

ENG 3368

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Welcome to ENG 3368: The English Novel

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- **All submissions, including exams, must be completed by the course expiration date.** When you registered for the course, you were sent an email to your Texas State account indicating registration and expiration dates.
- **You may not submit more than 2 assignments per week.**

- You may not take an exam before previously submitted assignments have been graded and returned.

**At the end of the course, you will be asked
to complete a brief course evaluation.
Your input will help improve the course.**

Basic Definitions

A **novel** is an extended fictional prose narrative. The term itself relates to the Italian **novella**, a short prose tale, such as Giovanni Boccaccio's *The Decameron* (c. 1350), written in the Middle Ages. However, in Europe outside of Italy the term **roman** is used for fictional prose narratives, linking them to the conventional **Romance**, such as *Le Morte Darthur* (1485), by Sir Thomas Malory.

In structure, a novel may center around plot or character, or it may be a series of loosely connected incidents. In presenting the fictional world, a novel may attempt extreme objectivity in description, as in **naturalism**, or it may attempt the subjectivity of the mind at work, as in **stream of consciousness**, or it may involve any shading of objectivity between those poles. The narrator may be talking about himself or herself, from **first person point of view**, or the story may be told about other people, in **third person point of view**.

Novella: A shorter fictional narrative, usually 50-100 pages.

Novel: A lengthy fictional prose narrative, usually over 100 pages.

Picaresque novel: A novel which follows a rogue through episodic adventures. Fielding's *Joseph Andrews* (1742) uses the picaresque as a basis, but further develops the form by including character development.

Gothic novel: Novels full of dark passageways, castles, and supernatural events, appealing to the emotions of fear and horror. An example is Horace Walpole's *The Castle of Otranto* (1764).

Roman à clé: A novel in which real historical people appear as characters with fictitious names. An example is *Diana of the Crossways* (1885), by George Meredith, in which a British Prime Minister appears as a character under another name.

Historical novel: A novel in which historical people appear as characters with their own names. *Rob Roy* (1817), by Sir Walter Scott, is an example.

Naturalism: A novel in which the world is described in detached, objective detail, and the characters appear largely helpless in the hands of cause and effect, which show up as fate, or destiny. *Tess of the D'Urbervilles* (1891) is an example.

Stream of consciousness: A novel written in a largely unorganized flow of the narrator's or character's feelings, thoughts, and perceptions. *Ulysses* (1922), by James Joyce, is an example.

Click Next to proceed to Brief History of the British Novel.

Brief History of the British Novel

There are debates among critics about when the novel, as an actual **genre**, or form of writing, began. It did not spring full blown into existence, like a Greek goddess from the head of Zeus. The history of the novel is best understood as a still-developing process drawing from several sources at the outset.

Some interpreters argue that the novel started with the oldest stories ever written—such as *Gilgamesh*, in about 1500 B.C.E., or other epic stories of later date, such as Homer's *Odyssey* or Virgil's *Aeneid*. Other critics argue that truer novelistic impulses can be found in England in Renaissance drama, and in the writings of Chaucer and Bunyan. However, as I see it, the British novel really took off on its own in the 18th century, with Samuel Richardson's **epistolary** book (written as a series of epistles, or letters) *Pamela* (1740). However, having said that *Pamela* can be called the first British novel, let me add that I do not consider it a great novel. In my thinking, the first great British novel is Henry Fielding's *Joseph Andrews* (1742), which was written in response to *Pamela*.

Yet, even with *Joseph Andrews* the British novel cannot clearly be argued to have originated in Britain, since a convincing argument has been made by critics that Fielding is using a **picaresque** form given to English literature by Cervantes, from his novel *Don Quixote* (translated from Spanish into English in 1612). A **picaresque novel** is made up of a string of brief episodes concerning the adventures of a rogue, or pícaro, who makes his way by his wits, and shows little, if any, character development. In our time, the Indiana Jones movies are an offshoot of picaresque. An excellent movie made from a picaresque novel is *Tom Jones*, by Fielding. When you get a chance, rent it and watch it.

The English novel's first grand stage of development lasted from 1740 to 1771. The most important writers are Samuel Richardson, Henry Fielding, Tobias Smollett and Lawrence Sterne. The major novels are Richardson's *Pamela* (1740); Fielding's *Joseph Andrews* (1742) and *Tom Jones* (1749); Smollett's *The Expedition of Humphrey Clinker* (1771); and Sterne's *Tristram Shandy* (1759-1767). During those years the novelists were developing the novel as an art form, sometimes with great experimentation. In fact, *Tristram Shandy* is still, at the turn of the millennium, a complex, innovative



Plate engraving in an early edition of Samuel Richardson's *Pamela*

([source](#))

(<http://en.wikipedia.org/wiki/File:Pamela-1742.png>)

novel to which one could devote a separate course of study, but in my opinion it is too much to take on in this course.

Sir Walter Scott was born in 1771, and Jane Austen in 1775. Both are novelists belonging to the second period of the English novel's history, called the **Romantic** period. Scott and Austen are quite different from each other. Austen is regarded by almost all critics as one of the great novelists in English. Her writing style is flawless, her characters are psychologically deep, and the issues they face are complex. About Scott there is some difference of opinion concerning his greatness. I consider *Ivanhoe* (1820) to be his most powerful work. Scott's protagonists are direct, and the antagonists they face tend to be more external than internal. Because of their directness, a critic might argue that Scott's characters are predictable, and therefore less psychologically interesting than Austen's characters. Be that as it may, Scott tells magnificent stories that make the reader want to keep turning pages. He was interested in heroes and heroic codes—knights, battles, and kingdoms. Austen is interested in conversations and nuances of meaning—walks and letters. A Scott hero might know which arrow in the quiver will fly truest to slay the enemy, and an Austen heroine might know exactly which word to say to pierce the heart of the beloved. Both of these authors are masters worth your time, but I have placed neither one on your reading list. However, if you want to read them on your own, I recommend *Pride and Prejudice* by Austen and *Ivanhoe* by Scott.

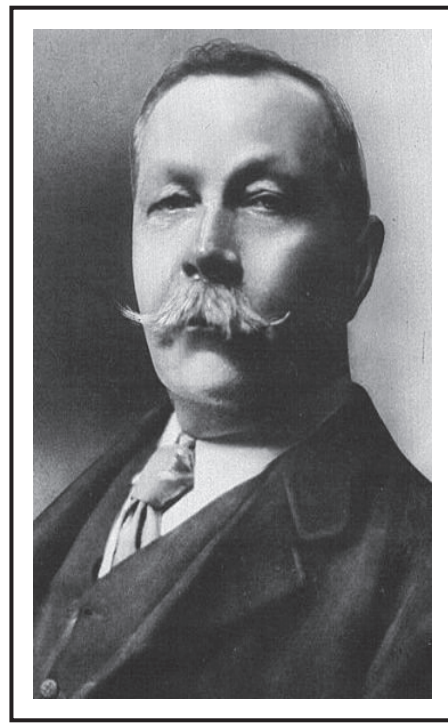
The next period in the history of the British novel is the **Victorian** age, relating to the reign of Queen Victoria, from 1832 to 1901. However, I will break this period into two, Early and Late Victorian, using the outbreak of the Franco-Prussian War in 1870 to divide them, and I will also change the end date from the end of Victoria's reign to the outbreak of World War I, in 1910. So it ends up like this: Early Victorian 1832-1870; Late Victorian 1871-1910.

During the **Early Victorian** age, the British novel survived absolutely brilliantly with William Makepeace Thackeray, Charlotte and Emily Brontë, George Eliot (whose real name was Marian Evans), Anthony Trollope, and the great Charles Dickens. This period includes some of the best novels ever written: *Vanity Fair* (1847-1848), by Thackeray; *Jane Eyre* (1847), by Charlotte Brontë; *Wuthering Heights* (1847), by Emily Brontë; *Middlemarch* (1871-1872), by Eliot; *Barchester Towers* (1857), by Trollope; and *Great Expectations* (1860-1861), *David Copperfield* (1849-1850), *Oliver Twist* (1837-1838), *A Tale of Two Cities* (1859), and others, by Dickens.

At this point in the process, the British novel, if it were a flowering vine, would be putting out beautiful blooms. Dickens is one of the best novelists who ever lived. On my personal list of the five all time best British novelists, I would put Austen and Dickens from among those discussed to this point—although my two favorite novels mentioned so far are *Joseph Andrews* by Fielding and *Wuthering Heights* by Brontë—go figure!

The Late Victorian period can be dated from 1870 to the outbreak of World War I in 1914. Thomas Hardy is the greatest novelist of this period, and his books *The Return*

of the *Native* (1878), *Tess of the D'Urbervilles* (1891), and *Jude the Obscure* (1896) rank among the best novels in English. Hardy was not alone, however, in writing novels during the Late Victorian period. This is also the time of Sir Arthur Conan Doyle, who wrote the Sherlock Holmes mysteries, of Rudyard Kipling's adventure stories, of Bram Stoker's *Dracula*, and H.G. Wells' science fiction stories. In the 1890s a sensibility developed called ***fin de siècle***, from the French, meaning "end of the cycle," an idea familiar to me as I am putting this course together in January of 2000. The Victorians were thinking of the end of the century, but I am thinking of the end of the thousand years. The Victorians, however, were also concerned with the British Empire, already weakening, and the possible end of English dominance all over the world. There was among some writers a sense of malaise, which turned into a credo of "**art for art's sake**." It was a hedonistic approach to life, arguing that art need not serve a higher calling, such as the Empire, or progress, but need only be beautiful, or at least tasteful, and created in freedom in order to justify itself. Among these writers, the greatest is Oscar Wilde, who wrote a wonderful novel called *The Picture of Dorian Gray* (1890), which stands on its own as a great novel although Wilde himself is not considered a great novelist. There were also some early and wonderful publications by great novelists who published most of their work after World War I, and I am going to include them as part of the new energy in art that arose after the war.



Sir Arthur Conan Doyle, creator of the Sherlock Holmes mysteries ([source](http://en.wikipedia.org/wiki/File:Conan_doyle.jpg) http://en.wikipedia.org/wiki/File:Conan_doyle.jpg)

Speaking of the impact of World War I, Virginia Woolf said once that in or about December, 1910, human character changed. Whether or not that is so, art underwent profound alteration. The new perspective, known as **Modernism** (the **Modern period**), was deeply innovative and included the writing of Joseph Conrad, D. H. Lawrence, Virginia Woolf, and James Joyce. The great novels are *Lord Jim* (1900) and *Heart of Darkness* (1899, 1902), by Conrad; *The Rainbow* (1915) and *Women in Love* (1920), by Lawrence; *To the Lighthouse* (1927) and *The Waves* (1931), by Woolf; and *Portrait of the Artist as a Young Man* (1916), *Ulysses* (1922), and *Finnegan's Wake* (1939), by Joyce.

Conrad was born in Poland, but became a naturalized English citizen and wrote in English. His novels are complex structures of symbolism and psychology. The style of his writing is unique, deeply textured, and his ideas profound. He is one of my favorite novelists. Lawrence challenged the morality of his day by writing somewhat graphic heterosexual sex scenes and accepting homosexuality as part of love. His novels are profound psychological studies of the meaning of

emotion. I have the highest regard for Lawrence's writing. When I first read Woolf, I decided I had found the greatest novelist who ever lived. The flow of language and the attention to detail seemed to explode into its own beautiful world. *To the Lighthouse* is one of the two novels I have read more than four times (the other is Hemingway's *The Sun Also Rises*). Woolf wrote in what has come to be called "**stream of consciousness**" technique, in which the novel emerges as actual thoughts might emerge in the consciousness of the characters and the narrator, involving false starts, long periods of ruminating on a single topic, and illogical leaps between scenes. Some readers, who are used to traditional cause and effect plot progression, find Woolf difficult and boring. Others find her amazingly attentive to every nuance of thought and physical detail. The last author of this group of unquestionably great novelists is Joyce. *Ulysses* is quite arguably the most innovative novel ever written. There is no way I can describe it and do it justice; it has to be experienced, which means it has to be read. Joyce is sometimes associated with stream of consciousness, but his method is much more complex and demanding of the reader than is Woolf's. Joyce virtually invents a language of the moment as he goes along, creating words and rhythms apropos to the instant being created. *Ulysses* appeared in the same year as T. S. Eliot's *The Wasteland*, a poem that changed poetry forever. Both Joyce and Eliot can be seen, in some ways, to be heroically piecing together an artistic whole out of fragments, like piecing together a new reality and way of life from fragments of civilization and traditional ideas destroyed by World War I. Conrad, Woolf, and Lawrence are at the top of my list of favorites, although Joyce is the pure genius of the group. *Ulysses* is, however, demanding and I have found the work it takes me to understand it enough to keep me off from the experience of the text, so I do not enjoy reading Joyce as much as I do the others.

After Joyce, any innovation in the genre seems somewhat decorative because the essence belongs to him. However, the novel has continued to find new voices in the more traditional channels of powerful narrative, with writers such as Graham Greene, George Orwell, and William Golding, and great novels such as Greene's *The Power and the Glory* (1940), Orwell's *Animal Farm* (1945) and *1984* (1949), and Golding's *Lord of the Flies* (1954). Certain other books, such as Joyce Cary's *The Horse's Mouth* (1944), Kingsley Amis's *Lucky Jim* (1954), and Lawrence Durrell's *Justine* (1957) have developed almost a cult following, being the kinds of novels everyone decides are worth their weight in gold.

And the process continues.

Click Next to proceed to List of British Novels.

List of British Novelists

Here is a short chronological list of very important British novelists, with their dates. There are names that could be added, but I think this list is a substantial one. I have listed the authors by birth date.

Born in the 1600s

Samuel Richardson (1689-1761)

Born in the 1700s

Henry Fielding (1707-1754)

Lawrence Sterne (1713-1768)

Horace Walpole (1717-1797)

Tobias Smollett (1721-1771)

Sir Walter Scott (1771-1832)

Jane Austen (1775-1817)

Mary Shelley (1797-1851)

Born in the 1800s

William Makepeace Thackeray (1811-1863)

Charles Dickens (1812-1870)

Anthony Trollope (1815-1882)

Charlotte Brontë (1816-1855)

Emily Brontë (1818-1848)

George Eliot (Marian Evans) (1819-1890)

George Meredith (1828-1909)

Samuel Butler (1835-1902)

Thomas Hardy (1840-1928)

Bram Stoker (1847-1912)

Robert Louis Stevenson (1850-1894)

Oscar Wilde (1854-1900)

George Gissing (1857-1903)

Joseph Conrad (1857-1924)

Sir Arthur Conan Doyle (1859-1930)

Rudyard Kipling (1865-1936)

H(erbert) G(eorge) Wells (1866-1946)

Arnold Bennett (1867-1931)

Ford Maddox Ford (Ford Hermann Hueffer) (1873-1939)

Dorothy Richardson (1873-1957)

E(dward) M(organ) Forster (1879-1970)

Virginia Woolf (1882-1941)

James Joyce (1882-1941)

D(avid) H(erbert)Lawrence (1885-1930)

Jean Rhys (?1890-1979)

Aldous Huxley (1894-1963)

Born in the 1900s

Evelyn Waugh (1903-1966)

George Orwell (Eric Arthur Blair) (1903-1950)

Graham Greene (1904-1991)

William Golding (1911-1993)

Barbara Pym (1913-1980)

Doris Lessing (b. 1919)

John Fowles (b. 1926)

Alan Sillitoe (b. 1928)

Margaret Drabble (b. 1939)

Salman Rushdie (b. 1947)

Kazuo Ishiguro (b. 1954)

Click Next to proceed to Twenty Great British Novels.

Twenty Great British Novels

Here are the 20 novels that I think provide a solid idea of the history and range of the English novel. The titles given in bold are the 10 books I would recommend to anyone who wanted to get a grip on the range and depth of the English novel, and who had a good deal of time set aside in which to read. Some novels appeared serially, so they have a publication date of more than one year.

- 1740: *Pamela* (by Samuel Richardson)
- 1742: **Joseph Andrews** (by Henry Fielding)
- 1813: **Pride and Prejudice** (by Jane Austen)
- 1818: *Frankenstein* (by Mary Shelley)
- 1820: *Ivanhoe* (by Sir Walter Scott)
- 1847: *Jane Eyre* (by Charlotte Brontë)
- 1847: **Wuthering Heights** (by Emily Brontë)
- 1860-1861: **Great Expectations** (by Charles Dickens)
- 1871-1872: *Middlemarch* (by George Eliot)
- 1890: *A Picture of Dorian Gray* (by Oscar Wilde)
- 1891: **Tess of the D'Urbervilles** (by Thomas Hardy)
- 1900: **Lord Jim** (by Joseph Conrad)
- 1910: *A Passage to India* (by E.M. Forster)
- 1920: **Women in Love** (by D. H. Lawrence)
- 1922: **Ulysses** (by James Joyce)
- 1927: **To the Lighthouse** (by Virginia Woolf)
- 1940: **The Power and the Glory** (by Graham Greene)
- 1949: *1984* (by George Orwell)
- 1954: *Lord of the Flies* (by William Golding)
- 1989: *The Remains of the Day* (by Kazuo Ishiguro)



Charlotte Brontë ([source](http://en.wikipedia.org/wiki/File:CharlotteBronte.jpg) <http://en.wikipedia.org/wiki/File:CharlotteBronte.jpg>)

Note: Select ten novels from this list and be able to list them in answer to the question, “What are the titles of ten great British novels?” That question might show up on the midcourse or the final.

Assigned Reading List

Twenty novels are far too many to read in this course, and some of them, *Ulysses* for example, are best approached with a teacher present to act as guide. In addition, the ten novels I set off in bold

print in the list above add up to somewhere between 3000 and 4000 pages, which seems a bit much for an undergraduate course in one semester.

Instead of ten novels, I decided to ask you to read eight. It is possible to make a course of traditional great novels from each time period. That list might include *Joseph Andrews*, *Pride and Prejudice*, *Great Expectations*, *Wuthering Heights*, *Tess of the D'Urbervilles*, *Lord Jim*, *Ulysses*, and *Lord of the Flies*. However, not all these novels are among my favorites, and two or three of them are downright difficult.

So instead of the traditional list, I have decided to assign eight well- respected and more reader-friendly novels, trying to make you happy. I have also selected titles that I really like, to make my life enjoyable when I read your lesson responses and exams. **See the first page of this syllabus for the list of the eight novels you will read for this course.**

There are two short novels (novellas) included, *Dr. Jekyll and Mr. Hyde* and *Heart of Darkness*. The others are full length novels, running to 300 or so pages, so **if you don't like to read, this is not the course for you.** *Dr. Jekyll and Mr. Hyde* is a title you most likely would not find on another teacher's short list of books to read for the British novel course. I selected it because it is short and accessible to the reader, offering us an easy way into the course.

Every reasonable selection must eliminate many wonderful alternatives. If you wish to continue reading to fill out your knowledge of the British novel, please refer to the larger list of twenty books above. And please, if during the course, you find yourself especially taken with any given novel or a novelist, let me know and I will be glad to recommend others by that author or of that type.

If there is a British novel that you desperately want to consider as a substitution for **one** of these on the list, please include that information, along with your reasons, in a letter in the first lesson, and I'll consider it. The rules for substitution are these:

1. No more than one substitution.
2. It cannot be another title by one of the authors assigned.
3. You must send your request via email at the time of submission of Written Assignment 1.
4. I must approve the title and will send a special lesson for the title.

These rules are carved in stone.

Click Next to proceed to Student Introductions.



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Edit



Student Introductions

Jul 24 at 3:14pm

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Introduce yourself to me and your classmates. Your post should include your name, hometown, major, college (if not Texas State), and other pertinent information. Your post should contain a minimum of 100 words.

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1.1 Objectives and Assignments

Objectives

Upon completion of this lesson, you should be able to:

- state the plot of *Dr. Jekyll and Mr. Hyde*;
- name the characters of *Dr. Jekyll and Mr. Hyde*;
- identify the ideas of *Dr. Jekyll and Mr. Hyde*;
- identify the speaker and situation within the text of *Dr. Jekyll and Mr. Hyde*, when given a quote from the novel; and
- identify technique or the peculiarities of the craft of *Dr. Jekyll and Mr. Hyde*, with regard to the novel as an art form.

Assignments

You should:

- Read *Dr. Jekyll and Mr. Hyde*.
- Read the course content.
- Complete and submit Written Assignment 1.

Click Next to proceed to 1.2 Discussion.

1.2 Lecture

Robert Louis Stevenson was born in Edinburgh, Scotland, in 1850. His family designed and built lighthouses. He did not want to be an engineer like his father, so he became a lawyer, and quickly turned to writing instead. He developed tuberculosis and traveled widely in Europe and America seeking cures and convalescence. His famous novels are *Treasure Island*, *Kidnapped*, *The Master of Ballantree: A Winter's Tale*, and *Dr. Jekyll and Mr. Hyde*.

The novel is written in the **third person point of view**, being told by a narrator about somebody else. If Utterson were telling it about himself it would be in the first person.

The novel is structured in a traditional way.

The plot is based on cause and effect, with

this cause leading to that effect, each following the other in proper sequence. However, in this novel, although plot drives the narrative forward, questions of **character** turn out finally to hold the deeper meaning. That is to say, the question of *what happens next* turns into *why did he do that?* I think Stevenson has masterfully balanced plot and character in this short novel, in making that shift from a plot base to a character base. So, this is a mystery story that turns into a horror story, deeply rooted in character, told in the third person.

Your understanding of a novel's main idea, or meaning, should be determined by **your interpretation**, based on close reading of the novel and support from the characters' actions or actual key quotations from the text. To me, the meaning of this novel has to do with the relationship between Jekyll and Hyde. But I don't want to give that away before you read it, so I won't tell you what the meaning is to me. I will say that Stevenson wrote the first draft of the story in three days, almost without stopping to do anything else, after he had a nightmare. I will also say that since it was written, this short novel has been extremely popular. The popularity of the novel suggests to me that people identify in some way (positively or negatively, or both) with the novel, and the nightmare at its basis suggests to me that the issues are found deep in the unconscious. That would give it a deep meaning indeed.



Theatrical poster advertising *Dr. Jekyll and Mr. Hyde*.

Who do you think is the man on the left?

([source](#) ↗)

(<http://www.loc.gov/pictures/item/var1993000621/PP/>)

The **plot outline** is not complex, although it is suspenseful. Mr. Utterson, a lawyer, becomes concerned about the apparent friendship that one of his gentlemanly clients, a Dr. Jekyll, has with an ugly and repulsive man named Mr. Hyde. Dr. Jekyll has left everything in a will to Mr. Hyde, and Mr. Utterson is the lawyer for the will. When Mr. Hyde murders someone and goes into hiding, Utterson attempts to dig deeper into the friendship, but Jekyll will tell him nothing, except that he is finished with Hyde forever. However, Jekyll becomes more and more reclusive, and one day his servants bring Utterson to Jekyll's residence because they think there has been a murder behind closed doors and are afraid to investigate. Utterson and the head butler, Poole, break down the door after hearing Mr. Hyde's voice on the other side. They find Hyde dead, as well as letters explaining the relationship. You need to read the novel to find out what the relationship was.

1.3 Written Assignment

Published

Edit

Before we discuss Written Assignment 1, let me remind you that you need to be able to reach the five main objectives for this lesson. Many of the objectives are stated in the discussion above. What I did not do is provide quotations from the text that you might be asked to identify, but let me give you an example so you can see what I mean. Here is a quote: “If he be Mr. Hyde,’ he had thought, ‘I shall be Mr. Seek.’” If I asked which book that comes from and who is doing the thinking, the answers would be *Dr. Jekyll and Mr. Hyde*, and Utterson is doing the thinking. The quote comes early on, when Utterson decides to find out who Hyde is.

Here is your assignment: So we can begin our dialogue, and I can get an idea of where you are coming from, in about one full page (250-300 words) tell me what you thought of this novel. You make the ground rules for the essay. I’ll read it, and we’ll be off and running with my reply. This response will receive full credit, provided you write 250-300 words, write in sentences, and make an honest attempt. For the next lesson, I will give more complete guidelines, but here I want to get to know you as you really are through your writing.

Recall from the syllabus that this assignment is graded on a pass/fail scale. You must pass this assignment (along with Written Assignments 2, 3, and 4) in order to pass the course and take the midcourse exam.

Submit your assignment here.

After you have completed Written Assignment 1, you may advance to Lesson 2.

Points 100

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