that fiction took, but was a fiction of similar kind that was found later in the novel. Therefore, the novel was lately introduced in the English literature, and as posited in Ian Milligan's The English Novel (1984: 29) it **“emerged once more in England at the beginning of the eighteenth century in the form of fictional imitation of the diaries, autobiographies, travellers’ tales and biographies of criminals which were common forms of prose literature”**. Although the novel as it is known today has drawn its methods of storytelling from different sources, its modern origin may be traced back to the Spanish great writer –Miguel de Cervantes- who wrote a famous fictitious prose partly as a parody of impossible adventures depicted in the romances of that time. Don Quixote was a challenge of that accepted and previously established conventions of imaginative fiction thus, an appeal to the practical consequences of human action. In this way, Cervantes mapped out part of the territory of the modern novel.

In fact, the nature of the novel demands a certain degree of realism and fidelity to the fact of an ordinary world as one commonly see. Every novelist gives his/her idiosyncratic vision of the world. This vision is acted out by images of men and women. Hence, s/he must deal with men in a specific place at a specific time.

A true novel is a long narrative story organized towards a significant conclusion, with convincing, though imagined, people in their relation with one another. The novel ideally, must be artistically constructed with a connected plot whose incidents belong to ordinary life. The English novel sprang into full flower in the eighteenth century with writings of Daniel Defoe, Samuel Richardson, Henry Fielding and Laurence Stern. Conditions at that time were favourable for this new form of literature, namely the printing press, the spread of education among the middle class characterized by its curiosity and inquisitiveness.

2. Philosophical aspects of the 18th century English Novel

2.1. Realism:

Cuddon (1997: 773) defines Realism as:

The portrayal of life with fidelity. It is thus not concerned with idealization, with regarding things as beautiful when they are not, or any way presenting them in any guise, as they are not; nor as a rule, is realism concerned with presenting the supernatural or transcendental... on the whole one tends to think of realism in terms of the everyday, the normal or the pragmatic.

Thus, realism has been chiefly concerned with the common places of everyday life among the middle and lower classes, where the character is a product of social factors. For this purpose, socialist realism writers adopted the use of flat characterization.

It has long been recognized by both historians and theorists of the novel that in this type of literature “fiction” is in a peculiar way bound to the world of “facts”. Ian Watt, in his classic study *The Rise of the Novel* stressed the referential or pseudo-referential character of the language of earliest major English novelists. Defoe and Richardson presented their invented stories as real documents-letters, confessions, and of which they posed as editors. Their stories were fictional, but formally indistinguishable from “true stories”.

Earliest novelists, in fact, have considered realism as the identifying characteristic which distinguishes their works from previous fiction, but realism in Defoe’s, Richardson’s and Fielding’s novels is closely related with the fact that Moll Flanders is a thief, Pamela is a hypocrite, and Tom Jones is a fornicator. This use of realism, however, has the serious defect of obscuring what is probably the most original feature of the novel form. The novel was merely realistic because it saw life from the seamy side. It would not be invented romance, but in fact it surely tries to portray all the

varieties of human experience, not only those suited to one particular literary perspective. Watt sees that **“the novel’s realism does not reside in the kind of life it presents, but in the way it presents it”** (1963: 11). Life is generally casual, not organized to a logical end. Yet, in general the mind prefers the order of plot to the disorder of episode. Human significance is heightened when human experience has a coherent shape.

2.2. Industrial Capitalism

The scientific spirit of the enlightenment brought an advance in religious and political liberty. Such advance was matched with trade, paving the way to an economic and industrial transformation that significantly awakened new aspiration in, and opened new opportunities to the massive middle class. Indeed, the commercial middle classes achieved a remarkable political and economic power, subsequently to this by the eighteenth century started to be reflected in literature by some writers like Daniel Defoe and others. The early novel was written for the public augmentation by this large mixed class. Its character was determined by a lively sense of fact, and by the pre-dominant interests of the new-reading public, with their democratic sympathies, their zest for actual experiences and abundant practicality. The novel reflected the broader social movements of the time; i.e. the spread of democracy, the growth of humanitarianism and the struggle of the toilers to obtain industrial freedom.

2.3. Individualism

Individualism in its recent sense dates back to the seventeenth century, and became practical in the eighteenth century where a new spirit rouse among English society, freed from traditional allegiance to the Roman Catholic Church, building its economic and politics on a new ideology that enhanced the autonomy of the individual. In fact, the notion of individualism stresses the independence from traditional past thought and gives much more liberty of choice. The reformation stimulated an individualism of the rising middle class to which the protestant theology appealed in different sorts, especially in its puritan forms. In this, Maitland (1963: 67)

points out “**for the first time, the absolute state faced the absolute individual**”. The rise of individualism is strongly attached with the rise of capitalism which really developed an economic specialization offering a great scale of liberty and freedom to the industrial classes enabling them to impose themselves financially, politically and more importantly literary.

The novel was the form of literature that reflects the afore-mentioned individualism and innovating re-orientation. Watt states (1963: 13) that “**previous literary forms had reflected the general tendency of their culture to make conformity to traditional practise the majority test of truth**”.

The plots of the classical and Renaissance epic or fable, for instance, were based on past history, and the merits of the author’s treatment were practically and largely judged according to the view of a literary decorum derived from accepted and previous models. This literary traditionalism was first and fully challenged by the novel, whose essential and primary criterion was the truth of individual experience. This experience is always unique and, therefore, new. In this sense, the novel is a literary vehicle of a culture and which was set on unprecedented value; i.e. on originality. Thus, it was well-named. Its shape is created by a focus on the individual character and his / her own personality. The concept of individualism is reinforced by the use of proper names. The main characters in the novel such Moll Flanders and Tom Jones have complete realistic names or liaises. The eighteenth century English novelists were well aware about giving their characters even to those minor ones names and even surnames. The personality of the character expresses itself in the name. This innovation of giving characters ordinary names instead of universal ones gives identity to people.

2.4. Morality

The eighteenth century English novel was largely concerned with standards of conduct and informed often with profoundly moral purposes. The Novelists’ duty was not only to inform, but also to inculcate morality and introduce the reader to behaviour

patterns in polite society. Both Fielding and Richardson, for example, pronounced ethical convictions, and were at pains to justify their writings up on moral grounds. Ian Watt's (1957) exploration of Pamela depicts the struggle of Pamela to achieve a new social status through her marriage to Mr B. and the economic implications of such a quest and union.

3. Major 18th Century Novelists

During the early years of the eighteenth century, Daniel Defoe (1659/1661-1731) produced Robinson Crusoe (1719), and that was quite different from previous works. This book is about the adventures of a common man, not those of a king, a knight or an extraordinary hero.

Yet, the real break from the previous tradition was made by Samuel Richardson (1689-1761) in Pamela (1740) and Clarissa (1748), when he introduced the narrative combined with the epistolary form. He added a "dramatic presentation of events through a series of letters, and the analysis of human emotions and motivation in prose story form" (Smith & co 1974: 172-3), as well as sentimentality influenced all the coming novelists. He was considered as sexual moralist and for women he was a prophet of emotion.

Henry Fielding (1707-1754) introduced irony and satire (the comic form) and used many characters to represent all social classes. He wrote Shamela (1741); a total imitation of Pamela in which he ridicules Richardson's simplistic reduction of virtue to female virginity and it was a failure. Then, he wrote Joseph Andrews (1742), The History of Tom Jones (1749), and many others. Fielding wanted to reform manners whereas Richardson worked to improve them.

Laurence Sterne (1713-1768) The Life and Opinions of Tristram Shandy (1759) a comic novel on morals in which he introduced sentimentality, and Tobias Smollett (1721-1771) a moralist and satirist who used comedy to talk about what disgusted him in society as in The Adventures of Roderick Random (1748).

DANIEL DEFOE'S ROBINSON CRUSOE (1719)

1. About Daniel Defoe (1660-1731)

Daniel Defoe was born in 1660 in London. A son of a butcher and candle-maker. It seems that the young Daniel was disappointed that he was not born into a rich family. This may be the reason why he added the *De* to his surname. As a young man, Daniel toyed with the idea of becoming a minister but instead went into commerce. Defoe's import-export business was not successful, nor was his marriage. He worked as a journalist. Late in life he turned to fiction and wrote an enormous number of works, mostly adventure stories, many of them published anonymously. Some see Defoe as the Ernest Hemingway of his day. Although his books were a popular success, he was never wealthy and in fact died at the age of 70, a poor man.

2. Synopsis of Robinson Crusoe (1719)

Inspired from the story of the Scottish Alexander Selkirk, Robinson Crusoe is a story of a young man whose parents want him to stay in his home town of York but he has other ideas. He wants to become a sailor and travel the world. He leaves home and sails to Brazil where he makes his fortune. On his way from Brazil to Africa, he is shipwrecked on an uninhabited island and discovered that he was the only survivor.

He soon started to make plans for food and shelter to protect himself. He became a skilled craftsman and was able to furnish himself with diverse comforts. After spending almost fifteen years on the island, Crusoe came across a footprint, and later saw cannibalistic savages eating prisoners. They don't live on the island; they used to come in canoes from a mainland not too far away. Crusoe was filled with outrage, and thought to save the prisoners the next time these savages appear, and indeed, some years later, they came back. With his guns, Crusoe scared them and could save a young black man whom he named Friday. This latter was extremely grateful and became Crusoe's devoted servant.

Crusoe in turn taught him English and introduced him to the Christianity. For a good period of time, the two lived happily. Some time later, another ship of savages arrived carrying three prisoners. Crusoe and Friday managed to save two of them. One of them was a Spaniard and the other was Friday's father. Their reunion was extremely joyous. Both prisoners came from the mainland that was close by. After few months, they left to bring back the rest of the Spaniard's men. Crusoe was happy that his island was being peopled. Before the Spaniard and Friday's father could return, a boat of European men reached the shore. There were three prisoners. While most of the men were exploring the island, Crusoe knew from one that he was the captain of a ship whose crew mutinied. Crusoe promised to help them if they take him and Friday back to England for free and indeed, agreement was made. Together this little army managed to capture the rest of the crew and retake the captain's ship. Friday and Robinson were taken to England. Despite the fact that Crusoe had been away for many years, he found that his plantations had done and brought wealth to him. He finally returned to the English countryside and settled there; he also got married and had three children. When his wife died, he once again went to the sea with promises of new adventures.

From Chapter 3: Wrecked On a Desert Island

After we had rowed, or rather driven about a league and a half, as we reckoned it, a raging wave, mountain-like, came rolling astern of us, and plainly bade us expect the coup de grace. It took us with such a fury, that it overset the boat at once; and separating us as well from the boat as from one another, gave us no time to say, "O God!" for we were all swallowed up in a moment.

Nothing can describe the confusion of thought which I felt when I sank into the water; for though I swam very well, yet I could not deliver myself from the waves so as to draw breath, till that wave having driven me, or rather carried me, a vast way on towards the shore, and having spent itself, went back, and left me upon the land almost dry, but half dead with the water I took in. I had so much presence of mind, as well as breath left, that seeing myself nearer the mainland than I expected, I got upon my feet, and endeavoured to make on towards the land as fast as I could before another wave should return and take me up again; but I soon found it was impossible to avoid it; for I saw the sea come after me as high as a great hill, and as furious as an enemy, which I had no means or strength to contend with: my business was to hold my breath, and raise myself upon the water if I could; and so, by swimming, to preserve my breathing, and pilot myself towards the shore, if possible, my greatest concern now being that the sea, as it would carry me a great way towards the shore when it came on, might not carry me back again with it when it gave back towards the sea.

The wave that came upon me again buried me at once twenty or thirty feet deep in its own body, and I could feel myself carried with a mighty force and swiftness towards the shore - a very great way; but I held my breath, and assisted myself to swim still forward with all my might. I was ready to burst with holding my breath, when, as I felt myself rising up, so, to my immediate relief, I found my head and hands shoot out above the surface of the water; and though it was not two seconds of time that I could keep myself so, yet it relieved me greatly, gave me breath, and new courage. I was covered again with water a good while, but not so long but I held it out; and finding the water had spent itself, and began to return, I struck forward against the return of the waves, and felt ground again with my feet. I stood still a few moments to recover breath, and till the waters went from me, and then took to my heels and ran with what strength I had further towards the shore. But neither would this deliver me from the fury of the sea, which came pouring in after me again; and twice more I was lifted up by the waves and carried forward as before, the shore being very flat.

The last time of these two had well-nigh been fatal to me, for the sea having hurried me along as before, landed me, or rather dashed me, against a piece of rock, and that with such force, that it left me senseless, and indeed helpless, as to my own deliverance; for the blow taking my side and breast, beat the breath as it were quite out of my body; and had it returned again immediately, I must have been strangled in the water; but I recovered a little before the return of the waves, and seeing I should be covered again with the water, I resolved to hold fast by a piece of the rock, and so to hold my breath, if possible, till the wave went back. Now, as the waves were not so high as at first, being nearer land, I held my hold till the wave abated, and then fetched another run, which brought me so near the shore that the next wave, though it went over me, yet did not so swallow me up as to carry me away; and the next run I took, I got to the mainland, where, to my great comfort, I clambered up the cliffs of the shore and sat me down upon the grass, free from danger and quite out of the reach of the water I was now landed and safe on shore, and began to look up and thank God that my life was saved, in a case wherein there was some minutes before scarce any room to hope. I

believe it is impossible to express, to the life, what the ecstasies and transports of the soul are, when it is so saved, as I may say, out of the very grave: and I do not wonder now at the custom, when a malefactor, who has the halter about his neck, is tied up, and just going to be turned off, and has a reprieve brought to him - I say, I do not wonder that they bring a surgeon with it, to let him bleed at that very moment they tell him of it, that the surprise may not drive the animal spirits from the heart and overwhelm him.

"For sudden joys, like griefs, confound at first."

I walked about on the shore lifting up my hands, and my whole being, as I may say, wrapped up in a contemplation of my deliverance; making a thousand gestures and motions, which I cannot describe; reflecting upon all my comrades that were drowned, and that there should not be one soul saved but myself; for, as for them, I never saw them afterwards, or any sign of them, except three of their hats, one cap, and two shoes that were not fellows.....

After I had solaced my mind with the comfortable part of my condition, I began to look round me, to see what kind of place I was in, and what was next to be done; and I soon found my comforts abate, and that, in a word, I had a dreadful deliverance; for I was wet, had no clothes to shift me, nor anything either to eat or drink to comfort me; neither did I see any prospect before me but that of perishing with hunger or being devoured by wild beasts; and that which was particularly afflicting to me was, that I had no weapon, either to hunt and kill any creature for my sustenance, or to defend myself against any other creature that might desire to kill me for theirs. In a word, I had nothing about me but a knife, a tobacco-pipe, and a little tobacco in a box. This was all my provisions; and this threw me into such terrible agonies of mind, that for a while I ran about like a madman. Night coming upon me, I began with a heavy heart to consider what would be my lot if there were any ravenous beasts in that country, as at night they always come abroad for their prey.

All the remedy that offered to my thoughts at that time was to get up into a thick bushy tree like a fir, but thorny, which grew near me, and where I resolved to sit all night, and consider the next day what death I should die, for as yet I saw no prospect of life. I walked about a furlong from the shore, to see if I could find any fresh water to drink, which I did, to my great joy; and having drunk, and put a little tobacco into my mouth to prevent hunger, I went to the tree, and getting up into it, endeavoured to place myself so that if I should sleep I might not fall. And having cut me a short stick, like a truncheon, for my defence, I took up my lodging; and having been excessively fatigued, I fell fast asleep, and slept as comfortably as, I believe, few could have done in my condition, and found myself more refreshed with it than, I think, I ever was on such an occasion.

QUESTIONS OF ANALYSIS

- Identify the passage
- Identify characters
- Identify the setting
- Identify the point of view
- Extract the theme(in the passage)
- Pick out from the passage two figures of speech and explain them.

3. SAMPLE ANALYSIS

The excerpt is taken from Defoe's novel *Robinson Crusoe* (1719). This is a story of a young adventurous young man whose parents want him to stay in his home town of York but he has other ideas. He wants to become a sailor and travel the world. He leaves home and sails to Brazil where he makes his fortune. On his way from Brazil to Africa, he is shipwrecked on an uninhabited island and he spends twenty-seven years alone there before he finally manages to return to England. The present passage tells about the critical moments when Crusoe was shipwrecked in the sea. It narrates with details the huge hardships he encountered when striving to survive.

The events in the present excerpt take place first in the sea when Crusoe was wrestling the huge tides and later in an uninhabited island that truly represents wildlife. Robinson Crusoe, being described as the major character, shows exceptional courage in coping with the shipwreck and even later when he reached the island. Here again, Crusoe demonstrates his bravery for the sake of survival. His sense of self reliance and perseverance are quite clear in the passage.

The events of the story are narrated from the first point of view as they are told by the central character (Crusoe). The reader therefore is invited to share Crusoe's emotions and thoughts in such critical moments of the shipwreck and the strive for survival.

The passage clearly exemplifies the instinct of survival as well as the individualism of Crusoe in facing hardships. The conflict in this passage is *Man Vs wild nature*. It is Crusoe's distinguished sense of perseverance and persistence that allowed him to overcome dangers.

The author uses some figures of speech to make his story attractive and vivid. Example of these include: simile "mountain like" as he compares the huge tides to mountains.

Personification "The wave that came upon me again buried me" as he gives the waves a human quality.

Hyperbole (exaggeration) "making a thousand gestures and motions, which I cannot describe" as he exaggerates in describing Crusoe's gestures and motions.

At last, one can easily notice Defoe's talent in the art of writing. Indeed, his writing is influential and exhorts the reader to follow the flow of the events due to the suspense created within the story as a whole. Besides, Defoe's journalistic style is reflected in the present excerpt as he is attentive to provide the subtleties and details of the critical moments of the

shipwreck. On this basis, one can come up to the conclusion that the author was to a larger extent successful in conveying his message.

Samuel Richardson' s Clarissa (1748)

1. Introduction

The Epistolary Novel is a novel written in the form of letters exchanged between characters .The pioneer of this form of writing is Samuel Richardson with his masterpieces: *Pamela,or Virttue Rewarded* (1740) , *Clarissa,or The History of a Yong Lady* (1748) and *The History of Sir Charles Grandison* (1753).

The epistolary novel's reliance on subjective points of view made it the forerunner (the basis) of the modern psychological novel. The most noticeable advantages of this form of writing lies in the following :

- It presents an intimate view of the character's thoughts and feeling without a direct interference of the author.
- It conveys the shape of events to come with a dramatic immediacy.
- Though it was most often a vehicle for sentimental novels, it was not limited to them: *Clarissa*, for instance, has a rather tragic intensity.
- It is important since it has the same function as the **dramatic soliloquy**, and it anticipated **stream of consciousness** in the modern novel.

2. What is meant by stream of consciousness?

According to Cuddon (2013) stream of consciousness is a method of narration that describes in words the flow of thoughts in the minds of the characters. The term was coined was initially coined by a psychologist William James in his book "*The Principles of Psychology*"1890. Another appropriate term for this device is "Interior monologue" where the individual thought process of a character associated to his or her actions are portrayed in form of a monologue the addresses the character itself. Therefore, it is different from the

“dramatic monologue” or “Soliloquy” where the speaker addresses the audience or the third person. It is a style of writing developed by a group of writers at the beginning of the 20th century. It aimed at expressing in words the flow of a character’s thoughts and feelings in their minds. The technique aspires to give readers the impression of being inside the mind of the character. Therefore, the internal view of the minds of the characters sheds light on plot and motivation in the novel. Dorothy Richardson's series *Pilgrimage*, is the first complete stream of consciousness novel published in English. Stream of consciousness writing that has been polished and has a purpose, even while giving the impression that it is somewhat “random.” Authors who use the technique of stream of consciousness do so with intentions to guide the character from one place to the next internally and not just let the character’s thoughts go haywire. Famous writers who used the stream of consciousness : James Joyce in *Ulysses* (1922), William Faulkner in *The Sound and the Fury* (1929); Virginia Woolf in *The Waves* (1931)

3. About the Author

Samuel Richardson was born in 1689 was born in Derbyshire in 1689, the son of a London joiner. He received little formal education, although his family hoped that he would become a priest. Due to the lack of means, in 1707 he was apprenticed to a printer in London. He became an established printer his output included political writing, such as the Tory periodical *The True Britain*, the newspapers *Daily Journal* (1736-7) and *Daily Gazeteer* (1738). together with twenty-six volumes of the *Journals* of the House of Commons and general law printing. He turned to writing fiction late in his life. He is best known for his epistolary novels: : *Pamela, or Virtue Rewarded* (1740) , *Clarissa, or The History of a Yong Lady* (1748) and *The History of Sir Charles Grandison* (1753). He died in 1761.

4. Richardson’s First Novel : Pamela (1740)

In 1739, Richardson was asked to write a collection of familiar letters –models of polite correspondence for poorly educated people, and this developed into an epistolary novel Pamela(1740). The novel was successful and was translated into several languages and was read all over Europe, inspiring Rousseau's La Nouvelle Heloise.(1761).

The novel is in essence a collection of letters written by a servant girl (Pamela Andrews) to her father. The letters reveal how Pamela was defending herself against the (sexual) advances of her master Mr B. After several attempts to seduce her, Mr.B falls in love with her and in the end he marries her. The novel aims to teach the fact that virtue has its reward. Pamela who resisted her master becomes rich and obtains social position, and this is according to the puritanical middle-class ideal of the age, is the highest achievement in life.

5. Context of Clarissa (1748)

Following the success of Pamela, Richardson undertook a more_ambitious project when he began Clarissa. While almost all the letters in Pamela were written by Pamela, in Clarissa there are four (04) principal writers. This resulted in a more complex as well as longer novel. Richardson also set out to raise the social level of his story. So, instead of the voice of a spunky servant girl (in *Pamela*), he adopts the language of the upper classes and sprinkled the novel with members of the peerage. He takes the goal of moralizing via entertainment further than he had in his first novel. *Clarissa*'s epistolary form lends itself to a psychological, rather than plot-driven novel. In the preface, Richardson notes that a novel in letters is likely and yet bound to be longer than the one written as a narrative, and this is because the letters will include the characters' thoughts about and speculations on the events of the story.

5.1. Plot Overview

This novel is said to be the longest novel in the English language comprising five hundred and thirty –seven letters of varying lengths. The story is all about the suffering of

Clarissa Harlowe, a beautiful and virtuous middle class girl whose was brought to a tragedy. The trouble in the story starts when Richard Lovelace came to pay court to Clarissa's sister, but he was attracted by Clarissa instead. The family stood against this marriage, yet Clarissa and Lovelace began to correspond with each other secretly. Her family urged her to marry another rich man called Roger Solmes. Clarissa refused and ran away with Lovelace and became his prisoner for several months. She was kept in many lodgings including a brothel. Lovelace manipulated her; she escaped him but he could find her and raped her. Once Clarissa was raped, she became dangerously sick due to the mental duress. As her illness progresses, she died in the full consciousness of her virtue and trusting in a better life after death.

6. Characters in the Novel

Below are the characters of the novel. The list includes both major and minor characters.

MISS CLARISSA HARLOWE: young lady of great beauty and merit.

ROBERT LOVELACE, : her admirer.

JAMES HARLOWE: father of Clarissa.

MRS. HARLOWE: his lady.

JAMES HARLOWE: their only son.

ARABELLA: their elder daughter.

JOHN HARLOWE: elder brother of James Harlowe, sen.

ANTONY HARLOWE: third brother.

ROGER SOLMES: an admirer of Clarissa, favoured by her friends.

MRS. HERVEY: half-sister of Mrs. Harlowe.

MISS DOLLY HERVEY: her daughter.

MRS. JUDITH NORTON: a woman of great piety and discretion, who had a principal share in the education of Clarissa.

COL. WM. MORDEN: a near relation of the Harlowes.

MISS HOWE: the most intimate friend, companion, and correspondent of Clarissa.

MRS. HOWE: her mother.

CHARLES HICKMAN: an admirer of Miss Howe.

LORD M : uncle to Mr. Lovelace.

DR. LEWEN: a worthy divine.

MR. ELIAS BRAND: a pedantic young clergyman.

MR. GODDARD: an honest and skilful apothecary.

JOHN BELFORD:Mr. Lovelace's principal intimate and confidant.

RICHARD MOWBRAY, THOMAS DOLEMAN, JAMES TOURVILLE, THOMAS BELTON: libertine friends of Mr. Lovelace.

MRS. MOORE: a widow, keeping a lodging-house at Hampstead.

MISS RAWLINS: a notable young gentlewoman there.

MRS. BEVIS: a lively young widow of the same place.

MRS. SINCLAIR: the pretended name of a private brothel-keeper in London.

CAPTAIN TOMLINSON: the assumed name of a vile pander to the debaucheries of Mr. Lovelace.

SALLY MARTIN and POLLY HORTON: are assistants of, and partners with, the infamous Sinclair.

DORCAS WYKES: an artful servant at the vile house.

7. Sample Analysis of a letter from Clarissa

LETTER V (Volume1)

Miss Clarissa Harlowe, to Miss Howe

Jan. 20

I have been hindered from prosecuting my intention. Neither nights nor mornings have been my own. My mother has been very ill; and would have no other nurse but me. I have not stirred from her bedside (for she kept her bed); and two nights I had the honour of sharing it with her.

Her disorder was a very violent colic. The contentions of these fierce, these masculine spirits, and the apprehension of mischiefs that may arise from the increasing animosity which all here have against Mr. Lovelace, and his too well known resenting and intrepid character, she cannot bear. Then the foundations laid, as she dreads, for jealousy and heart-burnings in her own family, late so happy and so united, afflict exceedingly a gentle and sensible mind, which has from the beginning, on all occasions, sacrificed its own inward satisfaction to outward peace. My brother and sister, who used very often to jar, are now so entirely one, and are so much together, (caballing was the word that dropt from my mother's lips, as if at unawares,) that she is very fearful of the consequences that may follow; — to my prejudice, perhaps, is her kind concern; since she sees that they behave to me every hour with more and more shyness and reserve: yet, would she but exert that authority which the superiority of her fine talents gives her, all these family feuds might perhaps be extinguished in their but yet beginnings; especially as she may be assured that all fitting concessions shall be made by me, not only as my brother and sister are my elders, but for the sake of so excellent and so indulgent a mother.

For, if I may say to you, my dear, what I would not to any other person living, it is my opinion, that had she been of a temper that would have borne less, she would have had ten times less to bear, than she has had. No commendation, you'll say, of the generosity of those spirits which can turn to its own disquiet so much condescending goodness.

Upon my word I am sometimes tempted to think that we may make the world allow for and respect us as we please, if we can but be sturdy in our wills, and set out accordingly. It is but being the less beloved for it, that's all: and if we have power to oblige those we have to do with, it will not appear to us that

we are. Our flatterers will tell us any thing sooner than our faults, or what they know we do not like to hear.

Were there not truth in this observation, is it possible that my brother and sister could make their very failings, their vehemences, of such importance to all the family? 'How will my son, how will my nephew, take this or that measure? What will he say to it? Let us consult him about it;' are references always previous to every resolution taken by his superiors, whose will ought to be his. Well may he expect to be treated with this deference by every other person, when my father himself, generally so absolute, constantly pays it to him; and the more since his godmother's bounty has given independence to a spirit that was before under too little restraint. — But whither may these reflections lead me! — I know you do not love any of us but my mother and me; and, being above all disguises, make me sensible that you do not oftener than I wish. — Ought I then to add force to your dislikes of those whom I wish you to like? — of my father especially; for he, alas! has some excuse for his impatience of contradiction. He is not naturally an ill-tempered man; and in his person and air, and in his conversation too, when not under the torture of a gouty paroxysm, every body distinguishes the gentleman born and educated.

Our sex perhaps must expect to bear a little — uncourtliness shall I call it? — from the husband whom as the lover they let know the preference their hearts gave him to all other men. — Say what they will of generosity being a manly virtue; but upon my word, my dear, I have ever yet observed, that it is not to be met with in that sex one time in ten that it is to be found in ours. — But my father was soured by the cruel distemper I have named; which seized him all at once in the very prime of life, in so violent a manner as to take from the most active of minds, as his was, all power of activity, and that in all appearance for life. — It imprisoned, as I may say, his lively spirits in himself, and turned the edge of them against his own peace; his extraordinary prosperity adding to his impatency. Those, I believe, who want the fewest earthly blessings, most regret that they want any.

But my brother! What excuse can be made for his haughty and morose temper? He is really, my dear, I am sorry to have occasion to say it, an ill-temper'd young man; and treats my mother sometimes — Indeed he is not dutiful. — But, possessing every thing, he has the vice of age, mingled with the ambition of youth, and enjoys nothing — but his own haughtiness and ill-temper, I was going to say. — Yet again am I adding force to your dislikes of some of us. — Once, my dear, it was perhaps in your power to have moulded him as you pleased. — Could you have been my sister! — Then had I friend in a

sister. — But no wonder that he does not love you now; who could nip in the bud, and that with a disdain, let me say, too much of kin to his haughtiness, a passion that would not have wanted a fervour worthy of the object; and which possibly would have made him worthy.

But no more of this. I will prosecute my former intention in my next; which I will sit down to as soon as breakfast is over; dispatching this by the messenger whom you have so kindly sent to inquire after us on my silence. Mean time, I am,

Your most affectionate and obliged friend and servant, CL. HARLOWE

QUESTIONS OF ANALYSIS:

- Identify the passage and the literary genre.
- Major ideas.
- Point of view
- Language and style

KEY:

The text is a letter from Samuel Richardson's novel Clarissa (1748). This is the epistolary form of writing pioneered by Samuel Richardson.

Major ideas in the letter:

- *Characterisation of Clarissa's family, namely her father, mother and brother.
- * Her brother's consequence in the family.
- *She wishes Miss Howe had encouraged her brother's address.
- *She tries to find excuses for her father's ill temper, and for her mother's passiveness.

Pont of view: first person point of view is predominant because the novel is written in an epistolary style. It reflects a great deal of subjectivity as the character (Clarissa) is displaying her own thoughts and emotions.

***Language:** fairly formal and modest .It is appropriate for the age.The language of the letter is affected by the tone of the writer (Clarissa) who is always very modest and forgiving others.

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