

## *The Hebrew University of Jerusalem*

### *Syllabus*

## *The 18th Century Novel: Defoe Fielding Sterne - 44812*

*Last update 15-10-2015*

*HU Credits:* 2

*Degree/Cycle:* 2nd degree (Master)

*Responsible Department:* english

*Academic year:* 0

*Semester:* 1st Semester

*Teaching Languages:* English

*Campus:* Mt. Scopus

*Course/Module Coordinator:* Leona Toker

*Coordinator Email:* [toker@mail.huji.ac.il](mailto:toker@mail.huji.ac.il)

*Coordinator Office Hours:* Wednesdays 12:15 - 13:00

*Teaching Staff:*

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Prof Leona Toker

Course/Module description:

*Study of the narrative experiments conducted by three pioneering novelists of the eighteenth century, combined with the discussion of the reflections of their contemporary culture in their works.*

Course/Module aims:

*Study of the genre experimentation that led to the rise of the classical English novel.*

*Study of the semiological aspects of three novels (by Defoe, Fielding, and Sterne): use of the external frame of reference (cultural history) to explain narrative details and analysis of the patterns in which these details enter in the specific texts.*

*Study of the carnivalesque and the oppositional narrative modes as practiced in the three novels.*

*Study of the ethics of narrative form, that is, of the ethical meaning of narrative structures.*

*Attention to the analogies between the techniques of 18th century fiction and those of modernist and post-modernist novels.*

Learning outcomes - On successful completion of this module, students should be able to:

*understand the vocabulary of 18th century fiction as different from that of the present-day English;*

*recognize the cultural phenomena evoked in the narratives;*

*be able to analyze stylistic and structural features of the three novels and to write academic papers on the basis of this analysis;*

*be able to apply the methodology of the structural and semiotic analysis as well as approaches to the study of narrative form to other texts as well.*

Attendance requirements(%):

*minimum 75*

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*Teaching arrangement and method of instruction: The course is interactive. It takes the shape of classroom discussions based on a close reading and structural analysis of three selected representative texts.*

*Course/Module Content:*

*Three selected novels by 18th-century English novelists, representing different pathways in the development of the classical English novel.*

*Required Reading:*

*Daniel Defoe, Moll Flanders*

*Henry Fielding, Tom Jones*

*Laurence Sterne, Tristram Shandy*

*Additional Reading Material:*

**RECOMMENDED FURTHER READINGS**

*Defoe, Robinson Crusoe, Roxana, The Journal of the Plague Year*

*Richardson, Pamela, Clarissa*

*Fielding, Joseph Andrews, Amelia*

*Sterne, A Sentimental Journey*

*Smollett, Humphry Clinker*

*Goldsmith, The Vicar of Wakefield*

*Jane Austen, Emma*

*Walter Scott, Waverley*

*Anne Radcliffe, The Mysteries of Udolpho*

**BACKGROUND**

*Battestin, Martin C. The Providence of Wit: Aspects of Form in Augustan Literature and the Arts*

*Beasley, Jerry C. Novels of the 1740s*

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Castle, Terry. *"The Carnivalization of Eighteenth-Century English Narrative."* PMLA 99/5: 903-16.

Dobrée, Bonamy. *English Literature in the Early 18th Century*

Gilbert, Sandra, and Susan Gubar. *The Madwoman in the Attic*

Karl, Frederick. *A Reader's Guide to the Development of the English Novel in the Eighteenth Century*

Lynch, Deirdre. *The Economy of Character: Novels, Market Culture and the Business of Inner Meaning*

------. *Loving Literature: A Cultural History*

Mullan, John. *Sentiment and Sociability: The Language of Feeling in the Eighteenth Century*

Piper, William Bowman. *Common Courtesy in Eighteenth-Century English Literature*

Poovey, Mary. *A Proper Lady and a Woman Writer*

Van Ghent, Dorothy. *The English Novel: Form and Function*

Watt, Ian. *The Rise of the Novel*

## NARRATOLOGY

Bakhtin, Mikhail. *Problems of Dostoevsky's Poetics (the chapter on genre)*

------. *Rabelais and His World*

Bal, Mieke. *Narratology*

Booth, Wayne. *The Rhetoric of Fiction*

Genette, Gérard. *Narrative Fiction*

Iser, Wolfgang. *The Act of Reading*

Rimmon-Kenan, Shlomith. *Narrative Fiction*

Toker, Leona. *Eloquent Reticence*

------. *Towards the Ethics of Form in Fiction*

------. *"The Semiological Model in the Teaching of Literature: Discussing the Title*

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of Austen's *Mansfield Park*." *Literatūra* 50/5 (2008): 91-97  
([http://www.literatura.flf.vu.lt/wp-content/uploads/2012/03/Lit\\_50\\_5\\_91-97.pdf](http://www.literatura.flf.vu.lt/wp-content/uploads/2012/03/Lit_50_5_91-97.pdf) ).

*Journals: Eighteenth Century Fiction*  
*The Eighteenth Century: Theory and Interpretation*

## THE THREE NOVELISTS

### Defoe

Backsheider, Paula R. *Daniel Defoe: Ambition and Innovation*.

Brooks, Douglas. "Moll Flanders: An Interpretation," *Essays in Criticism* 19 (1969): 46-59.

Chaber, Lois A. "Matriarchal Mirror: Women and Capital in *Moll Flanders*," *PMLA* 97/2 (1982): 212-26.

Curtis, Laura Ann. *The Elusive Daniel Defoe*

Faller, Lincoln B. *Crime and Defoe*

Krier, William J. "A Courtesy Which Grants Integrity: A Literal Reading of *Moll Flanders*," *ELH* 38: 397-410.

Pollak, Ellen. "Moll Flanders, Incest and the Structure of Exchange," *The Eighteenth Century: Theory and Interpretation* 30/1 (1989): 3-21.

Richetti, John J., *Defoe's Narratives: Situations and Structures*.

Starr, G. A. *Defoe and the Spiritual Autobiography*  
-----, *Defoe and Casuistry*

Sutherland, James, *Defoe*

*Twentieth-Century Interpretations of Moll Flanders*

Zhang, John. "Defoe's *Moll Flanders*," *Explicator* 47/ 5 (1989):13-15.

### Fielding

Alter, Robert. *Fielding and the Nature of the Novel*

Baker, Sheridan. "Bridget Allworthy: The Creative Pressures of Fielding's Plot." In the

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Norton Critical Edition of *Tom Jones*, ed. Sheridan Baker.

Battestin, Martin C. *A Henry Fielding Companion*

Harrison, Bernard. *Henry Fielding's Tom Jones*  
------. "Gaps and Stumbling-Blocks in Fielding." *Connotations* 3/2 (1993-1994): 147-72.

Toker, Leona, *Eloquent Reticence*  
------. *Towards the Ethics of Form in Fiction*

*Twentieth-Century Interpretations of Tom Jones*

Wright, Andrew, *Henry Fielding: Mask and Feast*

*Sterne*

Burckhardt, Sigurd. "Tristram Shandy and the Law of Gravity." *ELH* 28 (1961): 70-88.

Byrd, Max. *Tristram Shandy*

Cash, Arthur H. "The Sermon in *Tristram Shandy*," *ELH* 31 (1964): 395-417.  
------. "The Birth of *Tristram Shandy*: Sterne and Dr. Burton." In *Studies in the Eighteenth Century*, ed. R. F. Brissenden.

Farrell, William J. "Nature versus Art as a Comic Pattern in *Tristram Shandy*," *ELH* 63: 16-35.

Graves, Lila V. "Locke's Changeling and the Shandy Bull," *Philological Quarterly* 60 (1981): 257-64.

Iser, Wolfgang. *Laurence Sterne's Tristram Shandy*

Lanham, Richard A. *Tristram Shandy: The Games of Pleasure*

Moglen, Helene. *The Philosophical Irony of Laurence Sterne*

Myer, Valerie Grosvenor, ed. *Laurence Sterne: Riddles and Mysteries*

Rogers, Pat. "Tristram Shandy's Polite Conversation," *Essays in Criticism* 32/4 (1982): 305-20.

Rosenblum, Michael. "The Sermon, the King of Bohemia, and the Art of Interpolation in *Tristram Shandy*," *Novel* 10 (1977): 472-91.

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Towers, A. R. "Sterne's Cock and Bull Story," *ELH* 24 (1957): 12-29.

Course/Module evaluation:

End of year written/oral examination 0 %

Presentation 0 %

Participation in Tutorials 0 %

Project work 100 %

Assignments 0 %

Reports 0 %

Research project 0 %

Quizzes 0 %

Other 0 %

Additional information:

*Students are expected to have read the materials assigned in advance of the classes on these materials. Written work includes a short paper (300-400 words) on one of the novels and a final analytical essay(1200-1500 words) on another novel. The short paper doubles as practice for the final essay.*