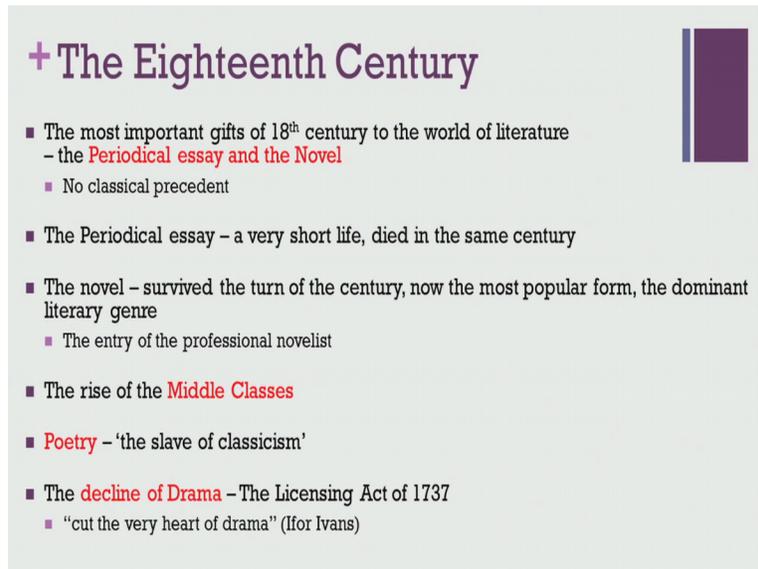


History of English Language and Literature
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Lecture 10a

The Age of Pope Prose – Periodicals, Essays, and the Rise of the Novel

Hello everyone! Let me once again welcome to this NPTEL course, The History of English Language and Literature. In today's lecture we shall be continuing to look at the Age of Pope, especially focusing on the prose output of the period. This includes three major kinds of writings including the periodicals, the essays which were getting published and also we shall take a look at the rise of the novel in its earlier form.

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+ The Eighteenth Century

- The most important gifts of 18th century to the world of literature
 - the **Periodical essay and the Novel**
 - No classical precedent
- The Periodical essay – a very short life, died in the same century
- The novel – survived the turn of the century, now the most popular form, the dominant literary genre
 - The entry of the professional novelist
- The rise of the **Middle Classes**
- **Poetry** – ‘the slave of classicism’
- The **decline of Drama** – The Licensing Act of 1737
 - “cut the very heart of drama” (Ifor Ivans)

If one undertakes the survey of the 18th century, especially the long 18th century as we had mentioned before, we also begin to note that the perhaps the most important gifts of 18th century to the world literature could be found in two major contributions, one the periodical essay and secondly the beginnings of the novel. And these two forms of writing, they had a very special advantage to their credit. Neither of them had a classical precedent in place.

If we take a look at the other genres, drama, poetry and other kinds of writings which were prevalent during the period, we note that there was a classical precedent, a classical ancestor could be, which could be traced back to the medieval times or even to the earlier times than the

medieval age. And this also had a profound influence in the way the various genres were getting shaped. But when we come to take a look at the novel and also the periodical essay, we begin to note that both these prose forms were products of the 17th, late 17th and also the 18th century.

So we do not find them adhering to particular classical principles or even trying to imitate any kind of earlier forms of writing. So in that sense it was very fresh, very original and also it was considered as the most important contributions made by the 18th century English times. If we take a closer look at both of these genres, the periodical essay though it was very vibrant at the 18th century, it had a very short life, it died in the same century after having led a very vibrant life.

But the novel we see it continuing and surviving the turn of the century and continuing into the posterity. And even in the contemporary if we undertake a survey of the dominant genres of the times, we begin to notice that this is, novel is perhaps the most popular form and also the most dominant literary genre of these times. This is also the time when we mark the entry of the professional novelist into the scene and we do not find the literary world going back to the previous times after this phenomenal 18th century, even events and interventions.

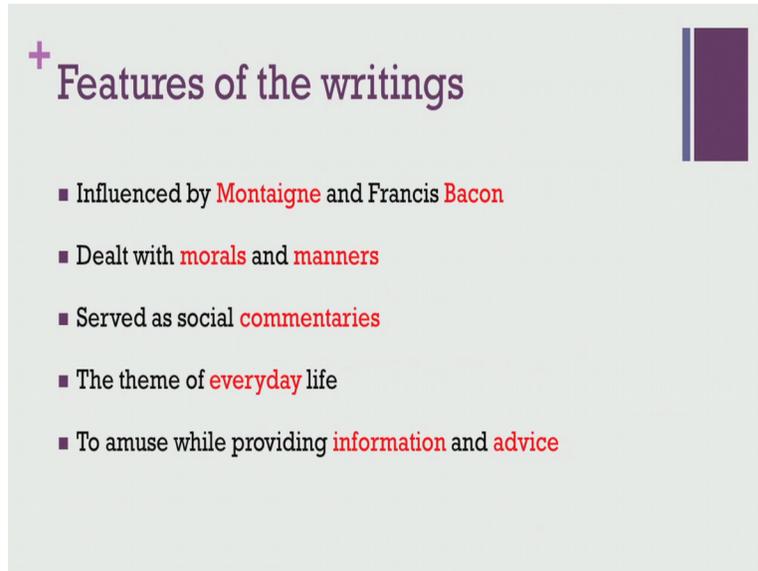
What could have led to the emergence of the periodical essay and also the rise of the novel? One of the most common and convincing answers that the historians have provided is the rise of the middle class. Because both these forms catered primarily to the sensibilities of the rising middle class, it was also quite free from the rules of the earlier times. It was also in that sense closer to the language and the imagination of the common people.

So what happened? What was happening with poetry and drama during this time? We saw in the previous session the kind of satires, the worst satires which were being churned out during this period but nevertheless we begin to note that poetry remained as a slave of classicism during the 18th century. And also at later point of time there was always this baggage of the past which poetry was always associated with.

And in terms of drama, the 18th century actually saw the decline of the drama. And The Licensing Act of 1737 which prohibited particular kinds of place from being screened and staged, we note that as Ifor Ivans put it, it had cut, this event of licensing had cut the very heart

of drama. From this time onwards we do not find much of a dramatic production except for some sporadic interventions in the early 20th century.

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The slide features a light grey background with a purple plus sign icon at the top left. The title '+ Features of the writings' is in a purple serif font. To the right of the title is a vertical purple bar. Below the title is a list of five bullet points, each starting with a small purple square. The text in the bullet points is in a dark grey sans-serif font, with certain words highlighted in red.

- Influenced by **Montaigne** and Francis **Bacon**
- Dealt with **morals** and **manners**
- Served as social **commentaries**
- The theme of **everyday** life
- To amuse while providing **information** and **advice**

So what were the major features of this kind of writing which emerged in the 18th century? The prose writings were majorly influenced by Montaigne, the French writer and also Francis Bacon who wrote in the previous decades. These themes were more or less concerned with the morals and manners of those times. So in that sense it was not removed from the reality of the people. They also could identify that many of the things which were being discussed in these writings.

These works interestingly they also served a social commentaries. In the previous session we noted how even verse was dominated by a certain satirical vent. So the prose writings were also not free from this influence and also after the restoration there was a need, an increasing need for the thinking and learned people to point out what way the vices and follies of the society so that again another falling into a kind of moral degradation would not happen in the English society perhaps. This, the writer is also focused on everyday life. The themes were taken from a very common place in mundane events as well. And the major objective was to provide information and advice even while it provided entertainment and amusement.

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+ Early writers

- **Anthony Ashley Cooper**, the third Earl of Shaftesbury – tutored by John Locke
 - *Characteristics of Men, Manners, Opinions, Times* – 1711
- **George Berkeley** – mathematics, economics, metaphysics, psychology
 - Immaterial hypothesis – ‘there cannot be any matter that existed outside intelligence’
 - *Treatise Concerning the principles of Human Knowledge* – 1710
- **Bishop Joseph Butler** – a rationalist thinker, attempted to prove the existence of God
 - *Analogy of Religion, Natural and Revealed*

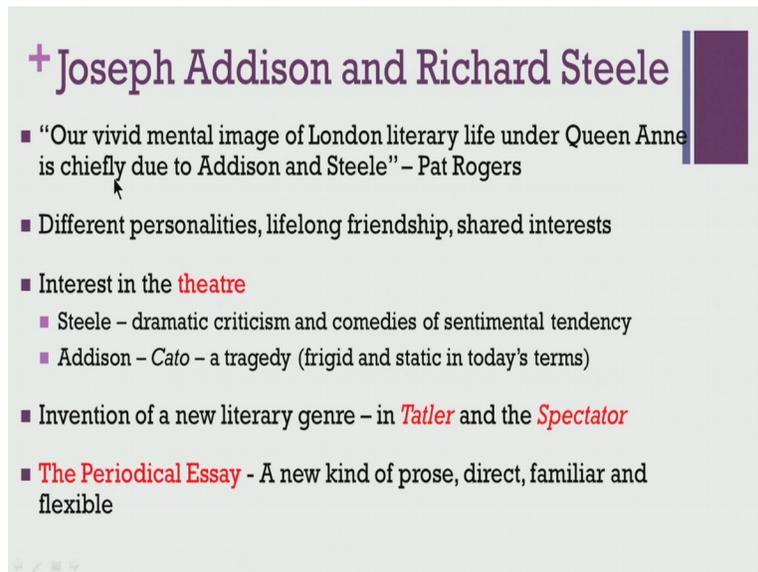
Some of the early writers of this period mostly wrote non-literary works as well. So at later point of time when we look at the transition phase from the 18th to 19th century, we shall perhaps again come back to these works and the major kinds of writings of the period. So some of the early writers in whom this shift could be identified include Anthony Ashley Cooper who was the third Earl of Shaftesbury. He is said to have tutored by John Locke. So in that sense he also had a heavy bench towards philosophy. One of his famous works include *Characteristics of Men, Manners, Opinions And Times* published in 1711.

George Berkeley was not just a writer, he was a mathematician. He was interested in economics, metaphysics and also in psychology. He was also the one who proposed this particular hypothesis known as the immaterial hypothesis in which he argued that there cannot be any matter that existed outside intelligence. This sort of rational thinking and the quest for rational analysis, it was quite popular during those times, thanks to the effects of enlightenment. His major work was the *Treatise Concerning the principles of Human Knowledge* published in 1710.

Bishop Joseph Butler was another early writer of prose essays. He was a rationalist thinker and he also attempted to prove the existence of God through rational and material means. His famous work was *Analogy of Religion, Natural and Revealed*. And there were lot of controversies associated with this sort of new forms of theories and hypothesis proposed which attacked the prevalent norms of religion and the prevalent norms of thinking, so on and so forth.

But nevertheless they also were of much interest and amusement to the readers because they had not yet encountered this sort of novel forms of thinking. So enlightenment had fostered the right spirit and the English people had quite enthusiastically responded to the times as well.

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+ Joseph Addison and Richard Steele

- “Our vivid mental image of London literary life under Queen Anne is chiefly due to Addison and Steele” – Pat Rogers
- Different personalities, lifelong friendship, shared interests
- Interest in the **theatre**
 - Steele – dramatic criticism and comedies of sentimental tendency
 - Addison – *Cato* – a tragedy (frigid and static in today’s terms)
- Invention of a new literary genre – in *Tatler* and the *Spectator*
- **The Periodical Essay** - A new kind of prose, direct, familiar and flexible

In many ways when we begin to look at the 18th century, perhaps the two important names that come to our mind are that of Joseph Addison and Richard Steele so much so that Pat Rogers, he convincingly argued our vivid mental image of London literary life under Queen Anne is chiefly due to Addison and Steele. This was the kind of impact that they had on London circles during that time. Both of them were entirely different personalities but they shared a lifelong friendship and also had a lot of shared interest.

Both of them were interested in theatre in multiple ways. For instance, Steele, he had produced a lot of dramatic criticism and he also wrote certain comedies of sentimental tendency. But these works were not hugely popular because he had forgotten the primary dictum that drama was meant primarily for amusement and not for didactic purposes. Nevertheless these works were of supreme importance in terms of intellectual and historical backdrop.

And Addison had produced a particular tragedy named *Cato* but even not considered as a supreme work in (competence) comparison to the previous dramatic geniuses of England. And in today’s terms it is considered more frigid and static. But nevertheless they wrote about theatre,

they wrote about the dramatic interest extensively. And they also found popularity in an entirely different kind of genre that they themselves invented during the 18th century.

So they are most remembered in the contemporary for their contributions through these two periodicals that they had brought forth namely the Tatler and the Spectator. They also inaugurated a new style of writing known as the Periodical Essay. It was an entirely new kind of prose which focused on direct and familiar style of writing. It was also flexible in comparison with the earlier forms of prose and poetic renditions.

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+ The Tatler

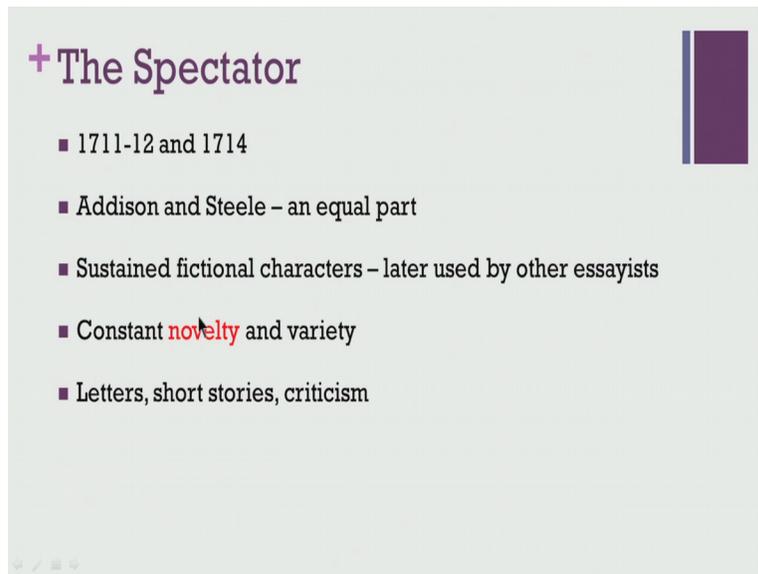
- April 1709 – by Steele – when Addison was away in Ireland
- **Newspaper** format – political items from St. James' coffee house, theatrical from Will's (Dryden used to preside there)
- 'From my own apartment' – a general interest item
- Wrote under the name of 'Isaac Bickerstaff' (used by Swift in a pamphlet hoax)
- Ran for 21 months, 271 numbers, two-thirds by Steele

So the Tatler and Spectator were two periodical essays which were hugely popular in the 18th century. They also begin to define the 18th century prose writings in particular ways. The Tatler was first published by Steele in April 1709. That was when Addison was away in Ireland. Though he had single handedly begun this work, we find Steele joining him soon after. The format of this work was in the newspaper format. So they had include a lot of political items in this from St. James' coffee house and also lot of theatrical material from Will's coffee house.

We had noted in one of the previous sessions that the coffee house culture was quite dominant in England during this time. And this was also the center where people came together to share news to discuss about various things and also form popular opinions about art, literature, politics et cetera. So they also, Steele and Addison used to gather a lot of information and also used to disseminate all of these things through their newsletters and pamphlets.

And it also had one particular column which was, which went by the title from my own apartment. It was a general interest item for all the commoners during that time. Steele initially also wrote under the (title), under the name of Isaac Bickerstaff. This was a sort for pseudonym used by Swift in a pamphlet hoax. The Tatler in fact it ran for about 21 months, it had published about 271 issues and two-thirds of this was written by Steele though Addison who also collaborated in multiple ways.

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+ The Spectator

- 1711-12 and 1714
- Addison and Steele – an equal part
- Sustained fictional characters – later used by other essayists
- Constant novelty and variety
- Letters, short stories, criticism

The Spectator was published from 1711 till 12 and it also had a very brief life in 1714. In this periodical we find that both Addison and Steele had played an equal part. They also began to employ certain sustained fictional characters which were, which, who were introduced in every series of this. And this technique discuss social commentaries to provide critics of various social and religious themes of the times. This technique was later used by many of the essays.

And that also provide a lot of novelty and variety to the themes and also particularly to the way in which many of the themes were getting treated. The variety was also astonishing because in these periodicals they had a, they had different kinds of genres such as letters, short stories, criticism. So it was very difficult to classify them to a particular kind of genre. So in that sense the periodical essays, the term which is used to talk about all kinds of works which were getting published in the Tatler or in the Spectator.

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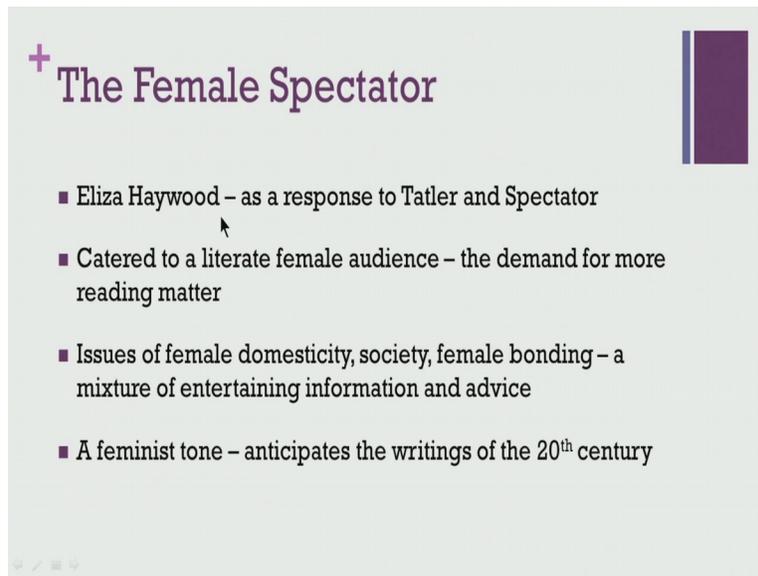
- Promoted a type of **gentleman** most unlike the Restoration hero
- 'he believes in reason and control, values correct opinion higher than anarchic wit, and is less ready to call a spade a spade, he is civil minded, moderate, Christian, instead of aristocratic, libertarian, sceptical. He admires women for moral and supportive qualities rather than for drive, initiative or sex; he has noticed that they are badly educated and wishes to raise their standard of knowledge as well as behaviour''

(Pat Rogers)

And this the, there was one thing that both of these works had in common. They began to promote based on the belief system that they had the image of a gentleman who was most unlike the restoration hero. If you allow me to read from Pat Rogers, he gives a description of what kind of a gentleman was being celebrated these periodical essays which were coming out. This particular fictional gentleman, he believes in reason and control, values, correct opinion higher than anarchic wit and is less likely to call a spade a spade. He is civil minded, moderate, Christian, instead of aristocratic, libertarian and skeptical.

He admires women for moral and supportive qualities rather than for drive, initiative or sex. He has noticed that they are badly educated and wishes to raise their standard of knowledge as well as behavior. So this was the kind of value system on which Tatler and Spectator was, were based on. Some contemporary readers may even find them having a very condescending attitude towards women or towards certain sections of society. But nevertheless one needs to keep in mind that they were writing in the 18th century and whatever initiatives that they had taken, it needs to be coming to the opponent treated with a lot of respect.

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+ The Female Spectator

- Eliza Haywood – as a response to Tatler and Spectator
- Catered to a literate female audience – the demand for more reading matter
- Issues of female domesticity, society, female bonding – a mixture of entertaining information and advice
- A feminist tone – anticipates the writings of the 20th century

In response to Tatler and Spectator which were predominantly male spaces, Eliza Haywood, one of the prominent woman writers of those times, she brought forth another periodical known as The Female Spectator. This was targeted as a response to Tatler and Spectator and also catered to an increasingly literate female audience who were also demanding for more and more reading matter in the 18th century. We also see a shift in these gender propositions, especially in the 18th century because in the previous discussions of the earlier centuries we have noted many times there was a conspicuous absence of women.

There was hardly any discussion of women when it came to matters of politics, culture or literature. But we find that gradually beginning to change from the 18th century onward and the Female Spectator could be identified as one of the stepping stones towards this change. She spoke about Eliza Haywood try to include a lot of essays about the issues related to female domesticity and society, about female bonding. And also she made sure that there was a mixture of entertaining information and also advice incorporated into all of these.

And one of the critics against the Female Spectator during those times which also was seen as celebratory note at later point of time was that it had a very predominant feminist tone. And in that sense we can even say that this, the this periodical anticipated the writings of the 20th century.

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+ An excerpt

“But, say they, learning puts the sexes too much on an Equality, it would destroy the implicit obedience which it is necessary Women should pay to our commands. If once they have the capacity of arguing with us, where would be our authority!

Now I will appeal to any impartial reader, even among the men, if this very reason for keeping us in subjection does not betray an arrogance and pride in themselves, yet less excusable than that which they seem so fearful of our assuming”

If we could read an excerpt from one of these issues, Eliza Haywood writes in one of her essays, “But, say they, learning puts the sexes too much on an Equality, it would destroy the implicit obedience which it is necessary women should pay to our commands. If once they have the capacity of arguing with us, where would be our authority! Now I will appeal to any impartial reader, even among the men, if this very reason for keeping us in subjection does not betray an arrogance and pride in themselves, yet less excusable than that which they seem so fearful of our assuming.”

So this was not taken very kindly by many male readers but nevertheless this had marked the beginning of a certain shift in tendencies and the shift in loyalties in terms of writing, in terms of articulations, in terms of gender parity, so on and so forth.

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+ Daniel Defoe (1659-1731)

- The son of a well-to-do butcher – in London
- Trained for the nonconformist ministry
 - abandoned divinity for practical life
- Long and adventurous career
 - Hosier, tile factor, foreign tradesman, printer, volunteer trooper, confidant to the king, inmate of a Newgate cell, government spy, a fugitive from political prosecution, a hero in the pillory of a sympathetic mob, a born journalist and a pamphleteer
- No complete list of his publications – more than 250?



Now we come to take a look at perhaps the most important figure of the 18th century, Daniel Defoe who lived from 1659 to 1731. If we talk about his childhood and his early days, he had a very humble beginning. He was a son of well-to-do butcher who was based out of London. He also was trained for the nonconformist ministry but we find him at later point of time abandoning divinity for practical life.

So we begin to see the traces of a very adventurous career and a very unconventional kind of personality in the making. He had a very long and adventurous career and this had allowed him to feed lot of variety into many of his writings at later point. At various points of time we find him pursuing a variety of professions which cannot even be classified into a single social class. He worked as a hosier, then as part of a tile factor industry. He was a foreign tradesman, a printer, a volunteer trooper. He was a confidant to the king for a while.

He was even inmate of a Newgate cell when he fell out of the government. He was a government's spy for a while. He was a fugitive and he fled from political prosecution. He was a hero in the pillory of a sympathetic mob about which we shall soon take a look at. He was, more than all of these, he was a born journalist and a pamphleteer. This also had contributed to a lot of his writings and made him perhaps the one of the most important figures in the long 18th century.

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- *Enquiry into the Occasional Conformity of Dissenters* (1698), *Shortest Way with Dissenters* (1702) – major attacks on the Parliament, scathing prose
 - Brought to trial for the latter, fined and placed in the pillory
 - “Hymn to the Pillory”
- *A Tour through the Whole Island of Great Britain* (1724-27)
 - A social document – population, trade, rural life, agriculture and industry
- *The reputation of *Tatler* and *Spectator* had eclipsed Defoe's *Review* – single handedly written, weekly from 1704 to 1713*

He wrote prolifically but however a complete list of his works is, it has not been drawn yet. So there is this assumption that he must have written more than 250 works including his essays, his treatises, his fictional and non-fictional works et cetera. And some of his important works of his early days include an *Enquiry into the Occasional Conformity of Dissenters*. This was in 1698. And another one on a similar note, the *Shortest Way with Dissenters* published in 1702.

Both these works were major attacks on the Parliament. It also had a scathing prose, and scathing attack against the dissenters. And he, the second one in fact the *Shortest Way with Dissenters*, this even had led to a lot of controversy. He was brought to trial for this. He was fined and placed in the pillory. But being an undefeated kind of man that he was, we find him at a later point composing a poem about this. It was titled ‘Hymn to the Pillory.’”

So this was the kind of dark humor and the kind of reactions that he had to various things that were happening in his life. Another important work of his, *A Tour through the Whole Island of Great Britain*, it was written as a series from 1724 to 27. This is even now considered as an important social document of those times. It talks about the population, the trade, rural life, agriculture and industry.

So right from the beginning we find him writing a variety of things focusing on satire, focusing on political treatises and also focusing on giving a social commentary. During this period he also

had been focusing on a particular review which was his version of a periodical essay. But we find that popularity of Defoe's Review was quite eclipsed by the popularity of Tatler and Spectator.

And importantly his work was quite significant in the sense that Defoe had single handedly written this review and got it published every week from 1704 to 1713. In that sense it had a longer run than Spectator and Tatler put together but nevertheless its reputation as we noted it was heavily eclipsed by Tatler and Spectator. Defoe was quite smart in terms of his writing career. He had an eye on the market. He also knew how to cater to the popular interest.

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- Eye on the **market**, catered to **popular** interest
- Social **commentaries** - A moral and social reformer – to correct and teach
- **Biographies** of famous men, notorious adventurers and criminals
 - 'so called biographies were written at the moment for the moment, and were very loosely put together with slight regard to accuracy' (Hudson)
 - 'From writing biographies with real names attached to them it was but a short step to writing biographies with fictitious names' (Defoe's critic) or 'history **minus** the **facts**' (Leslie Stephen)
- **Fiction** – the offshoot of his general journalistic enterprises
 - At the age of 60

So his social commentaries, since he knew that he had a reading public and that he knew that there were people who were ready to respond to many of the calls that he were making. He also posed as a moral and social reformer. So one of the objectives of his work was also to correct and teach especially because he thought that contemporary England was rooted in corruption and lot of vicious practices.

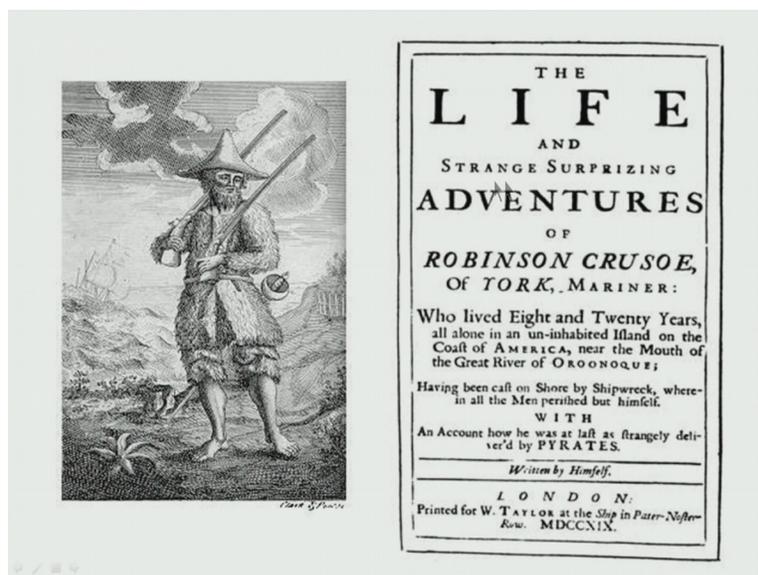
He also undertook to write a lot of biographies on famous men of those times, the notorious adventurers and also about the criminals. So we do not find him making any kind of discrimination in choosing the, choosing protagonist of his biographies. And these biographies faced a lot of criticism even at that point of time because as Hudson points out these so called biographies were written at the moment, for the moment and were very loosely put together with slight regard to accuracy.

And this was not something that bothered Defoe at all. We find him continuing to write a series of biographies into which he always consciously and unconsciously continued to build in a lot of fictional elements. So his biographies are not reliable in that sense because there were lot of inaccuracies built into them. But nevertheless they were very amusing and entertaining and they were hugely popular in the 18th century.

And one of his critics also pointed out that from writing biographies with real names attached to them, it was but a short step to writing biographies with fictitious names. This is how his transition, as a transition from a biographer to a novelist was seen and critiqued by some contemporaries and as well as by some of the later historians and critics because Defoe thought that most of his works were historically accurate.

But however they were just history minus the facts. So his fiction we can note that it was only an offshoot of his general journalistic enterprises and also an extension of the career and the kind of lifestyle that he had led during that time. And incidentally and interestingly he started writing fiction only at the age of 60 and he proved quite successful at that.

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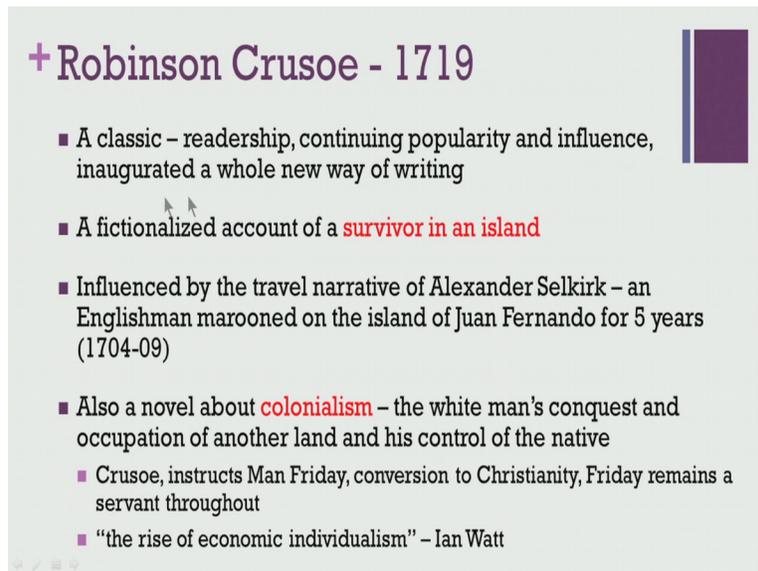


One of the most notable works of the 18th century and the most important work of Daniel Defoe is The Life and Strange Surprising Adventures of Robinson Crusoe of Tork, Mariner who lived 8 and 20 years, all alone in an un-inhabited island on the coast of America, near the mouth of the great river of Oroonoque, having being cast on shore by Shiftwreck wherein all the men perished

but himself with an account of how he was at last as strangely delivered by pirates written by himself.

This note at the end ‘written by himself’ is very important because when Robinson Crusoe was initially written, Defoe did not want to pass it off as a fictional account. He wanted to pass it off as a real-life incident based on a real life account by this particular person Robinson Crusoe who indeed was only a fictional creation.

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+ Robinson Crusoe - 1719

- A classic – readership, continuing popularity and influence, inaugurated a whole new way of writing
- A fictionalized account of a **survivor in an island**
- Influenced by the travel narrative of Alexander Selkirk – an Englishman marooned on the island of Juan Fernando for 5 years (1704-09)
- Also a novel about **colonialism** – the white man's conquest and occupation of another land and his control of the native
 - Crusoe, instructs Man Friday, conversion to Christianity, Friday remains a servant throughout
 - “the rise of economic individualism” – Ian Watt

This is why many critics of the earlier and the later times thought that his writing career has, and novelistic career was only an extension of the journalistic career that he had pursued little earlier. Robinson Crusoe was published in 1799, it continues to be considered as a classic with wide readership and is also continuing popularity and influence of this work, both in terms of its content and also in terms of its historical and intellectual significance.

This work also inaugurated a whole new way of writing in the 18th century. So this shift from the periodical essay towards the novel was a very significant because this was to mark the ways in which novel and other forms of writings were to be fashioned in the 19th and later even in the 20th century. In terms of the plot structure of Robinson Crusoe, this was a fictionalized account of a survivor in a lonely island. And it said that Defoe was heavily influenced by travel narrative of those times which was hugely popular then. It was by Alexander Selkirk. He was an English

man who was supposedly marooned on the island of Juan Fernando for about 5 years and about his miraculous survival and escape.

This had inspired Defoe to come up with a full length account of a man who was marooned in an island for about 28 years which he also thought that would cater to the commoner's interest much more than the original version. Many later critics and historians also considered this as a novel of colonialism and also argued that such a work could not have been produced at an earlier point of time because 18th century also saw England taking greater strides in terms of colonialism.

And an interpretation of this work, Robinson Crusoe goes like this, "This is also about the white man's conquest and occupation of another land and also about ways in which he exercises control over the native", because in the novel we have Robinson Crusoe who is a white man. He ends up in this island, he also encounters a certain Man Friday whom he instructs and he also converts Man Friday to Christianity. And notably Friday continues to be as a servant throughout.

So this was seen as a kind of reflection of the colonial tendencies of Britain during that time. And Ian Watt at later point, he argued that this work Robinson Crusoe, it perfectly showcase the rise of economic individualism in Britain in 18th century.

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+ Responses to *Crusoe*

- The greatness of *Crusoe* is 'accidental' – David Daiches
- The exact significance of its contribution to the development of novel is disputed - Hudson
- Many adaptations in the 20th century

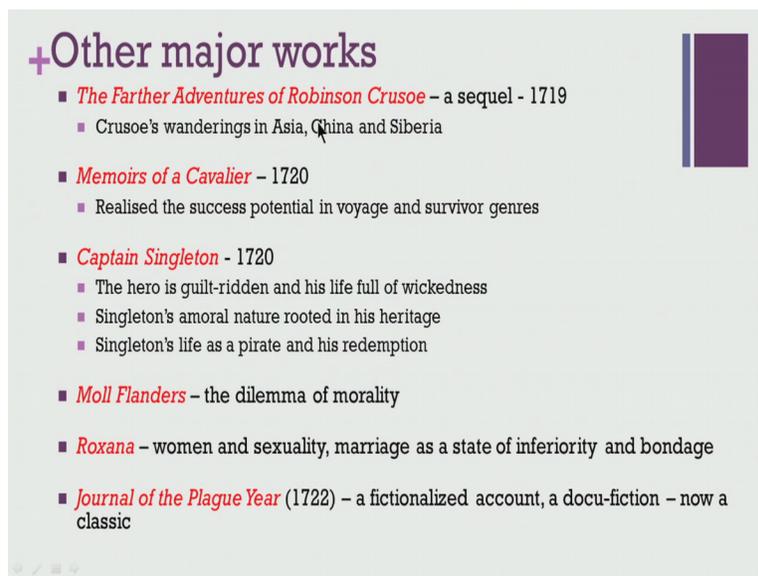


The slide features three movie posters. On the left is 'Cast Away' (2001) showing Tom Hanks as a castaway. In the middle is 'Robinson Crusoe' (2001) showing a man on a raft with a parrot. On the right is 'Robinson Crusoe' (1997) showing a man in a coat.

The response to Robinson Crusoe and Defoe's skills has been quite varied. David Daiches, one of the notable literary historians, he points out that the greatness of Crusoe was perhaps just accidental because this work cannot really be considered as a novel proper. And Hudson is also quite skeptical about the exact significance of the novels and about Defoe's contribution to the development of novel in general.

And however this work is continued to be hugely popular, it also said to have led the foundations of the novel form in Britain in the 18th century. We also know that there were many adaptations and many other works were also inspired from Robinson Crusoe. So in that sense it continue to excite the fancy of readers across the world even in the contemporary.

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+Other major works

- *The Farther Adventures of Robinson Crusoe* – a sequel - 1719
 - Crusoe's wanderings in Asia, China and Siberia
- *Memoirs of a Cavalier* – 1720
 - Realised the success potential in voyage and survivor genres
- *Captain Singleton* - 1720
 - The hero is guilt-ridden and his life full of wickedness
 - Singleton's amoral nature rooted in his heritage
 - Singleton's life as a pirate and his redemption
- *Moll Flanders* – the dilemma of morality
- *Roxana* – women and sexuality, marriage as a state of inferiority and bondage
- *Journal of the Plague Year* (1722) – a fictionalized account, a docu-fiction – now a classic

The other major works of Daniel Defoe include The Father Adventures of Robinson Crusoe which was a sequel to the original Robinson Crusoe. This was also published in 1719 because he saw that the first work was a huge success. And in the second, the second one in the sequel, he focuses on Crusoe's wanderings in Asia, China and Siberia. Here also we find a direct influence of the colonial activities of Britain because those were the times when people were increasingly getting addicted to these travel narratives which were reaching them from distant far-off places.

In 1720, we find him publishing Memoirs of a Cavalier. By then we also can assume that Defoe had realized the success potential that lie in these kinds of narratives and about these sort of descriptions of voyages, about the survivor genres. So we find him sticking to the same pattern in

order to reap success when the time was right. Another important work, again in 1720 was Captain Singleton.

In comparison and contrast to the earlier work Crusoe, we find the hero being quite guilt-ridden and leading a life full of wickedness in Captain Singleton. And Singleton's amoral nature is also traced back to his heritage because he was kidnapped and not raised in a proper family when he was young. We also find this sort of theme dominating some of the later works of Defoe. And the last part of this novel also focuses on the Singleton's life as a pirate and finally his redemption.

Another important work of Defoe was Moll Flanders in which he discuss the dilemma of morality. This is also another concern which dominated many of Defoe's later works. And in Roxana which is, which was a very unconventional kind of narrative of those times, in this one he deals with the issues of women and sexuality. And there is also a discussion about marriage in which the character Roxana is forced to admit that his marriage is a state of inferiority and bondage.

So these sort of revolutionary views about different social institutions mark 18th century as a very distinct in terms of its attitude to society, its attitude to relationships and also the ways in which all of these institutions together were shaping the future of a nation. In 1722, Defoe published Journal of the Plague Year. But however later it was also noted that just like as biographies this was only a fictionalized account.

In the contemporary, in contemporary terms it could also fall into the category known as docu-fiction, the documentary fiction. And now however on account of the writing style, on account of the kind of treatment and primarily on account of the kind of imagination that it had, it is considered as a classic. So in multiple ways the periodical essay and also the inaugural fictional accounts of Defoe had set the tone for a very different kind of writings to emerge and get popular in the 18th century.

This also was to set the tone for the 19th and even in the, for the earlier 20th century. As we come to an end of today's session, we shall also remember that in the next session we shall be coming back to take a look at the other major influences and the other major writers of the times, how Defoe had prepared the way for Swift who also was the major dominant writer of the 18th

century. So with this we wind up today's lecture and we look forward to seeing in the next session. Thank you for listening.