

THE ORIGINS AND EVOLUTION OF THE ENGLISH NOVEL BETWEEN THE 16TH AND THE 18TH CENTURIES: TRANSLATION, POLITICS AND THE NEWS MARKET – 5 Creds.

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This course provides a series of interdisciplinary approaches to the origins and evolution of the English novel that focus on its transnational and transgeneric natures. It will also take into account the role that political discourse, economics, translation, the book market, and the emergence of early journalism played in its processes of formation. We shall see how a variety of discursive and generic typologies intersected in the development of early modern prose fiction—such as history, autobiography, drama, news or the essay.

Students should become aware of the fact that the origins and development of the English novel was part of a larger and more complex process, not just in terms of the discursive and generic typologies involved in it, but also as regards its geographical scope. Given the fact that this is an eminently interlinguistic and international phenomenon, the seminar incorporates translation studies, and in particular, the analysis of the role played by the Spanish picaresque in the creation of new varieties of early modern prose fiction within different emerging vernacular traditions.

We shall study the way in which the early translations of Spanish picaresque contributed to the creation of a new type of narrative prose which aspired to portray in a verisimilar fashion particular cases that exemplified the realities of current social and economic problems and phenomena (e.g., crime, adultery, theft, trickstery, poverty, vagrancy, or corruption). This new type of prose overlapped with the similar rhetoric employed in historical chronicles, biography, as well as the production and distribution of news. Both would also become important commodities within the expanding markets of printed matter which frequently targeted mass consumption.

We shall see how the translation of Spanish picaresque fiction intersected with native English varieties of prose narrative to configure a series of characters and plots which approached the values and consequences of the emerging financial and merchant capitalism, in a gradual process that led to the fiction of authors like Smollett or Defoe.

In turn, we shall also see how part of these subjects and plots also spilled over to the prosperous market of 17th-century English drama, which flaunted appropriations from a variety of sources, including Cervantes, and also incorporated characters like Moll Cutpurse, a female *pícaro* inspired in the life and deeds of an actual female trickster, Mary Frith.

We shall trace the impact that James Mabbe's translation of *Guzmán de Alfarache* had upon the English book and publishing markets, and how it contributed to the subgenre of rogue or

crime fiction, whose impact was felt throughout the end of the 17th century, the entire 18th century and even beyond. The characters and topics that conformed this subgenre overlapped with the work of early novelists like Tobias Smollett (who was also a translator of Cervantes' *Don Quijote*) or Daniel Defoe, whose relevance is dictated by the fact that he created what we might call a female *pícaro* in *Moll Flanders*, but also by the fact that he was the author of controversial political pamphlets, essays and also a practitioner of early journalism. We shall use Defoe's pamphlet *Conjugal Lewdness or, Matrimonial Whoredom* (1727) and his novel *Moll Flanders* as case studies in which the picaresque, translation, journalism, and political discourse blend in at one of the founding moments of the traditional canon of the English novel.

In this regard, this course ties in with other courses provided in the MA programme which adopt gender studies as their approach, and also with another course which studies 19th-century and contemporary Anglo-American fiction. To this effect, we shall include some references to novels like Erica Jong's *Fanny: Being the True History of the Adventures of Fanny Hackabout-Jones* (1980)—which establishes a parodical dialectic with 18th-century English *pícaros* and their cultural milieu from a postmodern perspective.

The seminar will enjoy the presence of three visiting scholars who will provide different critical and historical perspectives on these subjects. **Professor Michael McKeon** will take care of the origins of the English novel and its development between the 16th and the 18th centuries, focusing on Defoe's *Moll Flanders*. **Alexander Samson** will deal with the early impact of the Spanish picaresque and Cervantes, as their English translations intersected with other varieties of prose fiction as well as drama in 16th and 17th century England. **Professor Joad Raymond** will deal with the emergence of the news market, and the development in England of an early version of journalistic prose, with a view to examining how this type of prose overlapped with genres like rogue fiction. **José María Pérez Fernández** will coordinate the contents, and he will provide an introduction to the different types of methodological approaches employed in the seminar—such as translation studies, political philosophy, or comparative literature—with a focus on English translations of works like *La Celestina* or *Guzmán de Alfarache*.

Primary texts. Excerpts from:

- *The Pleasaunt Historie of Lazarillo de Tormes*, trans. David Rowland (1586)
- *The Life and Death of Gamaliel Ratsey* (1605)
- Thomas Middleton and Thomas Dekker, *The Roaring Girl* (1611)
- Mateo Alemán, *The Rogue*, trans. James Mabbe (1622)
- Ben Jonson, *The Staple of News* (1631)
- Fernando de Rojas, *The Spanish Bawd*, trans. James Mabbe (1631)
- Francis Godwin, *The Man in the Moone* (1638)
- Miguel de Cervantes, *Exemplarie Novels*, trans. James Mabbe (1640)
- Miguel de Cervantes, *Don Quijote*, trans. Thomas Shelton (1612) and Tobias Smollett (1755)
- Richard Head, *The English Rogue* (1665)
- John Bunyan, *The Life and Death of Mr Badman* (1680)
- Daniel Defoe, *Moll Flanders* (1722)
- Daniel Defoe, *Conjugal Lewdness or, Matrimonial Whoredom* (1727)
- Tobias Smollett, *Roderick Random* (1748)

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- Kuhlisch, Tina. 'The Ambivalent Rogue: Moll Flanders as Modern *Pícara*', in Craig Dionne and Steve Mentz, eds. *Rogues and Early Modern English Culture*. Ann Arbor: University of Michigan Press, 2004, pp. 337-360.
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- Pérez Fernández, José María. "The Domestication of Melibea: Recasting Spanish Characters for Early English Drama". Forthcoming in *Beyond Spain's Borders: Women Players in Early Modern National Theaters*. Ed. Anne J. Cruz and María Cristina Quintero. New York: Routledge, 2017.
- Randall, James Gregory. "'The primrose way': John Bunyan's *The Life and Death of Mr Badman* and the picaresque". In *1650–1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, vol. II., ed. Kevin L. Cope, 1996, pp. 167-84.
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