

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

Orígenes y Evolución de la Novela Inglesa desde el siglo XVI al XVIII: Política, Traducción, y Discurso Periodístico

MODULE/Módulo	SUBJECT/Materia	YEAR/Curso	SEMESTER/Semestre	ECTS	TYPE/Carácter
Master's Programme in English Literature and Linguistics	The origins and evolution of the english novel between the 16 th and the 18 th centuries Translation, politics and the news market	2019-2020	2	5	Optional
PROFESSOR/ Profesor(es)		CONTACT/ Dirección completa de contacto para tutorías (Dirección postal, teléfono, correo electrónico, etc.)			
<ul style="list-style-type: none"> • Dr. José María Pérez Fernández • Prof. Joad Raymond • Prof. Michael McKeon 		<p>José María Pérez Fernández</p> <p>Departamento de Filologías Inglesa y Alemana Campus Universitario de Cartuja s/n 18071, Granada – España Office 11 Telfs. 958241000 ext. 20230</p> <p>Facultad de Traducción e Interpretación Palacio de los Condes de la Jarosa Calle Paz 18 Despacho 1, planta baja Teléfono: por asignar</p> <p>Email: jmperez@ugr.es</p>			
		OFFICE HOURS/ Horario de tutorías			
		<p>José María Pérez Fernández</p> <p>Monday and Thursday, 16:00 – 18:00 (Facultad de Traducción e Interpretación)</p> <p>Thursday, 10:00 – 12:00 (Facultad de Filosofía y Letras)</p>			
MASTER WHERE IT IS OFFERED/ Máster en el que se imparte		OTHER MASTERS WHERE IT COULD BE OFFERED / Otros másteres a los que se podría ofertar			

Máster en Literatura y Lingüística Inglesas Master in English Literature and Linguistics	
PREREQUISITES AND/OR RECOMMENDATIONS Prerrequisitos y/o recomendaciones (si procede)	
BRIEF DESCRIPTION OF COURSE CONTENTS Breve descripción de contenidos (según memoria de verificación del máster)	
<ul style="list-style-type: none"> - This class will explore, from an interdisciplinary perspective, the relation between the origins of the English novel, translation, political discourse, and the emergence of journalism in the publishing world. - We shall study the ways in which the early English translations of Spanish picaresque contributed to create a sort of realistic fiction which frequently overlapped with the sort of prose employed for the creation and dissemination of news (frequently of a sensationalist sort) as a new sort of marketable good for mass consumption. - We shall see how certain types of characters in the Spanish picaresque were transferred onto a certain type of English novel, whose language overlapped with the same sort of discourse employed by early financial and mercantile capitalism, alongside the sort of political imaginary that legitimized it. - We shall see how this process led to the work of authors like Tobias Smollet (e.g. his novel <i>Roderick Random</i>, or his translation of <i>Don Quijote</i>), and Daniel Defoe (whose <i>Moll Flanders</i> generated an English variety of female <i>picara</i> based in historical characters like Mary Frith, whose activities turned her into an early version of celebrity, and the protagonist of plays like <i>The Roaring Girl</i>). 	
GENERAL AND SPECIFIC COMPETENCIES Competencias generales y específicas del módulo	
<ul style="list-style-type: none"> - CG4: Use new technologies as a learning tool and a resource for research. Use it also as a means of communication and dissemination. - CG5. To understand long and complex texts of any sort (technical, narrative, or literary) - CG6. To present in a variety of formats (oral presentations, written essays, and any sort of digital format) clear and detailed descriptions of complex subjects, unfolding a specific narrative argument, and reaching relevant conclusions. - CG1. To develop communicative interpersonal and interlinguistic mediation skills - CG2. To acquire the learning skills that will allow the student to continue her / his studies in a proactive, autonomous way. - CG3. To search for information (in any sort of format) and turn it into knowledge. - CB6. To acquire and understand the sort of skills and knowledge that will turn their output into original ideas, through class participation, or in the form of essays or any other sort of output. - CB7. To acquire and apply knowledge and skills to new contexts, and be able to engage in problem-solving strategies within interdisciplinary contexts related to their field of study. - CB8. To integrate skills and knowledge in a way that empowers them to reach relevant conclusions based upon the general principles of social and ethic responsibility. - CB9. To communicate their knowledge, ideas and arguments in a meaningful and clear way for both specialized and non-specialized audiences. - CE3. To design and conduct research projects, and present their results in critical written essays, 	

properly structured (introduction-development-final conclusions), using the MLA citation format, using clear and solid epistemological principles. For CE1 and CE2 see the following section.

- CE4. To present and defend, with as much clarity and rigour as possible, the methodology and the results of a research project in the field of English Literature and Linguistics.
- CE5. To understand primary and secondary texts in different periods and genres in English literatures, and their respective cultural and political contexts.
- CE6. To develop an interest for the intellectual and critical analysis of texts, critical theories, and in general different approaches to specific case studies in the field of Literatures in English.
- CE7. To know the different interdisciplinary approaches to the study of literatures in English, with a special emphasis on gender studies, identity politics, political discourse, postcolonial and translation studies.

OBJECTIVES

Objetivos (expresados como resultados esperables de la enseñanza)

- To understand and enumerate the features and the phenomena that define the importance of the picaresque as a generic category that originates in Spain during the 16th and 17th centuries.
- To identify and analyse the way in which this genre spread all over Europe, with a focus on its influence towards the end of the 17th and the 18th centuries.
- To know, understand, and enumerate the features that turn the picaresque into one of the founding narrative discourses of early modernity, alongside its translational and transnational nature.
- To identify its links with the emergence of the novel.
- To analyse and evaluate in a critical manner its importance when it comes to establishing the origins and evolution of certain varieties of English prose fiction during the 17th and 18th centuries.
- To identify and enumerate these discursive components, which include the moral, political and economic foundations that regulate the relations between individual and society during early modernity.
- To identify and evaluate in a relevant way some of the main topics that make up this sort of discourse, such a poverty, crime, or prostitution, and in general the eminently self-interested struggle of the individual for material survival and social legitimacy within a context that demands high moral standards.
- To understand, and think critically, about the way in which the genre of the novel responds to new phenomena such as urban development, the growth in literacy and the expansion of the publishing markets, as well as the emergence of a public sphere whose social energies circulated throughout the material networks of print and the publishing business.
- To understand the way in which phenomena like the former emerged alongside a new market for the production and consumption of news a marketable commodity.
- To understand and identify the complexities of all the phenomena that underlie the development of prose fiction before, during, and after the emergence of the novel during the 16th, 17th and 18th centuries.
- To apply the study of these varieties of prose genres within an interdisciplinary approach that must comprehend literary theory, semiotics, translation studies, cultural studies, and genre, alongside social, political and economic history.

DETAILED DESCRIPTION OF THE CONTENTS

Temario detallado de la asignatura

Session # 1

(lecture)

Introduction to the seminar, methodology and the reading assignments

Translation and the construction of literary canonsReading assignments (to be discussed during session #4):

- Pérez Fernández, José María. “Translation and English Literary History”. You can download this bibliographical essay by clicking [here](#).
- Pérez Fernández, José María. “[Spanish Bawds and Quixotic Libraries. Adventures and Misadventures in Early English Hispanism and World Literature](#)”. *Comparative Literature*, December 2016 (68:4), pp. 370-388.

Session # 2

Joad Raymond**The Rise of News Culture
Part 1**

These two seminars will discuss the following questions

1. What makes a story true (with particular reference to the narrative devices of *The Life and Death of Gamaliel Ratsey*)?
2. How do pamphlets and newspapers work as objects?
 - *The Life and Death of Gamaliel Ratsey* (1605). Electronic version [here](#).
 - Ben Jonson, *The Staple of News* (1631). Electronic version [here](#).
 - Joad Raymond and Noah Moxham, eds. *News Networks in Early Modern Europe* (Leiden: Brill, 2016)

Session # 3

Joad Raymond**The Rise of News Culture
Part 2**

Session # 4

(seminar and lecture)

1st part: seminar with presentations on the texts assigned in session #1, and the following texts.

Secondary sources:

- Pérez Fernández, José María. “Translation, *sermo communis* and the book trade”, in *Translation and the Book Trade*, ed. José María Pérez Fernández & Edward Wilson-Lee, New York & Cambridge, UK: Cambridge University Press, 2014, pp. 40-60.
- Pérez Fernández, José María. “Translation, Medical Humanism, and Early Modern Prose Fiction. Science and Literature in Francisco López de Villalobos”. *Bulletin of Hispanic Studies*, 95:3 (2018), pp. 249-264. You can download a previous version of this essay [here](#).

Primary sources:

Boccaccio. *Fiammetta* (in Bartholomew Yong’s 1587 translation). For an electronic version of the text, click [here](#).

Session # 5

Lecture

(You can download a copy of the general contents of this lecture [here](#)).

Letter writing, metafiction and the picaresque. Translation and the origins of the novel

Session #6

Early Modern Public and Domestic Economies: Marriage, Poverty and the Social Spaces of Mercantile Humanism – Part 1

Secondary sources:

- José María Pérez Fernández, “The Domestication of Melibea: Recasting Spanish Characters for Early English Drama”. In *Beyond Spain’s Borders: Women Players in Early Modern National Theaters*. Ed. Anne J. Cruz and María Cristina Quintero. New York: Routledge, 2017, pp. 11-32.

Primary sources and critical editions:

- José María Pérez Fernández, ed. *The Spanish Bawd* [1631]. James Mabbe’s translation of Fernando de Rojas’ *La Celestina*. London: MHRA, 2013.

- Juan Luis Vives. *The Education of a Christian Woman*. Ed. and trans. by Charles Fantazzi. University of Chicago Press, 2000. For an electronic version click [here](#).
- Juan Luis Vives. *A very frutefull and pleasant boke called the instructio[n] of a Christen woma[n], made fyrst in Laten, and dedicated vnto the quenes good grace, by the right famous clerke mayster Lewes Vives, and turned out of Laten into Englysshe by Rycharde Hyrd. whiche boke who so redeth diligently shal haue knowlege of many thynges, wherin he shal take great pleasure, and specially women shall take great co[m]modyte and frute toward the[n] creace of vertue [and] good maners*. Trans. Richard Hyrde. London: 1529? For an electronic version click [here](#).

Session # 7

Early Modern Public and Domestic Economies: Marriage, Poverty and the Social Spaces of Mercantile Humanism – Part 2

Session # 8

(seminar with student presentations)

English pícaros and English pícaras? English literary hacks in the age of Shakespeare

Primary sources:

- Thomas Nashe's *The Unfortunate Traveller* (1594). Electronic version [here](#).
- Thomas Middleton and Thomas Dekker, *The Roaring Girl* (1611). Electronic version [here](#).

Secondary sources:

- Ungerer, Gustav, 'Mary Frith, alias Moll Cutpurse, in life and literature', *Shakespeare Studies*, 28 (2000), 42–84.

Session # 9

Michael McKeon

Translations into English and the Origins of the Novel – part 1

Translations of the French and especially Spanish narrative genres, romance and the picaresque, exerted a major influence on the emergence of the English novel in two important respects:

- 1) The texts themselves were literally translated into English.

- 2) The model of the pícaro's life was "translated" or adapted from these texts to form the basis for a particularly English sort of plot involving wayward but upwardly mobile individuals in early modern London.

Primary reading:

- 1) Francis Kirkman, *The Unlucky Citizen Experimentally Described in the Various Misfortunes Of an Unlucky Londoner ...* (1673). An electronic version is provided. *Minimal* reading is as follows (please read more if you have time): title page; "The Preface"; "[To the] Reader"; "To the Reader instead of the Errata"; Chapter I (complete); Chapter II (complete); Chapter IV (complete); Chapter IX (partial: pp. 139-54: Note: here and below, pp. refers to page numbers in red at the top left-hand corner of the page that are NOT in double brackets. For example, the last page of Ch. IV (p. 54) is given as: [Page [72], 54]); Chapter V (partial: pp. 55-57; Chapter X (partial: pp. 167-83); Chapter XII (partial: pp. 214-21); Chapter XIV (partial: pp. 257-61); Chapter XVI (partial: pp. 292-93, 295-96. Note: this last page is mispaginated 196 not 296).
- 2) Sir William Blackstone, *Commentaries on the Laws of England*, 4 Books, 12th ed. (1794), title page; excerpt.
- 3) Daniel Defoe, *The Fortunes and Misfortunes of the Famous Moll Flanders* (1724).

Reading and discussion questions:

- 1) How does Kirkman's autobiographical narrative combine the two senses of translation: the rendering of a text written in one language into another, and the influence of a literary form or genre on the development of a different form or genre?
 How does Kirkman adapt the role and character of the Spanish pícaro to the conditions and ambitions of a young Londoner toward the end of the 17th century? Kirkman rises to the professional status of a translator, printer, and bookseller (publisher). How does this extend or develop (modernize? Anglicize? "bourgeoisify"? novelize?) the typical life of the pícaro?
 See above, p. [19], just before the narrative begins on p. 1: What are "errata"? How is Kirkman extending this technical printing term?
 How does being "unlucky" compare to the familiar, medieval and early modern idea of being "on fortune's wheel"?
 "How does Kirkman's adaptation of of the Spanish picaresque compare with the earlier adaptation by Francis Godwin (see "List of Primary Texts," above, p. 2)?
- 2) Is Moll Flanders a typical pícaro? How does a pícaro differ from a pícaro? How is this difference extended or complicated in 18th-century England?
 How does the English social and historical context, including recourse to the American colonies, recast the Spanish picaresque? Is Moll less a type and more an "individual character" than the earlier, Spanish founders of the genre?
 How would you compare the roles of religious morality in these respective cases? Is Moll an "English rogue"?
 What's Defoe's view of how one tells the truth, whether as character or as author?
 You've sampled Defoe's views on marriage in *Conjugal Lewdness*. What do you make of the English common law doctrine of coverture (see Blackstone) in relation to these views?

Please feel free to ask questions and make comments during these two seminars. You're likely to get more out of them if they're not simply lectures!

Session # 10

Michael McKeon

Translations into English and the Origins of the Novel – part 2

Session # 11

(lecture)

Verisimilar prose: from fiction to news. English Rogue Fiction. Part 1

Primary sources

- Richard Head, *The English Rogue* (1665). Electronic version [here](#) (transcription of the first part) and [here](#) (original edition).
- John Bunyan, *The Life and Death of Mr Badman* (1680). Electronic version [here](#) (transcription) and [here](#) (original 1680 edition)
- Mateo Alemán, *The Rogue*, trans. James Mabbe (1622). Electronic version [here](#).
- Ben Jonson, *The Staple of News* (1631). Electronic version [here](#).

Secondary sources:

- Pérez Fernández, José María, “The Age of Exchange: Translation, News and the European Public Sphere in the 16th and 17th Centuries”. In *Images of Europe. Past, Present, Future*. ISSEI 2014 - Conference Proceedings, ed. Yolanda Espiña. Porto: Universidade Catolica, 2016, pp. 40-53. You can download a copy of the essay by clicking [here](#).
- Pérez Fernández, José María, “‘Reasons of State for Any Author’: Common Sense, Translation and the International Republic of Letters.” In *A Maturing Market. The Iberian World in the First Half of the Seventeenth Century*, ed. By Alexander S. Wilkinson and Alejandra Ulla Lorenzo. Leiden: Brill, 2017, pp. 101-123. You can download a copy of the essay by clicking [here](#).

Session # 12

(lecture)

Verisimilar prose: from fiction to news. English Rogue Fiction. Part 2

Session # 13
(lecture)
<u>Counterpoint: Early Modern Science and Fiction: Cosmic, narrative and social spaces. Utopia, fantasy, romance and the origins of the novel. Part 1</u>
Session # 14
(lecture)
<u>Counterpoint: Early Modern Science and Fiction: Cosmic, narrative and social spaces. Utopia, fantasy, romance and the origins of the novel. Part 2</u>
Session # 15
Students' presentations and debate
Session # 16
Students' presentations and debate
RECOMMENDED BIBLIOGRAPHY Bibliografía:
<p>List of primary texts. Students' presentations will focus on one or two of these primary sources, in combination with some of the secondary sources and the contents of the class seminars:</p> <ul style="list-style-type: none"> - <i>The Pleasaunt Historie of Lazarillo de Tormes</i>, trans. David Rowland (1586). Electronic version here. - Fernando de Rojas, <i>The Spanish Bawd</i>, trans. James Mabbe (1631). Electronic version here, and there is also a critical edition available at the Facultad de Traducción e Interpretación (FTI/M 860-2=20 ROJ PER jam) - Francis Godwin, <i>The Man in the Moone</i> (1638). Electronic version here (transcription) and here (original edition). - Margaret Cavendish, <i>The Blazing World</i> (1666) - Francis Kirkman, <i>The Unlucky Citizen Experimentally Described in the Various Misfortunes Of an Unlucky Londoner ...</i> (1673). Electronic version here (transcription) and here (original

edition)

- Daniel Defoe, *Moll Flanders* (1722)
- Daniel Defoe, *Roxana* (1724)
- Tobias Smollett, *Roderick Random* (1748)
- Erica Jong, *Fanny, Being the True History of the Adventures of Fanny Hackabout-Jones* [1980], New York: W.W. Norton & Co., 2003.

Some suggestions for secondary bibliography:

- Beier, A.L. 'On the boundaries of new and old historicisms: Thomas Harman and the literature of roguery', *English Literary Renaissance*, 33 (2003), 181–200.
- Cruz, Anne J. 'Sonnes of the Rogue: Picaresque relations in England and Spain'. In Giancarlo Mariorino, ed. *The Picaresque: Tradition and Displacement*. Minneapolis, MN: U. of Minnesota Press, 1996, pp. 248-72.
- Doody, Margaret. *The True Story of the Novel*. Rutgers UP, 1997.
- Fuchs, Barbara. *Romance, The New Critical Idiom*. London: Routledge, 2004.
- Fuchs, Barbara. *The Poetics of Piracy. Emulating Spain in English Literature*. Philadelphia: University of Pennsylvania Press, 2013.
- Kesson, Andy. *John Lyly and Early Modern Authorship*. Manchester: MUP, 2014.
- 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.
- McKeon, Michael, ed. *Theory of the Novel. A Historical Approach*. Baltimore, MD: Johns Hopkins University Press, 2000.
- McKeon, Michael. *The Origins of the English Novel. 1600 – 1740* (Baltimore & London: The Johns Hopkins University Press, 2002).
- McKeon, Michael. *The Secret History of Domesticity. Public, Private, and the Division of Knowledge*. Baltimore, MD: Johns Hopkins University Press, 2007.
- Mentz, Steve. *Romance for Sale in Early Modern England: The Rise of Prose Fiction*. Aldershot: Ashgate, 2006.
- Newcomb, Lori Humphrew. *Reading Popular Romance in Early Modern England*. New York: Columbia UP, 2002.
- Pérez Fernández, José María, ed. *The Spanish Bawd* [1631]. James Mabbe's translation of Fernando de Rojas' *La Celestina*. London: MHRA, 2013.
- Pérez Fernández, José María. "Picaresque". In *Oxford Bibliographies in British and Irish Literature*. Ed. Andrew Hadfield. New York: Oxford University Press, 2014.
- Pérez Fernández, José María. "Translation, *sermo communis* and the book trade", in *Translation and the Book Trade*, ed. José María Pérez Fernández & Edward Wilson-Lee, New York & Cambridge, UK: Cambridge University Press, 2014, pp. 40-60.
- Pérez Fernández, José María. "[Spanish Bawds and Quixotic Libraries. Adventures and Misadventures in Early English Hispanism and World Literature](#)". *Comparative Literature*, December 2016 (68:4), pp. 370-388.
- Pérez Fernández, José María. "The Domestication of Melibea: Recasting Spanish Characters for Early English Drama". In *Beyond Spain's Borders: Women Players in Early Modern National Theaters*.

- Ed. Anne J. Cruz and María Cristina Quintero. New York: Routledge, 2017, pp. 11-32.
- 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.
- Raymond, Joad. *Pamphlets and Pamphleteering in Early Modern Britain* (Cambridge: Cambridge University Press, 2003; paperback 2006).
- Raymond, Joad. *The Invention of the Newspaper: English Newsbooks, 1641-1649* (Oxford: Clarendon Press, 1996; paperback edition with new preface 2005).
- Raymond, Joad. (ed.) with Jeroen Salman and Roeland Harms, *Not Dead Things: The dissemination of popular print in Britain, Italy, and the Low Countries, 1500-1900* (Library of the Written Word; Leiden: Brill, 2013).
- Raymond, Joad. (ed.) *The Oxford History of Popular Print Culture*, vol. 1: *Cheap Print in Britain and Ireland to 1660* (Oxford: Oxford University Press, 2011).
- Raymond, Joad. ‘The Newspaper, Public Opinion, and the Public Sphere in the Seventeenth Century’. In Raymond, Joad, ed., *News, Newspapers and Society*. London: Frank Cass, 1999, pp. 109-140.
- Raymond, Joad. ‘Describing Publicity in Early Modern England’. *Huntington Library Quarterly* 67 (2004): 101-29.
- Raymond, Joad. ‘Cheap Print and Popular Reading During the Civil Wars, 1637-60’, in Robert DeMaria, Heesok Chang and Samantha Zacher (eds.), *A Companion to British Literature* (Oxford: Blackwell, 2014), 309-25.
- Raymond, Joad. ‘News Writing’, in Andrew Hadfield (ed.), *The Oxford Handbook to English Prose, c.1500-1640* (Oxford University Press, 2013), 396-414.
- Raymond, Joad. ‘News’. In Susan Doran and Norman Jones, eds., *The Elizabethan World* (London: Routledge, 2010), pp. 495-510.
- Raymond, Joad. ‘The Stationers’ Company’. In David Scott Kastan, ed., *Encyclopaedia of British Literature* (New York: Oxford University Press, 2006), 5: 83-91.
- Raymond, Joad. ‘The Literature of Controversy’. In Thomas N. Corns, ed., *A Companion to Milton* (Oxford: Basil Blackwell Publishers, 2001), pp. 191-210.
- Raymond, Joad and Noah Moxham, eds. *News Networks in Early Modern Europe* (Leiden: Brill, 2016)
- Relihan, Constance, ed. *Framing Elizabethan Fictions: Contemporary Approaches to Early Modern Prose Narrative*. Kent, OH: Kent State UP, 1996.
- Salzman, Paul. *English Prose Fiction, 1558 – 1700: A Critical History*. OUP, 1986.
- Salzman, Paul. ‘Placing Tudor fiction’, *Yearbook of English Studies* 38 (2008), 136 – 149.
- Samson, Alexander. “‘Last Thought Upon a Windmill’: Fletcher and Cervantes’ and with Trudi Darby ‘Cervantes on the 17th century English Stage’, in *The Cervantean Heritage: Influence and Reception of Cervantes in Britain*, ed. John Ardila (Oxford: Legenda, 2009), 206 – 233
- Samson, Alexander. “Lazarillo de Tormes and the Picaresque in Early Modern England”. In *The Oxford Handbook to English Prose 1500-1640*, ed. by Andrew Hadfield. Oxford University Press, 2013, pp. 121-136.
- Samson, Alexander. “Maybe Exemplary? James Mabbe’s Translation of the *Exemplary Novells*”. *Republics of Letters*, vol. 4:2, March 2015 < <http://arcade.stanford.edu/rofl/maybe-exemplary-james-mabbes-translation-exemplarie-novells-1640>>, accessed on 05/06/16
- Spadaccini, Nicholas. ‘Daniel Defoe and the Spanish Picaresque Tradition: The Case of Moll Flanders’. *Ideologies and Literature: A Journal of Hispanic and Luso-Brazilian Studies* (Twin Cities, MN), (2:6), 1978, 10-26.
- Ungerer, Gustav. ‘English Criminal Biography and Guzmán de Alfarache’s Fall from Rogue to Highwayman, Pander and Astrologer’. *Bulletin of Hispanic Studies* 76 (1999), 189-197.
- Ungerer, Gustav, ‘Mary Frith, alias Moll Cutpurse, in life and literature’, *Shakespeare Studies*, 28 (2000), 42–84.

Watt, Ian. *The Rise of the Novel: Studies in Richardson, Fielding, Defoe* (Chatto & Windus, 1st pub. 1957)

RECOMMENDED LINKS
Enlaces recomendados

<http://maenglishugr.com/>

<http://josemariaperezfernandez.academia.edu>

EDUCATIONAL METHODS
Metodología docente

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 to 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*. **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 introduce 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*.

EVALUATION

Evaluación (instrumentos de evaluación, criterios de evaluación y porcentaje sobre la calificación final, etc.)

Evaluation instruments.

Oral presentations, class participation, written essays

Evaluation Criteria

Grading policy:

- Class presentations and participation: 50%
- Written essays: 50%

Students will have to prepare **two class presentations** and hand in **three essays**. All essays must be submitted in pdf format, and always using Turnitin (for instructions on how to sign up and

use Turniting, follow these three links – [A](#) – [B](#) - [C](#)).

1. Each student will have to prepare a **short presentation (around 15 mins.) on the text that he/she has been assigned**. On the date of his / her presentation, each of the students will also have to hand in an **essay (1500 – 2000 words)** based on the contents of this presentation.
2. Each student will have to prepare a **final oral presentation** discussing the nature and relevance of one of the primary sources listed below. On the date of their final presentation (**around 15 mins.**), students should also hand in an **essay (2000 – 3000 words)** by email.
3. Besides these two presentations, and their respective essays, each student will have to hand in a **final essay (3000 words)** with a summary of the contents of the course, plus a personal and critical response to them which should include a self-assessment of their performance in class, and an enumeration of the sort of contents and skills they have acquired.

ADDITIONAL INFORMATION
Información adicional