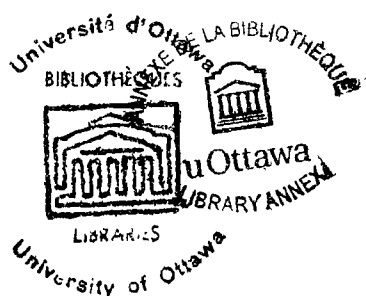


DANIEL DEFOE, THE FATHER OF REALISM IN THE ENGLISH NOVEL

by Wendell Peter Hugh McIntyre

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CURRICULUM STUDIORUM

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INTRODUCTION

The terms novel and realism are undoubtedly quite common in reading circles. However, when they are found in this order, they require explanation and clarification. Again, it is but one side of the question to have the terms of a proposition explained, and quite another to convince the reader that the proposition, so worded, is in itself true.

In this work, then, an attempt will be made at proving that Daniel Defoe was the father or the originator of realism in the English novel. To accomplish this end certain set values will be given each of the terms in this proposition, and these definitions will be followed strictly and unchangingly throughout the entire work. Accordingly, then, after having arrived at suitable definitions for the terms, and after consulting Daniel Defoe's eight contributions to novel writing; namely: Robinson Crusoe; Captain Singleton; Moll Flanders; Colonel Jack; Roxana; Memoirs of a Cavalier; the Voyage round the World; and the Journal of the Plague Year, the work will be proceeded with.

The thesis, proper, therefore, will commence with the definition of terms. The terms will be discussed at some length. Also in this part there will be a section dealing with the sources from which Daniel Defoe drew for the writing of the aforementioned works.

Chapter II will consist of two parts. The first will be concerned with the development of the English novel, and will deal with Daniel Defoe's part in its development. The second part will contain, besides some remarks on the novel and the novelist, an examination of Daniel Defoe's selected works. These will be studied to learn whether or not they contain the requisites of a novel as set down in the definition of the term novel. It will not be considered suffice only to mention whether or not each of the constituents has been found. On the contrary, it seems preferable, to briefly illustrate the plot, dialogue, characterization, description, if and when they have been found, especially when these will help in forming conclusions.

Chapter III will be restricted mainly to realism, and will consist of three parts. The first part will deal with the presence or absence of realism in Daniel Defoe's works. Following some introductory remarks, Defoe's eight works of fiction will be tested in an effort to ascertain whether or not they satisfy the demands of the definition of realism used in this work.

As before, it is felt that in order to prove a point, statements must be accompanied by substantiating evidence in the form of brief illustrations of a part or parts of the writings under consideration.

The second section of chapter three will be a discussion of the techniques employed by Daniel Defoe in arriving at realism. The final part will be devoted to a survey of the period in which Defoe lived, and an attempt will be made at showing that the author's position economically, socially and politically had some part to play in the development of his realism.

Chapter IV, the final chapter, will consist of two parts. The first part will consist of a study of the fiction written previous and up to the time of Daniel Defoe. For reasons mentioned later in the main text, these works of fiction will also be subjected to an examination by way of showing that they did or did not deserve a place among the novels. The second subdivision will be confined to a discussion of the presence or absence of realism in these writings. Depending on whether or not these pre-Defoe works will be disallowed as examples of realistic fiction, the case for Defoe will then be established.

Chapter IV will be followed by the summary and conclusion. The conclusion will be a review of the arguments offered in the thesis, which were made to prove the proposition in question.

1. Previous literature on the subject.

In consulting available sources, it has been found that authors have touched upon Daniel Defoe, realism and the novel. G. Roorda, a Netherlander, discussed the realism in Daniel Defoe's narratives of adventure. In this work, Roorda avoided the proposition involved here. He did give a very interesting study of realism as found in these works, but did not attempt to prove that Daniel Defoe was the father of realism in the English novel. Likewise, B.W. McCullough wrote a book titled: Representative English Novelists: Defoe to Conrad. McCullough discussed realism and the spirit of compromise from Defoe to Conrad; the conquest of realistic incident from Defoe to Conrad; and the realistic novel.

As before, however, no attempt was made at proving that Daniel Defoe was actually the father of realism. A.D. Innes, in his book, Leading Figures in English History, wrote under the title "Daniel Defoe, the Father of Journalism". W. J. Dawson, in the work Makers of English Fiction, wrote under the title "Father of English fiction (Defoe)". Dawson was here making a case for Daniel Defoe as the one who actually sent prose fiction well in the fore. John Buchan, in A History of English Literature, stated that Defoe was the progenitor of all the naturalists.

It is apparent that Buchan was treating the terms realism and naturalism synonymously, for anything that would have indicate naturalism in its true sense was absent. However, it is scarcely sufficient to make such a statement as that made by Buchan without substantiating it with any form of proof, and this is exactly what Buchan has done. B. Ifor Evans, in A Short History of English Literature, stated that Defoe was responsible for the beginning of the consolidation of fiction, and that novel writing since that time has continued unceasingly. In effect, Evans has set down a statement which aims at proving that Daniel Defoe was the father of the English novel, and this, though helpful, is not particularly of interest here. The statement of Evans will be better understood when the distinctions between the different kinds of novels are made. W.L. MacDonald, in Queen's Quarterly, Vol. 38, (no No.), issue of 1931, pp. 89-103, discussed Defoe's realistic treatment of Colonel Jacque. Arthur Wellesley Secord, in Notes and Queries, Vol. 147, (no No.), issue of 1924, pp. 291-92, under the heading of "Studies in the Narrative Method of Defoe", dealt with the question of authorship of three of the works attributed to Daniel Defoe. Edward Shanks, in Saturday Review, Vol. 143, (no No.), issue of 1927, p. 198 studied Defoe's treatment of The Plague. Virginia Woolf, in The Nation and the Athenaeum, Vol. 38, No. 1, issue of 1925, pp. 642-43, dwelt

upon Defoe's perspective in Robinson Crusoe. W.H. Davies, in The New Statesman, Vol. 21, No. 522, issue of 1923, p. 330, discussed the "natural movement" of Moll Flanders, and its simplicity of form.

Bennet Copplestone, in Blackwood's Magazine, Vol. 217, (no No.), issue of 1925, pp. 503-13, gives an account of the loneliness of Crusoe's island. Winnifred Kirkland, in The Outlook, Vol. 123, (no No.), issue of 1919, p. 202, went on to discuss the lack of complexity of Robinson Crusoe, its clarity and beauty.

Paul Dottin, in The Living Age, Vol. 28, (no No.), issue of 1922, pp. 776-80, examined the details of Robinson Crusoe for geographical accuracy, and found that Defoe's treatment measured up to the requirements. Ernest A. Baker, William Collier, George Craik, George Saintsbury, have all agreed upon the prevalence of realism in Defoe's works. Let it be repeated, however, that mere acquiescence does not carry with it proof of a conclusive nature. Many other authors have dealt thoroughly with the life and times of Daniel Defoe, notably, William Chadwick, Morley, Dottin and Sutherland, but these men confined their labors chiefly to matters of a biographical nature, rather than entering upon a technical discussion of Defoe's qualities as a writer.

The works listed here, with their respective authors, represent the major contributions to the field, dealing with

realism, with the novel, and with Daniel Defoe. There has been nothing detected which would make this work a vain attempt, because of its having been done previously. There is, however, in the literature thus consulted something which would be helpful in so far as Defoe, realism and the novel have all been mentioned.

2. Timeliness of this work.

Because of the nature of the findings on the subject, it seems safe to proceed with the subject which has been selected. Moreover, it seems possible and foreseeable to arrive at the required conclusions, these, of course, resulting from a definite plan of procedure already outlined.

CHAPTER I

DEFINITION OF TERMS

1. Definition and background of fiction.

Fiction, that is, prose fiction: a made-up story in which the writer tries to reproduce life in some form.

Fiction, as applied to Defoe, must be differentiated from the romance and story-telling, so prevalent during the pre-Elizabethan and Elizabethan eras. The fantastic, the feats of chivalrous heroes, and the inflated diction of the "university wits", will be missing in the lifelike, everyday, style of Daniel Defoe. With Defoe a new period arises. The craving for naturalness in diction, so much desired after the "strict behaviour and speech" attitudes of the Puritan regime, was understood and satisfied by Daniel Defoe.

The main point of all creative literature is a story. A story is at the back of all types of literature, and this story may be a thing of beauty, and be an end in itself. But this story may also be a means to an end, a medium of culture so to speak. Defoe's fiction is representative of the last type. His intention at all times was to edify, to instruct, and to help others by his writings.

In antiquity, mythology had a prominent place in literature. Stories based on mythology were made, but were

important mainly because of their suggestiveness. Great importance was placed on the gods and goddesses who, it was thought, governed behaviour to a large extent.

However, in dealing with mythological interpretation, one must be on guard against overstatement. Myth could not explain external nature. This myth-making era passed away with time. From this curious type of literature later fiction developed. Fiction belongs to a later development in which prose and verse are on equal footing in the field of creative art.

In some circles, fiction is treated synonymously with the untrue. The difference, it should be remembered, between fact and fiction is that facts are particulars that "happen to have happened"; fictitious details are particulars that might happen, would happen, must happen under certain circumstances¹. In the ordinary study of life, biography and other literature of facts is an observation of life as it has happened to be in the past; fiction is a modification of actual life considering particular situations, and thus is a work of imagination.

1. Richard G. Moulton, The Modern Study of Literature, Chicago, University of Chicago Press, 1915, p. 344.

2. Sources for Defoe's fiction.

Although Daniel Defoe did take actual facts as a basis for his writings, his writings, nevertheless, were all his own. True, the Plague swept London; true, Alexander Selkirk did make a voyage to the New World, yet few could have fabricated such representations as Defoe had produced with each of these events, to cite only two.

Defoe recovered facts to make fiction. He obtained the materials for his fiction from previous accounts of the life of peoples and works of travel, supplying the geographical and other details. He got his incentive for Robinson Crusoe from the actual experiences of Alexander Selkirk, and his sojourn on the island of Juan Fernandez off South America. He acquired more specific hints from other works. He studied Henry Neville's Isle of Pines, the account of an Indian's solitary stay on Juan Fernandez, also Dampier's New Voyage round the World. Daniel Defoe, as far as it can be learned, never went very far abroad himself, but was intensely familiar with the progress of discovery, and knew a great deal about the various regions of the world, read assiduously and studied maps. Captain Woodes Rodgers described, in A Cruising Voyage round the World, the solitary existence of Alexander Selkirk on Juan Fernandez for four years on the island. Captain Edward Cooke, in his Voyage to the South Sea, also described

Selkirk's plight. From Misson's fictitious Voyage to the East Indies by Francis Leguat and his Companions, Defoe may have gleaned the knowledge of the growth of corn, an occupation which is found described in Robinson Crusoe. Smeek's book, Krinkle Kesmes, described a fabulous country in the unknown Southland. Technicalities of dates and names later found in Robinson Crusoe are found here. The story of the young lad in Smeek's work resembles Crusoe himself.

The Memoirs of a Cavalier was modelled on Gatien de Courtilz's Mémoires de M. d'Artagnan, a version of history, annals and memoirs. The Thirty Years' War was depicted in this work by Defoe. In this, he not merely said that certain things happened, but he related how they occurred. Captain Singleton's story of his life consists of two parts; one part dealing with travel and the other dealing with piracy. In this, Defoe worked in the same eclectic manner, and handled his material so deftly that it appeared spontaneous.

The bricks came from other buildings; they were relaid and cemented together with Defoe's inimitable realism ².

For the journey across the dark continent of Africa, he resorted to Ogilby's Description of Africa. As to Moll Flanders, Defoe said that he merely edited a genuine history,

2. Ernest A. Baker, The History of the English Novel, London, H.F. and G. Witherby, 1929, Vol. 3, p. 185.

but this reply does not carry much weight when one reads Moll's opening statement. Sometimes it is Moll that is speaking in this work, and at other times her creator putting his comments and cautions into her mouth.

The Journal of the Plague Year was a fine powerful description of a crowded city during the plague. It is based on documents and very faint, if any, recollections. Hodge's Loimologia gave him his portraiture for the physician, Dr. Heath, in this work. Mead's Short Discourse gave him knowledge of causes and remedies. Portents and prodigies may have come from John Galbury's tract, London's Deliverance Predicted. William Austin's Anatomy of the Pestilence gave him the legend of stripping the dead.

Defoe may possibly have read the career of an actual thief before writing Colonel Jacque. At any rate, his picture of the underworld of London, and the way in which he describes the criminal classes, shows that he was familiar with the subject.

Roxana, it was thought, was based on the career of the celebrated Mary Carleton.

Defoe's was an eclectic method. In all his fiction he used materials gathered from various sources, and he rarely missed an important work that would help him. One may conclude that Defoe assimilated the more important literature of travel, acquainted himself with most of the adventure stories

in existence and worked up what he borrowed in a manner all his own. He took these wherever he found them and utilized them to give concrete detail and realistic colouring to inventions all his own.

Daniel Defoe, it should be noted, said that he was not a writer of fiction, but professed rather to be a chronicler of fact, a reporter of truth. But his desire for vividness and verisimilitude, and his use of these devices was a great milestone in the history of fiction, since this quality of lifelikeness is most applicable to fiction. "His work registers a remarkable advance in the art of fiction which he professed to despise³".

His works were fiction in so far as the author himself produced his own story regardless of the fact that he consulted other sources.

Simple reporting of things witnessed is not so much a feat of skill and genius as composing a story, though based on fact, in such a way as to deceive readers into believing it to be perfectly true, and this especially when the author has no personal, first-hand knowledge of the facts so described.

3. Pelham Edgar, The Art of the Novel, New York, The MacMillan Company, 1935, p. 44.

Defoe's predecessors flattered this superiority by seasoning their fiction with fact or the pretense of fact; Defoe dished up facts themselves to make fiction ⁴.

Defoe's occasional misstatements, then, may be excused on the ground that the writing of fiction was not yet recognized as a legitimate art or even as a reputable occupation ⁵.

3. Definition and conceptions of realism.

Realism: that property of (Daniel Defoe's) fiction which gives to it a verisimilitude, truth and lifelikeness, attained through unadorned language and action, making it a picture of life from life actually lived, and this life representing both the good and bad aspects.

With Defoe fiction seems to make a new start, and to recapitulate in the course of one man's miscellaneous output the whole process by which at various dates, historical writings, lives of celebrities, narratives of travel in unknown regions, and other accounts of real or alleged facts, gave rise to arbitrary invention ⁶.

Daniel Defoe was a wonderful observer of facts, and by means of his imagination he could reproduce them anew. He could subject himself to these facts, absorb and reproduce them with such fidelity as to give the impression of smooth continuity.

4. Ernest A. Baker, The History of the English Novel, Vol. 3, p. 130.

5. Ibid., p. 224.

6. Ibid., p. 130.

It is through this faculty of elementary reconstruction, a half-way stage on the road to invention properly speaking that one is inclined to explain today the tales which Defoe has borrowed from reality and by a very discreet art has clothed in an atmosphere of verisimilitude but after all are no less true ⁷.

He was full of reality himself, and his imagination, consequently, works in the direction of reality. The pictures he draws all have firm relief in facts, and this is true because Defoe always absorbed what he saw and heard.

There are various conceptions of realism extant in literature. One considerably common conception of realism as applied to fiction is that it consists simply in the use of the photographic method. This idea seems incomplete, since it would depict life as seen only from the exterior. This type of realism would confine itself to a picture of life from what could be seen at a glance. Realism in fiction should descend below the surface of life, because fiction purposes to extend its interests into life and life's problems. Another conception of realism is that realistic fiction is that which makes a deliberate choice of the commonplace in its search for material. Again, this realism is not always valid, because not all of life is commonplace. Still another opinion is that realism signifies something unpleasant.

7. Emile Legouis and Louis Cazamian, The History of English Literature, London, J.M. Dent and Sons Limited, (1948) p. 773.

But not all of life is unpleasant, and therefore this definition does not hold in all cases. Professor Bliss Perry's definition of realism was as follows:

Realistic fiction is that which does not shrink from the commonplace or the unpleasant in its effort to depict things as they are, life as it is ⁸.

A realist in literature is a writer who claims the right to treat any aspects whatsoever of the life about him ⁹.

Realism, wrote Howells, (William Dean Howells) is nothing more and nothing less than "the truthful treatment of material"... ¹⁰.

Naturally, this liberty-giving claim on the part of the writer has lead to confusion between morality and conduct. The realists thus opened doors that had been locked to them; realism came to be associated with the treatment of ugly and "forbidden" subjects. In the proper sense, a realist should be one who is ready to draw equally from all sides, and to admit sunshine as well as darkness, in the proportion to

8. J. Donald Adams, The Shape of Books to Come, New York, The Viking Press, 1944, p. 3.

9. A.C. Ward, Foundations of English Prose, London, G. Bells and Sons Limited, 1931, p. 83.

10. Robert E. Spiller, Father of Modern American Realism, in the Saturday Review of Literature, Vol. 33, No. 35, issue of September 1950, p. 10-11.

which these and all intermediate elements enter into life¹¹. Realism, then, is dependent to a great extent upon the manner of approach -- that is upon the treatment rather than upon the choice of subject. The latter definition is quite in agreement with that which was framed for this work. Naturalism, spoken of indirectly above, is also found in literature. Naturalism, while it adopts the main points of realism, reveals a note of pessimism. Zola's naturalism, for instance, was very one-sided. In his own words:

..... Imagination has no longer a place...
You simply take the life study of a person or a group of persons, whose actions you faithfully depict. The work becomes a report, nothing more; it has but the merit of exact observation and analysis, of the logical connection of facts¹².

The naturalist conceives of man as the hapless prey of forces greater than himself and completely beyond his control. Inevitably, this conviction influences him in his representation of character. Because of his emphasis on animal impulses, the naturalist is likely to keep his position on an animal plane. Naturalism thus confined itself to a dead end, whereas realism can adjust itself to changing and widening departments of life.

11. Ibid., p. 83.

12. J. Donald Adams, The Shape of Books to Come., p. 4.

..... But realism is not necessarily pessimism, and the realistic novel, in its better examples and in its full range, has not cast aside ideals or sunk into abysmal gloom. It approaches and deals with life in all the realities of circumstance, environment, and character; seeks to face facts with intelligent scrutiny, to weigh motives as well as actions, and to find the nobilities as well as the pettiness of ordinary living ¹³.

4. Definition and background of the novel.

Novel: fictitious prose narrative in which characters and actions representing those of common, ordinary life are portrayed under the usual techniques of character; plot; description; dialogue; narrative; analysis; and these qualifications carried to a degree of perfection commensurate with the period in English literature in which they are found.

Defoe's series of narrative writings, having for their subject-matter the lives of notorious people of the contemporary underworld, or notable "news stories" of the day, are definite milestones in the growth of the novel.

It would be rash to assume that he had not read some of the Elizabethan romances, or that he had not read the novels of his own time -- the stories of intrigue by Aphra Behn, the pictures of court and aristocracy by Mrs. Manley. He was obviously familiar with lives of criminals, with compilers such as those of Nathaniel Church;

13. Helen E. Haines, What's in a Novel, New York, Columbia University Press, 1942, p. 21.

with the work of Bunyan, and with character sketches of the Tatler and the Spectator 14.

Defoe took advantage of the narrative of his own day, the essay and biography, and he owes a great deal to these.

Literature, at its beginning, was poetic in nature. But through time, the prose style had gained in importance. In the Spectator, Addison's stories were found to be based upon something similar to the framework of fiction, particularly the story of the Spectator's Club, the character-drawing of the Spectator himself, and the fellow members of the club. The modern novel appears as a fusion of essay with story.

The theater, also, was influential in the development of the novel. In the Elizabethan age, the romantic drama of Shakespeare was the chief organ for the treatment of life. Then came the Puritan schism, and the closing of the theater. Later on, the arrested function of the theater to handle questions of human life was taken up by the rising novel¹⁵.

This change was in part due to the poor quality of the plays, but it was also due to the fact that there was an increased number of readers. These readers belonged to the middle classes (and here Defoe was most influential) who had

14. The Cambridge History of English Literature, Sir A.W. Ward and A.R. Waller, editors, Cambridge Mass. U.S.A., Cambridge University Press, 1932, Vol. 9, p. 18.

15. Richard G. Moulton, The Modern Study of Literature, p. 157.

improved educationally and socially as a result of their promotion of the dawn of Classicism.

Reading became more popular than going to the theater. The desire of man to see himself in front of him had been sufficiently satisfied until now by the theater. But for a people growing in self-consciousness, there was great value in the heart-searching portrayal of life more possible in the novel than in the hurried play.

The audiences were no longer interested in mechanic comedies, farces, and the melodrama of mere plagiarist playwrights. The dramatist works within limitations, having to put his material before the public in a few hours, and reveal their personalities without appearing himself. The novelist is almost unlimited in time, space or method. He can show his attitude towards life through his interpretation of the meaning of the events he narrates. The novel can easily treat of the interests and problems which make up modern life.

At its beginning, the novel was jeered at by some critics, but this fact was due to a misconception of the nature and purpose of the novel. For example, Bunyan's friends objected to his writing Pilgrim's Progress because, they said, the story was not true. This point was the reason for the main objections to the novel. The objectors said that novels dealt with imaginary people and happenings; the imaginary is not true; therefore, they concluded, novels are

not true. Continuing in the same logic, they said that what is not true is false; falsehood is evil, and, therefore, novels are evil.

Novels -- good novels -- do not deal with imaginary people and imaginary happenings; they deal imaginatively with "real" people and "real" happenings 16.

Others said that a novel should contain drama, essay, poetry and other devices, and that they would be tempted to disqualify novels which did not contain a blending of these techniques.

The truth is, of course, that the gift of story-telling and power of characterization and insight and a prose style of distinction, can make a novelist with little or no poetry in him a novelist of first power 17.

In the writing of a novel, it is a good rule that everything is done to please the reader and nothing merely to please the writer 18.

Some critics said that the novel was a record of emotion; the story of a human life blended with emotion; the story of two lives under the stress of emotional arousal; the story of domestic life with emotion pervading it; the story of a great historical character in his day of aroused

16. A.C. Ward, Foundations of English Prose, p. 25.

17. C. Weygandt, A Century of the English Novel, New York, Century Company, 1925, p. 5.

18. Vincent McHugh, Primer of the Novel in the New York Times Book Review, (no Vol.), (no No.), issue of July, 1950, p. 5.

emotional activity; or the story of the romantic adventures of some person in whom we are forced by the author to take an interest. It might be helpful to establish what romance signifies.

Romance is that form of novel which portrays life when influenced by emotion to undertake material, spiritual, or physical exploration into regions unfamiliar¹⁹.

To shun this term romance, one speaks of the novel of character and the novel of incident. The novel of character confines its interests to the portrayal of men and women; the novel of incident is concerned with what happens, and the characters are of secondary importance.

4. Definition and justification of the term father.

Father: an originator.

Defoe may be considered the first writer of novels which represented the real life of the people. The older romances dealt entirely with the adventures of knights and nobles, and the feelings expressed were those of overstrained sentiment; but Defoe showed how the common, real events of life might be artistically treated, so as to present a vivid picture to the imagination.

19. F.H. Stoddard, The Evolution of the English Novel, New York, The MacMillan Company, 1900, p. 27.

Before Defoe, writers of fiction did in some degree fulfil the conditions necessary to a novel in the modern view; but to concoct fantastic adventures in high or low life, in accord neither with the laws of a sane imagination, nor with the permanent motives that sway our acts -- that was the main business of the romancer and the storyteller ²⁰.

With Defoe, fiction takes a step forward. His middle-class consciousness, coming with the political changes which bettered the position of the middle classes, furnished him with an opportunity to observe and judge, and to record what he observed. Moreover, Defoe was unable to reconcile his views with any form of artificiality or malice. He was among people who wanted something concrete and unvarnished. Consequently, he strove at all times to picture things as they should be pictures, offering them in their simplest form as they actually appeared. Through his voluminous writings on almost every conceivable topic, Defoe gradually acquired the prestige of a realistic novelist, and it is hoped that it will be shown that he was the man who established realism in the English novel.

20. Wilbur L. Cross, The Development of the Novel, New York, The MacMillan Company, 1900, p. 27.

CHAPTER II

DANIEL DEFOE THE NOVELIST

1. Development of the English novel.

Actually, English literature did not offer any novels until the sixteenth century. But preceeding ages had had a people which would later make the novel possible.

Before the Norman Conquest, the men of Saxon Britain were wont to declaim on their heroic sagas, Beowulf, Widsith and Cynewulf. These, however, were more attractive to the ear than to the eye, because they were alliterative and repetitive in form, and were recited, following the custom of oral transmission as opposed to reading from written manuscript. However, they were similar to novels in as far as they both required an interested public.

In the succeeding centuries of Greece, Rome and Byzantium, tales of love and adventure were produced. These contained the pastoral romance, picaresque, adventure, satire and fantasy, all of which were to be found in later England. In the Elizabethan pamphleteers, characters and incident were to be found which had their foundations in Rome and Byzantium. The stories of Troy, Thebes and Alexander are the three earliest legends which have come down to us. The Norman Conquest of Britain offered an opportunity for the English

to learn of these stories. The contacts made during the Crusades with the Near East were equally contributory to the cause. The *trouvères* from France came to live at the English Court, and brought home these treasures of the South and East.

Monastery workers, simultaneously, were copying from the "*chansons de geste*", and the "*Romans d'aventure*", bringing to England some of the facts of Charlemagne and his knights. But, besides these, there were forces within Britain itself which proved extremely favourable. Geoffrey of Monmouth was busily employed inventing romantic stories centered about Arthur. Perhaps the most interesting of the forerunners of the novel were these legends of King Arthur and the Round Table. This "*Celtic Matter*" showed the turning point of fiction, because romance is now completely in the fore. The Arthurian romances, although containing much improbable adventure, marvellous feats, knightly encounters, giant warfare and enchantment, did show some analytical skill. Sir Thomas Malory and Caxton, also Lord Berners, gave to the Arthurian and Charlemagne romances their first English prose dress.

The history of English prose fiction begins with those three names, at precisely the point where the researches of folklore reach their conclusion. The age of the nameless minstrel is over, that of the responsible prose author has begun ¹.

1. Walter Raleigh, The English Novel, London, John Murray, 1899, p. 3.

All through the fourteenth century rhymed romances were most in prominence. Robin Hood and Guy Warwick were in vogue at this time. Minstrels went about from place to place relating tales in verse.

Gower and Chaucer made great advances in the field of fiction. Chaucer wrote on intrigue, fable, adventure and romance, in his Canterbury Tales. But in his poem, Troilus and Cressida, with his psychological treatment of the heroine, and his shrewd Pandarus, Chaucer made a notable advance toward the novel. Chaucer, although writing in verse, brought to his work very spirited incident, and smooth characterization. His narrative is spicely, intermingled with satire and humor.

In the fifteenth century, the two ancestors of the modern novel --- the novella, Italian romantic stories, and the romance of chivalry were given an English prose styling. The Gesta Romanorum, a Latin collection of stories principally of Oriental origin was translated into English in the reign of Henry VI. Allegory abounds in these stories. With the translations of Freissart's Chronicles of England, France and Spain, also, prose was gaining an important place in English literature.

Previous to the Renaissance, the interest of all these stories was centered about religion.

Personifications of virtues, doctrines and the other tendencies of mediaevalism were almost entirely the extent to

which literature had gone. Malory's *Morte d'Arthur* produced lucid narrative.

..... history and fable, so long inextricably entangled, are here drawing apart from one another; literature is proclaiming itself as an art, and declaring a purpose beyond the scope of the humble chronicle ².

The literary importance of Malory's book cannot be exaggerated.

It is England's first book in poetic prose, and also the storehouse of those legends of the past which have most haunted English imagination ³.

The Renaissance recovered, or tried to recover, the literal sense of human life. It promoted interest in human life and human character. The ability to see the world as it is, and to appreciate the variety which life and character offer was attained by degrees. Romance, temporarily, disappeared with the opposition in England of foreign influences. The actions of Roger Ascham and other patriots did stifle for a short while the exaggerated romances. Literature took on a more serious livery, and fiction was almost static. However, half way in Elizabeth's reign, creative work began again, but this time the impetus came from Spain and southern Europe.

From a Portuguese romance came the Amadis de Gaula. This work contained some plot; new ideals of character and

2. Ibid., p. 15.

3. R.H.U. Bloor, The English Novel from Chaucer to Galsworthy, London, Ivor Nicholson and Watson Limited, 1935, p. 48.

more serious motive. This Spanish romance, however, degenerated into a pastoral form. Men and women who assumed roles of knights and ladies in the chivalrous romances, now take on the roles of shepherds and shepherdesses wandering about beautiful forests and streams. Also from Spain came the picaresque type of novel, a kind of rogue fiction.

This rogue literature is one of the broadest avenues through which that license in speech which characterized the Renaissance in its first stages entered the modern novel ⁴.

Elizabethan England acquired a great deal of mediaeval fiction: the Arthurian romances, the moralized stories of Gower; and the Tales of Chaucer.

Moreover, England benefited from the pastoral romances of Tasso and Ariosto of Italy; the jest-books and necromantic tales of Germany, the Amadis de Gaula and the picaresque novel from Spain.

England worked up fictions of her own modelled on these legacies. Elizabethan fiction, though, was particularly influenced in its growth by the translations of old Greek and Latin romances which were recovered at the Renaissance. The Greek Heliodorus' Ethiopian History supplied England with adventure story and piracy. He also showed the significance of a happy ending in romance. The Roman, Longus, was notable

4. Wilbur L. Cross, The Development of the English Novel, p. 9.

for his style, grace and beauty of setting, and could be shown to foreshadow the style of Greene and Lodge. Patronius' Satyricon was an example of good crime fiction, which was also to play a prominent part in later English literature. Sir Philip Sidney's Arcadia was representative of the pastoral type of literature. It was ideal for the most part, full of enchanting scenes and brave exploits. At the same time, Elizabethan England commenced producing studies of robbers and highwaymen. Character thus was gaining in interest. Notable in this field were Thomas Nash with his Jack Wilton, Henry Chettle and his Piers Plain, and Robert Greene with his Groat's Worth of Wit. John Lyly's Euphues was the most popular of Elizabethan works of fiction. In this case, the emphasis was placed more directly on the style than on the content. His work was based on Castiglione's Courtier, a book on manners and culture. Greene's pamphlets were written to illustrate Elizabethan life with its economic and social maladjustments. Nash's picaresque story Jack Wilton, or The Unfortunate Traveller was an adventure and showed some lively personalities.

Attempts at plot and characterization were also noted in these works. Thomas Deloney, more than his predecessors, advanced the cause of the novel. During his travels throughout England he learned a great deal about English life. He became acquainted with the various guilds and craftsmen and, consequently, his Jack of Newbury was a description of crafts-

man's adventures. His was an advance in the department of domestic fiction.

What did Elizabethan prose fiction achieve?

Admittedly, all the familiar forms -- romance, horror fiction, stories of domestic life are there in embryo, but as yet there is little characterization, plots are fantastically improbable or wildly incoherent, rare touches of psychology appear, but they are not developed ⁵.

So it might be said that the beginnings of the English novel are to be sought amid the detritus of a vanishing civilization, by the sun-washed shores and pirate-infested seas of Greece, in the Rome of Petronius, and in Byzantium where the Grail Legend was born ⁶.

From Elizabeth to the Restoration, romance and storytelling grew into disuse in England. The Civil War brought an end to the reading and writing of fiction. With the exception of the Argenis of John Barclay, a romance similar to the Arcadia, fiction writing became almost a lost art. Barclay, however, opened the way for a great many French romances.

D'Urfée's Astrée was a blending of idealism and naturalness, having very good plot and analysis. Mme de la Fayette's Princesse de Cleves was even more decisively a move forward in the novel. The form was compact, the unity of the

5. S. Diana Neill, A Short History of the English Novel, London, Jarrolds Publishers Limited, 1951, p. 27.

6. Ibid., p. 8.

plot continuous, and the story very finely told. At the beginning of the seventeenth century, romances and pamphlets continued to delight the readers. Soon, however, they showed preference for the Characteries, that is the imitations of the Characteries of Theophrastus. These were character sketches which epitomized the follies of the times. Sir Thomas Overbury and Ben Jonson both wrote prose portraits, and the analytic approach followed in these undoubtedly was to be helpful in the development of the anti-romantic novel later to come.

Richard Head's English Rogue was a parody on Elizabethan vagabonds and was based on Spanish rogue stories. Mrs. Aphra Behn, in Oroonoko, made a follow-up of Richard Head's work, and she was classed as the first humanitarian novelist in English literature because of her rather involved picture of the slave trade. The succeeding works of Mrs. Manley and Mrs. Haywood related the events of the interior of the Court during the period of the Restoration.

John Bunyan's Pilgrim's Progress was objective, imaginative, story-telling. His chief source was the Bible. Aspects of adventure were found in the role of Christian, and contemporary portraiture was illustrated in Vanity Fair. Samuel Pepys and John Evelyn began recording everyday happenings of their famous diaries. These diaries depicted the changing spectacle of human life through the medium of

social, political, and family events.

Fuller, Walton and Aubrey at this time wrote their collections of lives, autobiographical sketches. Later, men became interested in their friends, and began writing biographies. Memoirs, diaries and such forms, while developing life and character, certainly were an addition to the work of the novel. The character sketch, as conceived by Jonson and Overbury, was a sketch of some person, real or imaginary, who represented vice or virtue. One character was pitted against another, and, most likely, the novelist learned something in this practice about the power of contrast. Steele and Addison, in the Spectator, were original in their character-drawing, drawing portraits of representative Englishmen, and bringing them into conversation at the Club.

From the Spectator, the character sketch with its types and minute observation and urbane ridicule, passed into the novel, and became a part of it ⁷.

At this time, prose fiction writers were growing more clearly aware that their business was with life as it is. Romance was becoming old-fashioned and ridiculous. Writers were beginning to acknowledge the need for verisimilitude. But the kind of verisimilitude they observed was only a

7. Wilbur L. Cross, The Development of the English Novel, p. 25.

negative kind -- the avoiding of the improbable.

When the novelist had acquired the art of conveying the illusion of life, he would be able to present the improbable, and even the impossible, without violating verisimilitude.

A new kind of writing was now making its appearance, suited to the tendencies and circumstances of the time. This was the anti-romantic novel, the work of observers and moralists, not made to amuse like the novels of Spain nor to colour conversation like the novels of France, but to depict real life, describe characters and to moralize, on actions.

Schorer, Mark, has this to say about the development of the modern novel:

It came out of history and popular religion and political scandal and social reform. Its connections with romance, even popular romance, were so slight that it had no inclination to utilize even the debased remnants of ritual and myth to be found there. It was written, in fact, in the spirit of anti-romance. It came along with journalism; it was realism ⁸.

Chivalrous manners had been blotted out and had taken with them the poetical drama. Citizen manners were established. The men of the time, having fallen away from lofty imagination and becoming suffused with active life, were desirous of acquiring something more practical and solid. The later years

⁸. Mark Schorer, Moll Flanders Set the Pattern in the New York Times Book Review (no Vol.), (no No.), issue of October, 1950, p. 1.

of the seventeenth century, and the earlier part of the eighteenth was a period of great vigor in prose literature. The struggle for freedom was over. The questions which had aroused the English people in the first part of the seventeenth century, and which became popular material for the lyric poetry of Charles I's reign and the Commonwealth, were now settled. The political and religious strife now became one of parties rather than of ideas. With the French influence, a taste for short papers or essays came to England.

Whig and Tory followers were expressing their views, and thus Defoe came into view during King William's reign. He took up again the writing of novels which was begun in Elizabeth's reign, but which had fallen into disuse.

He saw how fiction might become one of the greatest services to truth and life, if it faithfully represented characters and scenes, and was in strict accordance with the laws that govern life⁹.

His work in the reconstruction of prose fiction was to take the novel down from the region of weak imagination, and attach it solidly to the earth.

Defoe may attribute his success to his middle-class principles, because there is a marked affinity between the middle classes and the novel. The novel, more than any other

9. Anna, Buckland, The Story of English Literature, London, Cassel and Company, 1907, p. 366.

type of literature, lends itself to morality and sentiment. At this time, the novel begins to be a picture of life. The middle class, being near to nature, would naturally have this picture of life a real one, and its best field, consequently, will be in that of the novel.

Thus, the background has been laid for Defoe. An attempt has been made at showing how the various types of literature, various types of writers and the various types of perspective perspective may have been of assistance to Defoe when he began to write fiction.

2. Novel material of Defoe's fiction.

The novelist's field is the expansive scope of all human activity. Failure, success, complexity of personal problems and human ambitions -- all these the novelist is in a position to harmonize into a story. The novelist should be a man of his own day, but since his day yields to another, and since this other produces our own day, it is possible that his judgments might be mistrusted among future readers. It might be asked how a reader to-day may be satisfied with a novel written two hundred years ago. The truth is that, while novelists are expected to stay within their own periods, great novelists are still not prevented from going beyond it. Poor novels pass on because they were concerned with the more insignificant parts of life, rather than with the distinguishing,

valuable constituents which characterize life in any period. Novels which have been sufficiently powerful to survive the stretch of time will be found to contain little or nothing which is unfamiliar to succeeding readers.

Differences of speech costume, habits, manners do not affect us as we thought they would; instead, we are made aware of the underlying likeness of life then to life as it is to-day ¹⁰.

Critics have denounced novelists by saying that there are no such beings as creative artists. They maintain that novelists, unable to be creative, are only selfish propagandists. To create means to bring something into existence out of nothing, and, therefore, the novelist's position is outlawed. However, human beings are created beings and still are not made out of nothing in the strict sense. There are different ways of existing too. Virtues, e.g., Wisdom and Charity, exist despite the fact that one cannot see them. Characters in fiction, moreover, have never been made out of nothing, but always emerge from some form of experience.

When the novelist has finally arrived at a suitable subject he is still faced with the problem of presenting it in an integral manner. Human life being as it is, uncertain and changing, the novelist is at great liberty as to choosing

10. W.J. Turner, Impressions of English Literature, London, Collins, 1934, p. 227-28.

of a subject, and, more particularly, of the modes of treatment which he will give to his subjects. However, for every subject there is an appropriate form which the novelist must discover for himself. Unlike the dramatist, the novelist can narrate, comment, analyze and describe. He can manipulate with both conversational (dialogue) and pictorial manners of presentation. Dialogue is the most natural way of illustrating dramatic effect.

And dialogue can be most effective when a foundation is prepared for it in the domains of analysis, description and narration. Naturalness is the most yearned for property of dialogue. In romance, men anticipated impossible situations and the language was completely in agreement with this craving. Speeches were made for effect, and failed to convey the notion of realism. Conversational parts of a novel tend to bring the action into the immediate present. Characters, however, are free to talk about the past too. The author may reconstruct speeches from the past. The first personal form of the autobiographical novel does this looking into the past, e.g., Moll Flanders. Appearance, gesture and behaviour; analysis of emotional processes, are all effective in the delineation of character, but speech is the liveliest method of revealing character.

The non-dialogued elements in a novel are made up of plot; narrative; description; and analysis.

Reduced to its simplest terms narrative is the recounting of an episode, or a series of episodes in temporal and causal sequence ¹¹.

By the eighteenth century, the role of the wondrous events had passed on, but adventures still retained their power of stimulating the reader's interests. The work of Daniel Defoe certainly stimulates the interest of the reader.

Narrative, and of course Defoe's narrative, deals with more than the organization of the main action. It also is concerned with small detail, such as the mannerisms or gestures of people while talking, accidentals which do not have particular reference to the main action.

The writer of fiction, in his narrative, is brought to grips with the problem of time. He will attempt to do away with time entirely, and merge past and present in harmonious, free-flowing narrative. Defoe's first personal point of view was the simplest way to give the effect of vividness and verisimilitude. The first personal scheme gives the reader incidents at first hand. True, his survey is limited to a personal view; his scope cannot be, and is not, as wide as that of the third personal novelist. He unavoidably has to report things which occurred outside his own knowledge. He is told something has happened to another person, and he gives us a version of surmised facts. This disadvantage

11. Pelham Edgar, The Art of the Novel, p. 16.

becomes a distinct advantage with Defoe who thus seizes an opening to develop his realistic touches. The action in this form of fiction is always retrospective.

Plotting is "a dexterous manipulating of the action for the purpose of stimulating curiosity"¹². To stimulate curiosity, the novelist may merely arrange his events in such manner as to make each one of them contribute to the total effect required. He is free to work his incident within certain limits in order to excite the suspense of the reader. Description could, in a strict sense, be defined as a report of the senses. When a novelist describes, he gives the reader visual, auditory and other sense impressions of the person or thing described. Defoe, in this department, does not overload his objects with description. His trees are only trees; his sea-beach in Robinson Crusoe is only a landing place. He looked at his objects with a practical, evaluating eye.

Characters, to be modern, should be individualized, and equipped with properties which differentiate them from others. Passion, evil, love, or stark humility, all are borrowed from in the creation of characters. The intermingling of these characteristics, the success of one and the failure of the other, depends upon the author's subject and perspective. With Defoe, characterization is actually the

12. Ibid., p. 24.

presentation of "alter egos". The autobiographical approach necessitates self-analysis and inward searching.

However, his limitations, do not prevent him from creating numerous characters of varying degrees of righteousness and vandalism. He gives the good and the bad, the pleasant and the unpleasant sides of life.

The best source of character-creation is the novelist's own self. Some part of self-revelation must occur in the fictional character created. He actually lives in his own characters, and usually disposes of the more unimportant parts of his own nature while giving us the important parts. The creation of character is similar to the process by which one understands other people, because self-knowledge precedes knowledge of other people.

A novelist has thought and felt characters into existence. He has grown them into relationships and situations that produce forces of their own. He lives with them in the dynamic relationship they themselves live in; he overhears, he watches, he feels ¹³.

The characters in a novel need not, nor should they be irreproachable. On the other hand, they should not be entirely noxious either.

Like characters of real life, they should possess amounts of good and bad. Regardless of their likeness to real

13. Bernard De Voto, The World of Fiction, Cambridge Massachussetts, U.S.A., Houghton Mifflin Company, 1950, p. 39-40.

people, fictional characters are not real people; they do not have to live in real life, but they should appear as though they could live a life.

Contrary to the biographer who wants to know all that can be known of his original, the novelist only requires enough knowledge of his original to fire his imagination. Novelists, most likely all novelists, have fixed their imaginations on particular persons but seldom produce them realistically, with exceptions made for Daniel Defoe.

Before entering upon the discussion of Daniel Defoe's works of fiction, it might be helpful to outline how the examination will be made. As stated in the definition of a novel, character, plot, description, dialogue, narrative, and analysis must be found in order to classify a certain work as a novel. Accordingly, then, as each of Defoe's works is taken up, each of the requisites, mentioned above, will be searched for, and, when especially helpful, excerpts from the plot, characterization, dialogue description, etc. will be made. Narrative, being the mode of existence of a novel, will be presupposed to exist, and analysis will be linked very closely with description.

For the most part, the novel quality of Daniel Defoe's works lies in their story interest, and this he practically introduced into the English novel. His plots are strong; the events succeed each other, and are firmly connected. He used

description sufficiently, and is fond of dialogue. His powers of character-building were limited to his custom of putting himself in the various situations assigned to given individuals, and of reporting accurately how he himself would have behaved. In his portrayal of the doings and experiences of his hero, Defoe portrayed his idea of a man, the kind of man he himself typified. He always seems to be speaking truth, and because of this, his people, their doings and experiences and environments, seem as actual as the world in which the reader lives. As a narrator, Defoe keeps his feelings restrained, but still does not ignore them. His main aim was to tell his story plainly, and he put more emphasis on clarity than on correctness. It must be reserved that he was not one of the greatest creators of character. He does not segregate them from himself, and, therefore, they lack that spontaneous individuality which was to come with Fielding. He put more emphasis, not in personal traits, but in what people do and undergo. The author wanted to make the connection between his characters and their environment very close. In this way, he would succeed in giving not only mere stories, but actual presentments of life in its abundance.

The development of the plot of Robinson Crusoe is interesting. In startling verisimilitude, Defoe begins with the birth and youthful days of Crusoe, relating how the boy's father objected to Crusoe's going to sea, which objections

were ignored by the son.

Having gone to sea, he and his mates meet with a storm and are forced to disembark at Yarmouth whence Crusoe went to London. Here he boarded a ship for Guinea. He profited by his trip and returned to England, intending to become a Guinea trader. However, on his second voyage to Africa, their ship was captured by some pirates, and Crusoe was obliged to live as a slave for two years. He skillfully made his escape in a boat with a black boy named Xury. A Portugese ship picked him up, brought him to Brazil where he became engaged in industry. After four years he decides to go to Africa, and bring over slaves to help him. However, again, his ship was put off its course and went ashore off an island where he remained from September 30, 1659, until December 19, 1686.

Here he tries to provide for himself. Defoe develops this consecutively and clearly -- the landing of goods from the wrecked ship, the building of houses; growth of grains; animal-rearing; making of boats; the shock on seeing the footprint of a man; the arrival of savages; fight with cannibals and rescue of Friday; his life with Friday, and his return to England. The events are all closely knitted together, and there are no breaks which would have nullified his objective -- realism.

Dialogue was found in this work between Crusoe and his man Friday. In disclosing the events which lead up to

Friday's coming westward interesting conversations took place between the two men.

"You always fight the better, said I, how come you to be taken prisoner then, Friday?"

Friday: "My nation beat much for all that".

Master: "How beat; if your nation beat them, how came you to be taken?"

Friday: "They more many than my nation in the place where me was; they take one, two, three, and me; my nation over beat them in the yonder place, where me no was; there my nation take one, two, great thousand".

Master: "But did not your side recover you from the hands of your enemies then 14?"

Friday is the next important character to Crusoe. He comes to Crusoe as a man of limited knowledge and ability. Under his master's guidance he learns to speak English more fluently, he learned manual skills, learned about religion, the power of Providence, the value of mishaps, etc. Crusoe, via Defoe, relived his own life in Friday; Friday became almost another Crusoe. When he returned to England, he was a completely reorientated individual.

Crusoe himself is the personification of ambition and faith. Through his initiative he arose from almost unsurmountable difficulties. He is honest, hard-working, kind and considerate. His fits of gloom and despondency subside when he considers the blessings that have been bestowed upon him.

14. Daniel Defoe, Robinson Crusoe, London, George Routledge and Sons Limited, 1869, p. 190-191.

Defoe said that Robinson Crusoe was an allegory of his own life, the shipwreck corresponding to his own bankruptcy. But it seems probable that this was an afterthought suggested by his ingenious brain, to forestall any charge of inconsistency which might have been brought against him by critics who read a proposition which he had put forward with regard to the morality a purely fictitious story.

Many descriptive touches are found. His description of the making of utensils, of bread, of canoes are all specially explicit. Perhaps the most precious of his descriptions is made on the occasion of his going on board the vessel and collecting goods.

I got on board the ship as before, and prepared a second -- as first, in the carpenter's stores, I found two or three bags full of nails and spikes, a great x screw-jack, a dozen or two of hatchets, and above all, that most useful thing called a grindstone; all these I secured together, with several things belonging to the gunner, particularly two or three iron crows and two barrels of musket-bullets, seven muskets, and another fowling piece, with some small quantity of powder more ... 15.

Memoirs of a Cavalier describes the experience of the cavalier who is present as participant and spectator at many of the events of the Thirty Years' War, particularly the battle of Leipzig, the sack of Madgeburg. He later joined

15. Ibid., p. 47.

the English forces and participated in the battles of Edgehill Marston Moor and Naseby. He plots the development of the battles, the tactics, and the strategy. The Swedish army's passage of the river Lech and the devices to learn the depth of the river were well thought out.

The accounts of the battles and sieges are all recorded in history, and this work is, therefore, an attempt at the historical novel. Defoe does justice to his enemies and honors their merits. The cavalier's discourse with Sir John Hepburn over the former's reasons for entering the army furnish the reader with some dialogue. Hepburn and the Cavalier are shown in conversation, Sir John speaking first:

"Tis enough", said he, "for a gentleman to behave well when he is commanded upon any service; I have had fighting enough", says he, "upon these points of honour, and I never got anything but reproof for it from the king himself".

"Well, sir", said I, "however, if a man expects to rise by his valour, he must show it somewhere..... 16".

The Cavalier gives his impressions of the leaders on either side: Tilly, the leader of the German army, the Duke of Saxony, the king of Sweden, Sir John Hepburn, the commander of the Scotch regiment, are all found in this work. The Cavalier is brave, and instinctively refined as are also

16. Daniel Defoe, The Memoirs of a Cavalier, New York, Thomas Y. Crowell and Company, 1903, p. 65.

Gustavus Adolphus, Charles I and Prince Rupert. The Cavalier, who did not give thought to serious things in youth gives more heed to them as he grows older. It is true that the hero was brought up a gentleman and lived among kings and queens. Nevertheless, the Cavalier is not too elegant a gentleman for Defoe.

An excellent example of Defoe's descriptive work is shown in his relating of the German armies' presence on the Elbe.

The order by which his men were directed to flank and relieve one another, the methods of receiving one body of men if disordered into another, and rallying one squadron without disordering another was so admirable; the horse everywhere flanked, lined and defended by the foot, and the foot by the horse, and both by the cannon 17.

Captain Singleton is a blending of two stories, the outline of his earlier life and his career of piracy. Singleton was stolen in infancy, and later sent to sea. He learned from his shipmates to lie and steal. He and other members of the crew were put ashore in Madagascar. Moved by hopelessness, they decided to travel from the east to the west coast of Africa, and from here Singleton went to England. Later he returned to sea and became a pirate. In company with Wilmot, a scoundrel, Singleton cruised in the West Indies, and again

17. Ibid., p. 62.

returned to Madagascar. Subsequently, he met the Quaker surgeon, William Walters, who became a close friend of Singleton's, and who succeeded in convincing Singleton of the latter's wrongdoings. Singleton finally marries William's sister.

William and Singleton are shown in conversation over the folly of thieving and rioting. William says that they should all return to their family and forget about crime. Singleton replied that he had no friends.

Says William (tears running down his face),

"It is because men live as they were never to die, that so many die before they know how to live. But it was not death that I meant when I said that there was something to be thought of beyond their way of living".

"Why, William", says I, "What was that?"

"It was repentance," says he.

"Why," said I, "did you ever know a pirate to repent" 18.

The Quaker William Walters is the best-drawn of the characters in Captain Singleton. He brings human interest into the story. He was a comic fellow, sensible and pleasant. He is the human factor which influences Singleton's change of life.

Wilmot, in contrast, is more exemplary of piracy and the wild life at sea. He is the type of individual that is eager to persuade others into evil with himself.

18. Daniel Defoe, Captain Singleton, New York, Thomas Y. Crowell and Company, 1903, p. 196.

Defoe causes Singleton to come upon various things while on his journey through Africa. Singleton meets with different animals and his description of all the foliage found in that region was interesting. When Defoe sent his hero travelling in the neighbourhood of Terra Australis Incognita, interesting things were described.

As to Moll Flanders, the heroine is a rogue, but a rogue who is not given wholeheartedly to her trade. Being the unfortunate daughter of a thief, she reluctantly falls into disgrace and marries finally. Her husband having died, she marries a run-away highwayman type. Later she passed for a widow, and married a sea-captain and, together, they go to Virginia.

After returning to England, she lives riotously and marries again. After the death of this husband she is financially destitute, and now she is caught with the idea of stealing. Arrested and faced with death, she was given an option of transportation to Virginia. Here she meets her former highwayman husband, and they become reconciled.

On the occasion of the loss of her highwayman husband, Moll is greatly grieved. She imaginatively speaks to him in his absence, and asks him to return. Later in the evening, he returns, and tells her he heard her calling to him.

"Why", said I, "what did I say?" "You called aloud", says he; "and said, O Jemmy! O Jemmy! come back, come back".....

I said to him "Well, you shall go away from me no more; I'll go all over the world with you rather" 19.

Moll keeps the reader's sympathy because she is human; because of her courage, self-reliance and good nature. She seems to be acting under the pressure of two minds, and is acting reluctantly most of the time.

Mr. Robert is the persistent type of lover who listens to no other. He is chiefly responsible for Moll's moral decline, though his brother is also involved. The highwayman husband and the sea-captain typify the exotic side of life to which Moll, however reluctantly, was successfully attracted. However, like all other Defoe productions, Moll, the heroine, recovers her good qualities in the end.

In good descriptive self-analysis, Moll says:

First, I was apparently handsomer than any of them; secondly, I was better shaped; and, thirdly, I sang better, by which I mean I had a better voice..... I had with all these the common vanity of my sex, viz., that being really taken for very handsome, or, if you please, for a great beauty, I very well knew it, and had as good an opinion of myself as anybody else could have of me ... 20.

Colonel Jacque is brought up by a woman who has a son called John, and she received another child named John too. There are, therefore, three Jacks, the captain, the colonel

19. Daniel Defoe, Moll Flanders, New York, The Modern Library, (no date), p. 145.

20. Ibid., p. 12.

and the major. The colonel was poor and unhappy; the captain sly and revengeful; the major merry and pleasant. On the death of their "mother", they are left homeless. Colonel Jack runs wild through London, becoming an expert thief. Having gone to Edinburg, he enlists in the army, but later deserts it and goes to Virginia. He decides to revisit England, but is captured by the French and serves in the French army. The latter part of the story is concerned with the trading and military exploits of Colonel Jack.

On the occasion of Captain Jack's roguery being detected, Colonel Jack meets him, and the captain tells the colonel to take the money he has stolen and bring it to the customs house, without disclosing the captain's identity. Brisk dialogue follows when the colonel meets the officials at the customs house.

The colonel is shown speaking with the official.

"Poer child", says he, "thou knowest little about the world indeed. What art thou?" "I am a poor bey", says I and cried. "What is your?" says he. "But hold, I forgot", said he; "I promised I would not ask your name, so you meed not tell me". "My name is Jack", said I ²¹.

Once, two rogues came to the colonel's house, and displayed what they had obtained through pickpocketing. They

21. Daniel Defoe, Colonel Jacques, Cambridge, Massachusetts, U.S.A., Cambridge University Press, 1904, Vol. 2, p. 53.

stole a white handkerchief from a country wench, and found 3s. 6d. in one end of it; a coloured handkerchief out of a country fellow's pocket as he was buying an orange; a purse containing 11s. 3d. and a silver thimble.

Colonel Jack described himself as poor, unhappy, willing and capable of learning if he had anyone but the devil for his tutor. The captain was malicious, sullen, brutish and cruel. But the major was very merry and witty, and possessed the qualities of a gentleman.

In contrast to Moll Flanders, the hero here wants to be a gentleman, and to recover his good name. He resembles Moll Flanders, however, in so far as he too is led into evil by heartless seducers.

Roxana, in Roxana, or The Fortunate Mistress, another of Defoe's works, was born in Poitou, and was brought to England by her parents. At age fifteen she was married to a brewer, who was an extravagant man, and he later left her.

She placed her children with her relatives, and went out to provide for herself. She becomes friendly with a jeweller, and goes with him to Paris, where she is admired, so much so, that her lover is murdered there. She sends to England for her servant, Amy, who brings a fortune from the jeweller's house. After this, she is attracted to a prince. The prince, however, is called to his wife's deathbed, and Roxana is again alone. While trying to get rid of the diamonds

she is prosecuted, and rescued by a Dutch merchant, who goes with her to Holland. Having sent Amy in advance, Roxana returns to England. While here she casually meets the Dutchman again, and she finally is forced to marry him, and prepares to return to Holland. One of her daughters learns about this, and pursues her mother who takes refuge with a Quaker woman. Panic-stricken by the pursuit, and fearing that her daughter might expose her case to her Dutchman husband, Roxana wishes to be at ease. Amy disappears as does also her daughter. Defoe concludes where he leaves Roxana in Holland.

Roxana was very attractive and rich, and showed little or no compunction at her actions. She was for a long time successful in deceiving her children, simultaneously giving them large sums of money. On several occasions, Roxana was frightened on the appearance of one of her former husbands, but her fears in every case were allayed, and she succeeded in her plans. Roxana, in keeping with the Defoe tradition, finally repents.

The Quaker woman, having been richly awarded by Roxana, becomes a close friend of hers. She shields Roxana, at the same time wanting to safeguard her own position.

By means of mental reservation, the Quaker woman relieves the situation at its darkest hour when Roxana's identity was almost revealed to her daughter at the Quaker's house.

When Amy and Roxana meet the latter's former husband at Meudon, Amy and the gentleman enter into conversation:

"Well, Amy", says he then (having a little recovered himself), "how does everybody do? What! is your mistress here?"

Amy: "My mistress, sir, alas! not the mistress you mean; poor gentlewoman, you left her in a sad condition.

Gentleman: "Why, that's true, Amy; but it could not be helped; I was in a sad condition myself".

Amy: "I believe so indeed, sir, or else you had not gone away as you did; for it was a very terrible condition you left them all in, that I must say" 22.

Describing her impressions of Rome, Roxana said:

As to Rome, I did not like it at all. The swarms of ecclesiastics of all kinds on one side, and the scoundrel rabbles of the common people on the other, make Rome the unpleasantest place in the world to live in, --- and when I was there the footmen made such a broil between two great families in Rome, --- that there was about thirty people wounded on both sides 23.

The Journal of the Plague Year is a vivid work portraying the panic-stricken people of London during the visitation of the Great Plague. Excitement is rampant and one's curiosity is aroused at the almost unpredictable disasters which spread amongst the people day by day. The atmosphere of death and horror makes one lend a sympathetic eye to the entire work as surely Defoe had intended one to do. One is

22. Daniel Defoe, Roxana, London, J.M. Dent and Sons, 1895, Vol. 1, p. 97-98.

23. Ibid., p. 115.

kept alert for the daily reports of casualties, the progress of the disease and for news of improvements. Defoe, in this powerful, imaginative work, supplied extensive material in detailed fashion, and does not fail to acquire and hold the reader's interest. The episodes of the biscuit maker, the sail maker and the joiner in their attempts to escape to the country contribute additional zest to the plot.

The story of the Puritan saddler, the conversations of the stricken, the fearful and the yet untouched peoples present stirring examples of life-like dialogue. The answers to the call of "bring out your dead", varying in degrees of compassion, amply show the effect of nearness with which this work is endowed.

Dr. Heath, the chief physician during the Plague, John Hayward the gravedigger and under-sexton are quite life-like. The character of the imaginative narrator is noteworthy. He is a shrewd, sober citizen who tries to relieve the despair among the people. Curiosity and a sense of duty brought him into many violent situations. His doubts over estimates of sick people and his efforts at checking the reports give him a high quality of naturalness.

Quaker Solomon Eagle, exemplary of his sect, went about the city denouncing judgment on the city and committing other peculiar deeds. On the whole, the character-drawing in this work is superior to that in the Memoirs of a Cavalier.

The desolate aspect of the city; deserted streets; closed shops; people running from one another in deadly fear; plague-filled bodies strewn about the streets; the dead-cart; all go to make this one of the most enthralling reports of the human senses ever produced. The description of what the saddler saw in the churchyard follows:

When the buriers came up to him, they soon found he was neither a person infected and desperate, as I have observed above, or a person distempered in mind, but one oppressed with a dreadful weight of grief indeed, having his wife and several children, all in the cart, that was just come in with him, and he followed in an agony and excess of sorrow ²⁴.

The narrative found in this work is very free-flowing and picturesque. There are many repetitions all of which go to make the picture a real one. Defoe, in this work, resorts to his custom of supplying statistical data, and this helps to give "life" to the story.

In the New Voyage round the World, the London merchant and his companions are shown discussing among themselves how they may get into Chile before the Spaniards learn of their plans. Also during the mutinies and other experiences, wild, rugged conversation was noted. The pitch of eloquence was high when at various times the adventurers came upon treasures.

24. Ernest A. Baker, The History of the English Novel, Vol. 2, p. 205.

The character portrayal in this novel was somewhat of the picaro type. The personages seemed to be highly excited, as would naturally be the case due to the type of action involved. Rivalry, anger, joy, all these were found to be actualized in Defoe's characters in this particular production. The London merchant, along with his companions succeed in making this novel an interesting one.

Descriptive touches are noted on the discovery of Terra Australis, a land not previously seen, and which apparently was a land of latent possibilities -- a land of promise. On the voyages through the Straits of Magellan and around Cape of Good Hope, notable pictures were drawn of the scenery sighted.

The New Voyage round the World, written in Defoe's old age, is an account of an imaginary journey into regions still untravelled. Many mutinies, difficulties, findings of treasures, and adventures are related in this work. His narrator in this case is a London merchant who is said to have been commissioned to make observations in the interests of science. His adventurers make interesting plans how they will tap the riches of Chile without being detected by the Spaniards who are stationed farther south. In the earlier part, the party is hindered by bad weather from entering the Straits of Magellan, and having passed the Cape of Good Hope into the South Seas, make their entry into Terra Australis,

a land of still unknown promise.

All these aforementioned works of Daniel Defoe have been found to be written in prose, following the plan of sentence and paragraph structure in continuous form.

They are all fictitious, because they have all been composed by one who had, with a few facts to work upon, manufactured new material. Robinson Crusoe had some background, yet the author made up a story all his own, supplying the various geographical and homely details. The characters of Robinson Crusoe and Friday are new; the journal kept by Crusoe is new; the tremendous adjustment experiences of Crusoe are entirely a product of Daniel Defoe's genius. Similarly, the Memoirs of a Cavalier though approaching an actual presentment of events during the Thirty Years' and other wars, yet is fiction throughout. The various exploits, incidents and achievements noted in this novel clearly showed how Defoe could manipulate with a few facts and produce a greatly enlarged piece of fiction.

Moll Flanders, though based on the career of a criminal, or supposedly based on such, also gives ample proof of the author's ability to exceed available data. Granted that he did have the life of a criminal in mind, one cannot deny that Defoe greatly augmented the material at hand. The intricate experiences of Moll, her travels, marriages, separations, criminal propensities, certainly speak for the developing

powers of the author.

Colonel Jacque may possibly have had a precedent in actual life too. Whatever is the case, Defoe develops very interesting anecdote about this representative of the underworld.

Roxana, supposedly a reproduction of Mary Carleton, offers evidence of a very much involved piece of fiction. The career of Roxana, her travels to and from the European continent, disappointments, troubles, all go to give Roxana a deserved place in the province of fiction.

Captain Singleton, having some background also, is, nevertheless, obviously, a prepared work centered about vast and terrifying exploits in Africa.

The Journal of the Plague Year certainly had its foundation in fact. But it should be remembered that Defoe was very young when the plague swept London, too young it is felt for him to remember its destructive influence. However, to read his reproduction, one is convinced that Defoe certainly did write fiction, and, in this particular case, fiction of a high quality. The very much detailed story of the London plight augers well for the ability of the creative artist.

The New Voyage round the World, also with some precedents, deviates at times into vivid descriptions of places heretofore unsighted, lands of promise, vitiating reversals of fortune and feats of rivalry.

In sum, it would appear that Daniel Defoe, in all cases, had some incident in mind when he set out to write his novels. But this does not detract from the author's prestige in the least. Defoe, as said before, worked among facts to get fiction. He did not merely rely on heresay evidence and report exactly what he heard, and thus become only a reporter. Rather, he digested available material, acquired new ideas about people and situations, and then composed his fiction, although aided by that which he had read and heard.

Defoe, therefore, answers to the demand of the definition of fiction ---- "made-up story in which the writer tries to reproduce life".

As stated in the introduction, it was hoped that when Defoe's works were examined that they would be found to contain the requisites of a novel. After having conducted this examination of Daniel Defoe's eight select works of fiction, character, plot, description, dialogue, analysis (linked with description for the most part) and narrative have all been found, and because of these findings, the writer feels that these aforementioned works must be classed as novels.

CHAPTER III

DANIEL DEFOE THE REALIST

1. Realism of Defoe's novels.

Daniel Defoe's was the genius of verisimilitude which finally turned the writers of fiction in the right direction. After him, the portrayal of life was assured. He is really the first of the magicians, almost alone in the gift of making uninteresting things interesting. This he does, not by expanding or embellishing them; not by suffusing them with passion, but by giving them "simple of themselves" as though they really existed.

His intense reality and his love of truth would have made him hesitate to represent an unreal world in his fiction, a world subject to conditions dissimilar to those which govern ordinary life. His fiction was successful because he was an accurate observer, and because he gave to all he wrote the quality of factual truth.

He was at home in his presentation of the plain scenes of English life, in the wars of the Cavaliers, in the careers of the criminals and the adventures of the pirates. He felt more at ease when he was required to descend, rather than to ascend, to his subject. His imagination was that of a man of business, not the crammed mind of the artist. He tells his

facts as they come to him without arrangement or style, like conversation, without desiring to produce an effect, but satisfied himself by repeating himself at will, using the same thing two or three times not seeming to imagine that these are methods of amusing and touching realism.

He had no desire but to put on paper all the information at his disposal. Taine says this with respect to Defoe's Robinson Crusoe:

He gives dates, year, month and day; notes the wind, north, east, south, south west north west; he writes a log book, an invoice the geography and hydrography of the island, so that the reader sees the objects as clearly and as fully as the author ¹.

Defoe excelled in the graphic presentation both of concrete things and of mental states. He did not attempt formal descriptions of complicated scenes, and therefore did not master the most difficult form of descriptive method. He was, however, one of the greatest masters of simple descriptive touches. His forte was the presentation of scenes from the traveller's point of view. He develops his story gradually, filling the picture by degrees, but begins by drawing the general outline.

1. H.A. Taine, History of English Literature, New York, Henry Holt and Company, 1900, Vol. 2, p. 272-73.

No writer of fictitious narrative has ever excelled him in at least one prime excellence -- the air of reality which he throws over the creations of his fancy; an effect proceeding from the strength of conception with which he enters into the scenes, adventures, and characters he undertakes to describe, and his perfect reliance upon his powers of interesting the reader by plainest possible manner of relating things essentially interesting. His writing, however, is always full of idiomatic verve, and in a high degree graphic and expressive; and even its occasional slovenliness, whether the result of carelessness or design, aids the illusion by which the fiction is made so like a matter of fact ².

Defoe's first extensive work of fiction, Robinson Crusoe, was an excellent illustration of all his qualities as a writer. Robinson Crusoe is thought to be the earliest novel of incident, and is quite different from the picaresque story, though similar in some ways. The writer of rogue stories never expected to be believed. The aim of Defoe was to temper his narrative with a sense of reality. In this work, Defoe cast his hero upon a desert island by means of shipwreck, and in this way he had an opportunity for a wonderful piece of descriptive writing. He extended the period of exile from four years (the sojourn of Alexander Selkirk) to twenty-eight years. He expanded hints given in the narrative of Alexander Selkirk into a full account of the methods by which Crusoe provided for himself.

2. George Craik, History of English Literature and English Language, New York, Charles Scribners and Sons Limited, 1897, Vol. 2, p. 272-73.

He added exciting descriptions of attacks by savages and cannibals to give a variety to his story.

When we are told, that is to say, where Crusoe got his name, how his father had the gout, and how it was the first of September 1651, that he set sail, we realize that it is reality, the fact, the substance that is going to dominate all the rest ³.

Nothing in the story moves out of its proper place. Defoe consistently keeps to his own sense of perspective. His hero was destitute. He was alone on his island, and was required to recreate and re-master one by one the invention and acquisition of the means of human industry, and nothing repressed his attempts.

Having got my second cargo on shore, though I was fain to open barrels of powder, and bring them by parcels, for they were too heavy, being large casks, I went to work to make me a little tent with a sail and some poles which I cut for that purpose ... ⁴.

The child who reads Daniel Defoe's immortal book substitutes himself for Robinson; for him the island is the room or the garden where he sits; and separating himself in thought from the world about him, he lives again within his own soul that isle of rest and solitude where, far from cares and troubles, he can experience until Friday's foot print on the sands will bring the truth home to him that even in that distant island no man can live alone ⁵.

3. Virginia Woolf, Robinson Crusoe in the Nation and the Athenaeum, Vol. 38, No. 1, issue of 1925, p. 642-43.

4. Daniel Defoe, Robinson Crusoe, p. 47.

5. Paul Dottin, Robinson Crusoe's Island in the Living Age, Vol. 28, (no No.), issue of 1922, p. 777.

Critics have proven that the islands sighted by Crusoe in the Caribbean Sea actually exist. Crusoe finds tortoises and goats everywhere which is possible, and is surprised to find penguins, and this is reasonable because they are rarely found above the equator. Defoe peoples Crusoe's island with a fauna like that actually found on Juan Fernandez.

The real basis for Robinson Crusoe was to be sought in his taste for adventures, his curiosity about all kinds of detail, his power of gathering and reconstituting all kinds of facts.

Defoe's verisimilitude and lifelikeness are clearly shown in this passage from Robinson Crusoe in which the author describes his pastime on a rainy evening:

Within doors, that is, when it rained, and I could not go out, I found enjoyment on the following occasions; always observing, that all the while I was at work I diverted myself with talking to my parrot..... I had long studied by some means or other to make myself some earthen vessels, which indeed I want sorely ⁶.

Describing his attempts at making bread, Crusoe says:

The baking part was the next thing to be considered, and how I should make bread when I came to have corn; for first I had no yeast; as to that part, as there was no supplying the want, so I did not concern myself much about it. But for an oven I was indeed in great

6. Daniel Defoe, Robinson Crusoe, p. 106.

pain; at length I found out an experiment for that also, which was this; I made some earthen vessels very broad, but not deep ⁷.

In Robinson Crusoe, Defoe took as a model for his narrative the form that best produces the illusion of truth - the use of current memoirs with a diary. We learn about Crusoe's island gradually and at the same time as Crusoe learns about it himself, and he thus gives the effect of "contemporariness" to his work. The author took Crusoe to a high point of vantage, from where we may learn the essentials of the island as soon as possible. Crusoe sees a great deal immediately upon his arrival, and the reader is immediately set on his trail, visualizing the sight as if he were also present.

The Memoirs of a Cavalier was a version of history in autobiographical form. In order to add life and interest to his narrative of events, Defoe made his events to revolve about an imaginary person. He offered his facts with such realistic detail that generations of readers have been convinced that they were following the actual journeys of a hero in battle. He went into detail describing how events occurred, and he showed that he was quite familiar with military strategy. The account of the Swedish army's passage over the river Lech is most noteworthy. A reward was offered to anyone

7. Ibid., p. 110.

who could learn of the depth of the water between the banks, and a sergeant of dragoons volunteered to bring the required information:

The king liked the motion well enough and the fellow being very well acquainted with the country, puts on a ploughman's habit, and went away immediately with a long pole upon his shoulder. The horse lay all this while in the woods, and the king stood undiscerned by the enemy on the little hill aforesaid. The dragoon with his long pole comes down boldly to the bank of the river, and calling to the sentinels which Tilly had placed on the other bank, talked with them, asked them if they could not help him over the river, and pretended he wanted to come to them 8.

The Story of Captain Singleton and his voyages, in the opinion of some critics, was augmented by Defoe's reading in Hakluyt and Purchas whose accounts of voyages thrilled the brilliant age of Elizabeth. The boy was stolen in infancy and was sent to sea in early life, and was captured and taken to Lisbon. He and his pirate friends later went to America, and lead rough lives in the wilds of the west. It is a proof of Defoe's extensive knowledge of geography and of his ability to extend his imagination into the regions of the strange and far away.

After a successful fight with Portugese ships, this passage was spoken by Singleton:

8. Daniel Defoe, Memoirs of a Cavalier, p. 107-08.

Presently comes William up to me. "Friend", says he, very calmly, "what dost thou mean? Why dost thou not visit thy neighbour in the ship, the door being open for thee?" I understood him immediately, for our guns had so torn their hull, that we had beat two port-holds into one, and the bulkhead of their steerage was split to pieces ⁹.

This work is related to his next book, Moll Flanders, for in Singleton, Defoe displays a power of characterization later seen developed at greater length in Moll Flanders. From a certain point of view, Moll Flanders may be regarded as the female counterpart of Robinson Crusoe. Moll is the lonely woman living upon her own resources, fighting a world which is trying to destroy her both physically and spiritually.

Moll, the starving woman, passing a shop sees a parcel on a stool, and taking advantage of the owner's location, she makes away with the object. Very realistically, Defoe gives us her intentions:

This was the bait; and the devil who laid the snare prompted me, as if he had spoke, for I remember, and shall never forget it, 'twas like a voice spoken over my shoulder, "take the bundle; be quick; do it this moment". It was no sooner said but I stepped into the shop, and with my back to the wench, as if I had stood up for a cart that was going by, I put my hand behind me and took the bundle, and went off with it, the maid or fellow not perceiving me, or anyone else ¹⁰.

9. Daniel Defoe, Captain Singleton, p. 185.

10. Daniel Defoe, Moll Flanders, p. 181.

Colonel Jacque is a story concerned with a young criminal who had some success as a pickpocket.

The dialogue with the owner and still more the episode of his losing the money are scenes that led Charles Lamb to praise this part of Colonel Jacque as "the most affecting, natural picture of a young thief that was ever drawn 11.

After attempting to hide money he had stolen, the colonel lost it, later finding it in great joy.

I was but a child, and I rejoiced as a child, for I hollo'd quite out loud when I saw it; then I run to it and snatched it up, hugged and kissed the dirty rag a hundred times 12.

With regard to *Roxana*, it was mentioned previously that Defoe studied the memoirs of the famous London impostor Mary Carleton. *Roxana* has some harrowing experiences. On an unexpected occasion, she meets one of her daughters, and the scene is typically illustrative of Defoe's realism.

I cannot but take notice here, that notwithstanding there was a secret horror upon my mind, and I was ready to sink when I came close to her to salute her yet it was a secret inconceivable pleasure to me when I kissed her, to know that I kissed my own child, my own flesh and blood... 13.

The Journal of the Plague Year is an example of literature which has probably never gone more unadorned. The language

11. Ernest A. Baker, The History of the English Novel, Vol. 3, p. 207.

12. Daniel Defoe, Colonel Jacque, p. 211.

13. Daniel Defoe, Roxana, p. 156.

simple wording and phrasing brings one right to the very plague-ridden city of London. The shrieks of the dying; the cries of the terror-stricken; the "noise" of the dead-cart humming in the reader's ears all bear evidence, more than any other of Defoe's novels, to the presence of realism. It is truly a picture of life, though in this case the life is of a grimmer kind. The action in the novel is easily convincing to a reading public in quest of everyday incident and language.

In the New Voyage round the World, the experiences of the London merchant and his patriots are plotted in vivid colloquialism. The salty language of sea-roving adventurers and booty-seekers brings one to the very skiff whereon these sea dogs survive. The mutinies and discoveries are all accompanied by lively, plain speech. The main action being carried out at sea cannot fail to produce that characteristic realism which was the attribute of Daniel Defoe. The language expressive of this action, consequently, was found to mirror rather appropriately the ordinariness of the situations. The New Voyage round the World, it is felt, deserves an equal share of the credit for realism which Defoe's other works were found to contain.

As a result of this examination of Daniel Defoe's eight select novels, it has been discovered that the required realism has been detected. In quoting pertinent passages in an effort to show the plainness and ordinariness of the language and

action, it is felt that Daniel Defoe's claim on verisimilitude and lifelikeness in composition has been justified.

2. Defoe's Techniques of realism.

Daniel Defoe used a colloquial style in his works. One would expect him to have an extensive command of English due to his having been involved in the writing of so many different types of works, reporting, journalism, parliamentary writings. The truth is that his use of English was prodigious. He never deviates from his central point and his story is usually told in monosyllables, without ornament, and he scarcely used an adjective. In order to convince his readers that what he told them was true, Defoe founded the circumstantial method.

By means of this he supplied his story with great detail, and followed it through coherently so as to set the reader at ease and captivate his interest and credulity. In Robinson Crusoe he supplied dates, names, places and minute description. Defoe's sentences and paragraphs do not measure up to classic works. He was always hurriedly writing his fiction; his journalistic endeavours necessitated his rapid reporting of events and, consequently, he paid little attention to style. However, at all times, he strove to be consecutive; at all times he wanted to make his connections clear. It was noted earlier that, consciously or otherwise, Defoe

repeated himself in his writings, but this defect only helped to convey the aspect of reality and naturalness, which was his sole desire. For purposes of illustration and greater clarity, he employed figures of speech. In conjunction with the vigour of his language, the effect of these similitudes was electrifying. He was also a firm advocate of the use of contrast in an effort to bring out his meaning. The use of homely language is one of the most remarkable features of Defoe's style. Under the heading of homely language came a coarse plainness of diction, and the orderly colloquial development of subjects which could have been treated in a more difficult and formal manner. For example:

I was now furnished with roots and corn, such as it was, and water, and leaving my friendly negroes, I made forward for about eleven days more without offering to go near the shore ¹⁴.

Defoe's style may be classified as nervous. Its strength lies in variety, abundance and fitness of plain words. His nervous style is well suited for the relating of horrors, riots, and mutinies.

Moll Flanders, in fear of being indentified by a former husband, is in terrible plight:

This heightened his impatience, and, indeed, perplexed him beyond all hearing; for now he began to suspect that there was some mystery

14. Daniel Defoe, Robinson Crusoe, p. 26.

yet unfolded, but could not make the beast guess at the real particulars of it 15.

Daniel Defoe's narrative is interesting. He chose the simplest form of narrative and uses the autobiographical approach.

He observes all the conditions of perspicuity for the simple forms of narrative that he professes; when he shifts the scene, he gives the reader distinct intimation of the change; when new agents are introduced, their appearance is expressly announced; and he does not depart from the order of events without an apology and ample explanation 16.

This shift of scene is illustrated in the recounting of the travels of the Cavalier:

When we were at Lyons, and as I remember, the third day after our coming thither, we had liked to have been involved in a state broil, without knowing where we were... the king was everywhere reviled, and spoken disrespectfully of, and the magistrates of the city either winked at or durst not attempt to meddle lest they should provoke the people.

But on Sunday night, about midnight, we were waked by a prodigious noise in the street. I jumped out of bed, and running to the window, I saw the street as full of mob as it could hold... 17.

Defoe does not want to fit things together too perfectly for if they do, he thinks, the illusion of life may be destroyed. "Captain Singleton is not sure about the dates in his

15. Daniel Defoe, Moll Flanders, p. 85.

16. William Minto, A Manual of English Prose Literature, Boston, Ginn and Company, 1901, p. 360.

17. Daniel Defoe, Memoirs of a Cavalier, p. 17.

early life, for (he said) you may be sure I kept no journal"¹⁸. His cherished method was to move along step by step without preparation and to touch lightly on his items and pass on. For example, the death of the Swedish king Gustavus in the Memoirs of a Cavalier is related so very easily that some readers might overlook it completely.

Yet, his death marks a climax in the Cavalier's life. Defoe sometimes prepares for incidents that never materialize, but to nullify the break in continuity, he continues his story very smoothly along another line. This technique of Defoe's was found in his dealings with Friday and the Spaniard, with Amy in Roxana, in Captain Singleton and Colonel Jacque.

"Defoe's method here bars him from many achievements, yet it is difficult to speak of it as a defect, for it was a part of a simplicity which had its own special virtues"¹⁹.

He strove to avoid what is sometimes referred to as the dramatic "curtain" in his novels. Such a thing is unusual in real life. This "curtain" gives a mechanical effect. Defoe was aware of this fact, and since he was always desirous of representing his stories as true, he developed the art of anti-climax, a device used in Robinson Crusoe where there is

18. Edward Wagenknecht, Cavalcade of the English Novel, New York, Henry Holt and Company, 1943, p. 34.

19. Ibid., p. 36.

no rescue scene and the continuous effect is produced.

His prestige does not diminish because of these deficiencies. He gave us more stories than any other writer, and stories of liveable human beings in a manner in which his skill was adequate enough to guarantee those qualities of credence and sympathy which he had always hoped to achieve.

3. Forces helping Defoe to develop realism.

After the Revolution of 1688, the English political system underwent a change. The ruling classes are now mixed. But the classical opinions are still extant. The much desired clearness and correctness accompanied by the rational tendencies continue to form part of the literary agenda. However, the upper middle classes are now pitting against the aristocratic classes, bringing with them ideas on morals and more human notions of organization. The one-time Puritan groups mingle with the aristocrats, the former becoming more polished, and the latter being halted in their progress, by the other's presence. A blending of the two ultimately results, and a psychologic taste for moralism and simplicity slowly but surely enters English life and letters. The close-to-earth middle class men usher in a stream of sentimentalism which serves to reveal man's true nature.

No man is more representative of this middle class philosophy than Daniel Defoe. Born in 1660, amidst the

licentiousness of the restored English Court, he was fortunate in saving himself from the feigned glory and superficiality of the Restoration age. His father was a strict Puritan and he, (Daniel Defoe) consequently, was made early to learn his moral code and to evaluate the contemporary outlooks on life. Moreover, he followed his father's career as a businessman, becoming interested in the basic industries, thus acquainting himself with the gifts of Nature to man. Having entered the political sphere on the establishment of the Whig and Tory parties, he always fought for the best course to follow despite his political affiliations.

He changed his political views various times and was duly punished for the publicizing of these views in his Review. He was at all times making valuable suggestions on education, manners and public utilities, particularly in his Essay upon Projects. He travelled throughout the land, worked for the Anglo-Scottish Union of 1707, carried out a survey of England under his revered advisor, William Harley. He met peoples, heard their views, exercised some of his diplomacy and, on the whole, sharpened his faculty of reporting and jotting down notes.

His contributions to journalism through the Weekly Review were noteworthy. His keen mind allowed him to see the right outlook on life and the most feasible move for his country to make. Serious, Puritanic background coloured his

writings. He was uncomfortable many times due to his financial failures, and knew fully well what life was at its worst, but also profited by such experiences, as proven by his own words:

I am a stoick in whatever may be the event of things. I will do and say what I think is a debt to justice and truth, without the least regard to clamor and reproach; and, as I am utterly unconcerned at human opinion, the people who throw away their breath so freely in censuring me, may consider of some improvement to make of their passions, than to waste them on a man that is both above and below the reach of them.

I know too much of the world to expect good in it; and have learned to value it too little to be concerned at the evil. I have gone through a life of wonders, and am the subject of a vast variety of providences 20.

Whether working at his tile trade; giving advice to parents in his Family Instructor; championing the rights of the businessman in the English Tradesman; suffering for his political views in the pillory; jotting down his observations in the Weekly Review; or plotting the career of his Robinson Crusoe, Defoe was a man of the world, too intimate with concrete realities, and all they offered, to be other than a vivid recorder of life. From the days of his schooling at Stoke Newington right on to his death-bed disgusts over the sinking religious temper of his age, he observed, analyzed, judged, concluded, spoke and wrote as a human being

20. William Chadwick, The Life and Times of Daniel De Foe, London, John Russell Smith Company, 1859, p. 390.

saturated with naturalness and feeling.

CHAPTER IV

DANIEL DEFOE THE FIRST REALISTIC ENGLISH NOVELIST

1. Existence of novels prior to Daniel Defoe.

It seems appropriate, nay necessary, to begin this final chapter with a discussion of whether or not the pre-Defoe type of prose fiction writer could be classed as a novelist. The interest is primarily with the novel; therefore, it seems important to show that these writers were or were not novelists, that is whether or not they comply with the definition of the novel as prescribed for this work. Distinctions made earlier between romance, novel of character and novel of incident will be borne in mind throughout this chapter.

It must be reserved that it is with the English novel that this discussion is concerned. Writers who confined their labors exclusively to short tracts, pamphlets and character portraits will be omitted because they cannot be classed as novelists. The chief interest, then, is with novels. Writers and works included in this section are those which will be shown to have utilized the elements essential for a novel according to the definition and the perfection attained in the use of these elements is not of particular importance. The presence of the requisites, and not their

quality, determines fiction's claim to the term novel. The quality of the essentials merely determines the quality of the novel after its having been established as such.

In the discussion of the select and representative works of fiction, it is hoped that the requisites of the novel will be detected. Since narrative is the skeleton of a novel, the mode of existence or raison d'être, as it were, it seems safe to assume in the beginning that all the works to be consulted do contain narrative, the relating of an event, for otherwise the works would scarcely exist. Therefore, only when the narrative is outstanding or when it will enforce the arguments advanced, will that narrative be examined. Analysis, usually of character, will sometimes be linked up with description, and often times be assimilated into the character portrait.

For the purposes of this chapter, the starting point will be the Elizabethan age, because before this time nothing much of note was found to contain material worthy of the caption novel. Most of the works were written in verse despite the fact that some of them may have been classed as novels had they been done in prose, e.g., Chaucer's Canterbury Tales; Langland's Piers Plowman. However, according to the words used in the definition, "fictitious prose narrative", these must be disallowed.

Elizabethan prose fiction revolved about two main bodies of influence, the court and the people. To satisfy the court was as much an objective in letters as to honor the Roman orators was in earlier ages. Simultaneously, a self-conscious middle class was rising from the ruins of feudalism and making its interests felt.

Euphues was, in sum, the first English work not composed in verse in which characters, actions and sentiments -- sentiments above all -- were set forth with the internal unity of a definite attitude of mind and tone of feeling, and with the external unity of a consistent and well-wrought style ¹.

In the first part, The Anatomy of Wit, Lyly shows a young Athenian who wishes to see the world visiting Naples where he falls in with the frivolity of Italian society, and who meets with Philautus. The latter takes Euphues to his lover's house and here Euphues falls in love with the girl, Lucilla. She gives him up, and the story ends with the two, Philautus and Euphues lamenting over their loss.

The second part, Euphues and his England, is an improvement over the first. Euphues and Philautus leave for England. Philautus falls in love with Camilla whom he does not marry.

1. Ernest A. Baker, The History of the English Novel, Vol. 2, p. 66.

The stories have not a great deal in content, but suspense is aroused at times. Pleasing dialogue is found in the second part of Euphues which follows the tale told by the Kentishman Fidus. Description and analysis are found when Euphues arrives in Naples. The demoralized state of the Italian society is pictured. Throughout, it might be said, that the analysis of sentiments holds a major part. Feelings are contrasted with feelings, one set of lovers pitted against another, and their outlooks compared.

Sidney's Arcadia centers about two characters, Musidorus and Pyrocles, who were rescued by two shepherds from a burning ship. Musidorus is taken and entertained by Kalandar in Arcadia, while Pyrocles is taken by pirates. Musidorus becomes involved in a battle between the Helots and the Arcadians. The two later fall in love with the two daughters of the king of Arcadia. They devise ways whereby they might gain access to the king's palace in the absence of the king who fled on the advice of an oracle. The remainder of the story is mixed up with feuds and jealousies in which Cecropia, sister-in-law to the king, tries to get the throne. Suspense is kindled particularly in the part dealing with the oracle.

Upon Musidorus' landing in Arcadia, he enters into conversation with Claius, one of the shepherds there:

"I pray you", said Musidorus, then first unsealing his long-silent lips, "what countries be these we pass through, which are so diverse

in show, the one wanting no store, the other having no store but of want?" "The country", answered Claius, "here you were cast ashore, and now are passed through, is Laconia, not so poor by the barrenness of the soil (though in itself not passing fertile) as by a civil war But this country, where now you set your foot is Arcadia; and even hard by is the house of Kalander, whither we lead you " 2.

The principal figures in this story are clearly distinguished from each other. Sidney knew well how to combine conduct with character, and this is a good way in which to portray character in a novel.

Pamela is strong-minded; Musidorus, self-reliant; Pyrocles of a finer temperament. Cynecia, the wife of king Basilius, is a woman of vehement spirits and still admirable qualities. The love passages spoken between the two heroes and the young princesses show a brilliant display of character.

Sidney's description of Arcadia was laboured, all inclusive, but rather unreal. The description of the streams, trees and meadows, glistening under perpetual sunshine make quite a demand upon human credulity.

The Pandosto of Greene rather incoherently describes the career of king Pandosto who, growing suspicious of his wife, throws her into prison in which place she bore him a

2. John Matthews Manly, English Prose and Poetry, Boston, Ginn and Company, 1944, p. 125.

son. The trial of the wrongly suspected mother and the oracle declaring her innocent are quite interesting. A friend of Pandosto, Dorastus, the young prince of Sicily, comes to see Fawnia, the child that was born in prison and who now is in Sicily.

They escape and land on the coast of Bohemia, where Pandosto falls in love with the unknown girl. Fawnia's answer to Dorastus, when he appears before her clad in shepherd's weeds, is an example of Greene's ability to produce dialogue.

"Truth", quoth Fawnia, "but all that wear cowls are not monks; painted eagles are pictures not eagles. Zeuxis' grapes were like grapes, yet shadows; rich clothing makes not princes, nor homely attire beggars"

"Well, Fawnia", answered Dorastus, "were I a shepherd I could not but like thee, and, being a prince, I am forced to love thee. Take heed, Fawnia: be not proud of beauty's painting, for it is a flower that fadeth in the blossom....." 3.

Greene's characters, though not very real, act appropriately to the situations in which they are placed. Bellario's tenderness was shown; the cruelty of Pandosto in contrast with the gentleness of Fawnia. The finding of Fawnia by the shepherd, and her rearing by him and his wife, and her gradual introduction to the society about her are well done.

Lodge's Rosalynde is concerned with a disinherited and exiled nobleman who becomes the heroic leader of a band

3. Ernest A. Baker, The History of the English Novel, Vol. 2, pp. 104-105.

of outlaws, and ultimately wins back his estates and the hand of the duke's daughter. Two jealous lovers, Rosader and a forester are both interested in Rosalynde. Rosader, after skilful manipulations, finally wins Rosalynde. After Rosader has recited a sonnet in eulogy of Rosalynde, he meets Aliena the shepherdess:

"Now surely, forester", quoth Aliena, "when thou madest this sonnet, thou wert in some amorous quandary, neither too fearful, as despairing of thy mistress' favours, nor too glee-some, as hoping in thy fortunes". "I can smile", quoth Ganimede (Rosader in disguise) "at the sonnetoes, canzones, madrigals, rounds and roundelays, that these pensive patients pour out, when their eyes are more full of wantonness than their hearts of passions" 4.

Rosalynde is very artificial; Rosader is the determined romantic type; the other characters, too, are kept at a high pitch of excitement throughout, and mirror life too weakly to merit much interest.

The narrative is heavy, belaboured with mythological and chivalrous verbiage. The description of the country, likewise, is fraught with hyperbole.

Nash's Jack Wilton is a noted improvement over the preceding literature. Jack is a 'tough guy' who plays the role of the trouble maker. He is seen terrifying a French business man into giving his goods away free of charge, but this trick

4. John Matthews Manly, English Prose and Poetry, p. 130.

is uncovered and Wilton is punished. He travels back and forth from England to the continent, and once went to Italy accompanied by the Earl of Surrey. In Venice they are imprisoned and Wilton here meets Diamante with whom he falls in love.

Surrey returns to England, while the two lovers go to Rome, where they are both seized by murderers. Diamante accuses Wilton of being unfaithful to her, and he is taken prisoner by a Jew who accused them both of attempted robbery, and then the Jew decides to sell Wilton to a physician for dissection.

Sufficient suspense is aroused in reading Jack's numerous tricks. Spirited dialogue is found in the conversations of Wilton and Surrey when they are in Germany. Jack Wilton, himself, is not a rogue, although he plays tricks. Nash places all the odium in the Jew who is finally punished. The supposed deception of Diamante, the uninhibited bias of the Jew, and the carefree, but sincere, aspirations of Wilton are here blended into an interesting, though hyperbolical, story.

Nash exaggeratively describes Italian life, giving a picture of the diversified forms of crime perpetrated throughout the country, and particularly in Rome itself.

On the whole, however, his narrative is in truth very little removed from that which he strove avoid. He, too,

indulges in gross hyperbole and euphuism. He, too, uses rhetorical speeches, parallelisms and alliteration in an effort to create a good effect.

Deloney's Gentle Craft is a work depicting the various guildsmen of his time with particular references made to shoemakers. After dwelling on the legends of the patron saints of shoemaking, Saints Hugh, Crispin and Ursula, Deloney goes on to plot the rapid developments in the life of Sir Simon Eyre, who, beginning as a cobbler, rose to be Lord Mayor of London.

A side plot is shown in the case of the Frenchman who falls in love with one of Eyre's maids, but who is hindered by Haunce the Dutchman. In the second part of this work, there is the romance of Prince Richard Casteler and the exploits of Master Peachey as well as the activities of several followers of St. Hugh, notably Tom Drum. Two rather colorful characters, Long Meg of Westminster and Gillian of the George, become interested in Casteler. Other episodes center about the growing friendship and interdependence of Tom Drum and Master Peachey, the former entering the trade of the latter. On the whole, the plot is rather interesting. Tom Drum and Peachey are capable of arousing curiosity.

The conversation between the two scoundrels and Peachey's foreman on the occasion of the former's coming to punish Peachey is noteworthy. With regard to character drawing, Deloney surpassed all his predecessors. Eyre, Tom

Drum, Peachey, Long Meg and Gillian are distinguished portraits that had not appeared since Chaucer. But the activities of the characters are still quite unreal. Likewise, Deloney's wanderings into the legendary and romantic departments steal from the value of his work.

Bunyan's Pilgrim's Progress, a journey from this world to the next, is centered about Christian. Bunyan arranges his plot about Christian and Faithful who encounter characters which represent every side of life. Giant Despair, Obstinate, Talkative, Pliable, Worldly Wiseman, Hope, Great-heart, and Apollyon all hinder or help Christian according to their respective ambitions. On their way to salvation, they meet with Giant Despair who urges them to give up lest they severely suffer at his hands. These several tests and temptations were part of the extensive allegory which Bunyan instilled into this work. Ample interest is enkindled while following Christian's pilgrimage. Despair, the hill Difficulty and the Delectable Mountain in the distance, all hold the reader's interest. One can see it as a tale of adventure, of brave fighters, armed knights, dragons, ogres, narrow escapes and grim perils. Christian's meeting with Apollyon in the Valley of Humiliation was the scene of heated dialogue:

Apollyon: "Whence come you? and whither are you bound?"

Christian: "I am come from the City of Destruction, which is the place of all evil, and am going to the City of Zion".

Apollyon: "By this I perceive thou art one of my subjects, for all that country is mine, and I am the prince and god of it. How is it, then, that thou has run away from thy king? were it not that I hope thou mayest do me more service, I would strike thee now, at one blow, to the ground".

Christian: "I was born, indeed, in your dominions, but your service was hard, and your wages such as a man could not live on, "for the wages of sin is death"; therefore, when I was come to years I did as other considerate persons do, look out, if, perhaps, I might mend myself" 5.

The characters in Pilgrim's Progress, though representative of virtue or vice, do not of themselves portray much personal action. They are classified by uncommon names; they are really personifications of virtues or vices. All the follies of human nature are there whether or not "human life", as one understands it, is shown. Bunyan's characters introduce and blend their qualities of despair, love, hatred, wisdom, faith, hope, obstinacy into a story which possesses some worthy objects of interest. Beelzebub and Apollyon, hearing that pilgrims are coming through on their way to the Celestial City, decide to set up a fair in the town of Vanity, and call it Vanity Fair. Bunyan brilliantly describes the articles offered for sale at the Fair.

The narrative of this work is studded with biblical references, and wise counsels. The diction is unnatural at

5. Ibid., p. 240.

times, and the reader finds himself in another world many times throughout the story.

Aphra Behn, a pupil of the La Calprenede school of sentimental romance, always saw the world in a romantic way. In Ornooko, she recognized that her readers relished the sensational and far-fetched.

The plot of this work is concerned with two lovers, Oronooko and Imoinda, natives of an English colony in Africa and victims of the slave trade.

The king of the colony seeks Imoinda for his harem, and, discovering her attachment to Oronooko, sells Imoinda into slavery. Oronooko, after joining the army, is also sold into the slave trade where he meets Imoinda. They are promised release, but Oronooko flees only to be followed by the planters. Oronooko kills Imoinda lest she be dishonored.

The humanitarian approach followed by Mrs. Behn in unearthing the atrocities of the slave trade gained for her a formidable place in the novel field. Caustic, but satisfactory, conversation takes place between the captain of the ship and Oronooko when the latter is cajoled into becoming a slave. However, Mrs. Behn lacks colloquial accent in her dialogue.

The different outlooks of Oronooko, Imoinda, the king, the white governor are here displayed in vigor.

The author goes to some trouble to describe the life, government and conditions of Surinam in Africa.

Thus, in the examination of the representative pre-Defoe writers of fiction, novelists have been found. Writers of fiction have been found who have manipulated with character; plot; description; dialogue; analysis and narrative. It has been found that the plot lives up to its definition of being capable of animating curiosity. The characterization, though immature (in keeping with the period), does make some approach towards human life. All the constituents of a novel, nurtured by an appropriate narrative, have been detected in these works. The definition of a novel mentioned in the introduction has been satisfied.

Therefore, it seems safe to state that these fiction writers who preceded Daniel Defoe did fulfil the demands of a novel, and that, therefore, there were novelists previous to Daniel Defoe. A more restricted, and yet a more important, examination of these novels will follow in the immediately following part.

2. Absence of realism in pre-Defoe novels.

The strength of the Elizabethan era lay in the nationalism which had sprung up during the reign of king Henry VIII. Loyalty to the queen meant safety for the kingdom. So it was that the English developed a patriotic pride which was

expressed in the literary productions of the time. The English were fatigued by the wars which had been waged both at home and abroad, and they rejoiced at the appearance of a monarchy which would encourage and defend the revival of social and literary prestige. Elizabeth, the greatest of the Tudors, was a great lover of pleasure and a patron of learning, and these two qualities helped unify the people with the court of the queen. The writing of this time was ornate; authors reflected the fashions, language and interests of the court. And it also reflected the literary tastes of the court. Allegory, pastoral conventions, entered literature, and were partially indebted to Italy for their appearance. Romantic fiction abounded during Elizabeth's reign.

Most of it shows distinctly that influence of the court; it contains the classical and romantic plots dear to courtiers and their ladies; and with its gallery of kings and queens, knights and damsels, nobles in the disguise of shepherds and shepherdesses, foresters, outlaws, and country maids, it was widely read ⁶.

The early part of Elizabeth's reign was remarkable for its translations from the Latin and Italian. The chief of the Italian novels was Painter's Pallace of Pleasure. It was this work which helped call the Elizabethan novel into being. The successes of this production undoubtedly moved Lyly to write

6. George B. Woods, Homer A. Watt, and George K. Anderson, The Literature of England, Chicago, Scott Foresman & Company, 1941, Vol. 1, p. 297.

his Euphues.

And as this was, strictly speaking, the first original prose novel written in English, the book and its author may well receive a somewhat exact consideration ⁷.

Lyly tried to introduce a style which was all his own. He was wont in his writings to overload his sentences with elaborate and far-fetched language, figures of speech, antitheses and alliteration. He was greatly influenced by the French rhetoricians, a school of pendent writers which flourished at this time. He was following up the desire throughout the land of adorning the vernacular so as to make it measure up to Latin and Greek. Lyly, consequently, introduced euphuism as his contribution to the cause.

In his works, he borrowed from mythology and other sources. His characters are equipped with unrealities and, on the whole, he seemed to go beyond the ordinary. He appeared to know very little about nature and the extent to which he could go and still remain logical.

Euphuism was a new adornment of the over-adorned method of speech by courtiers who had to show their parts ⁸.

The story of Euphues was slight, exciting little interest. The characters were more like puppets than real,

7. Ibid., p. 297.

8. Henry Morley, English Writers, London, Cassell and Company Limited, 1897, Vol. 3, p. 321.

and their doings were so unnatural as to merit no sympathy.

The story is a faint attempt at reflecting life. For example:

I have read that the bull being tied to the fig-tree loseth his strength, that the whole herd of deer stand at the gaze if they smell a sweet apple, that the dolphin by the sound of music is brought to the shore ⁹.

Lyly's comendatory on Watson's Hecatompethia is equally illustrative of his style:

..... and Certes had not one of mine eyes about serious affairs been watchful, both by being too busy, had been wanton; such is the nature of persuading pleasure, that it melteth the marrow before it scorch the skin..... You may imagine that my stomach is rather cloyed than queasy, and therefore mine appetite of less force than my affection, fearing rather a surfeit of sweetness than desiring a satisfying ¹⁰.

In Euphues, there is a lack of lively action. Characterization is slight; the attempt at realism is unconvincing. His style was found before him in literature. Lord Berners's Froissart contains parallelism, repetition, rhetorical questions and classical allusions. Cheke and Ascham also show some of his techniques.

Sir Philip Sidney, in his Arcadia, strove to be poetic and romantic. While objecting to the euphuist style, he indulged in conceits. In his opinion, nature offered sensuous

9. Walter Raleigh, The English Novel, pp. 37-38.

10. Saintsbury, History of Elizabethan Literature, London, MacMillan and Company, 1853, p. 38.

delights.

Nature to the pastoral romancer was an extended garden, a fenceless pleasure, uncultivated but not wild, diversified but not rugged, with countless acres of greenswood never touched by scythe, but smooth as velvet from brousing sheep 11.

Sidney's Arcadia was a pastoral romance which Hazlitt said was "one of the greatest monuments to the abuse of intellectual power upon record"12.

He made no attempt to imitate the manners of everyday life; his characters all live at an unnatural pitch of intensity. The story centers about Pyrocles and Musodorus who are wrecked on the coast of Laconia.

It has indeed though in what seems to our modern impatience a hopeless confusion, just about everything one could ask for in a work of fiction, with the single exception of what moderns value most highly of all -- that is, the realistic portrayal of living characters 13.

Sidney's description of Arcadia shows his tendencies towards unreality:

It was indeed a place of delight; for through the midst of it there ran a sweet brook which did both hold the eye open with her azure streams, and yet seek to close the eye with the purling noise it made upon the

11. Ernest A. Baker, The History of the English Novel, Vol. 2, p. 74.

12. S. Diana Neill, A Short History of the English Novel, p. 18.

13. Edward Wagenknecht, Cavalcade of the English Novel, p. 9.

pebblestones it ran over In most part of which there had been framed by art such pleasant arbours that one answering another, they became a gallery aloft from tree to tree --- a pleasant refuge then from the choleric look of Phoebus 14.

It would be difficult to devise a style less suited to prose narrative than that either of Euphues or of the Arcadia. The latter, instead of being an extermination of Lyly's style, is actually only a prolongation of it.

Robert Greene, like his predecessors, was equally romantic. His works are full of complications. His human figures are mere abstractions. The plot of his narratives is so involved that any notion of reality is quickly abandoned. It is difficult to see anything in his writings except an imitation of Euphues. Euphuism is obvious in Pandosto;

How art thou pestered Pandosto, with fresh affections, and unfit fancies, wishing to possess with an unwilling mind and a hot desire, troubled with a cold disdain!..... Peace, Pandosto; blot not out that which thou mayest be ashamed to reveal to thyself. Ah, Fawnia is beautiful, and it is not for thine honour, fond fool, to name her that is thy captive, and another man's concubine 15.

Menaphon and Philomela, two other of his euphuist romances, are also laden with ideal sentiment, and embellished with pastoral scenery. Greene's works reveal a

14. Ernest A. Baker, The History of the English Novel, Vol. 2, p. 86.

15. John Buchan, History of English Literature, London, Thomas Nelson and Sons Limited, 1933, p. 154.

notable lack of verisimilitude and artistic restraint.

Thomas Nash perhaps comes closer to real life than his predecessors. His Jack Wilton, or The Unfortunate Traveller, is a blend of historical names and personalities. However, the work, though an advance in the right direction, still is very romantic and quite improbable, far-fetched, wild and unnatural. Although it is the most successful of Elizabethan novels, it shows how difficult it was to blend actual and imaginative elements. He was attracted by illuminative metaphor which lent to his prose a decorative and poetic effect. The effects he wishes to describe, because of his metaphorical style, give a hyperbolic effect. At Wittenberg, on his travels, Jack Wilton relates how Acolastus, the Prodigal child, was handled by the scholars:

The next day they had solemn disputations where Luther and Carolostodius scolded level coil. A mass of words I wot well they heaped up against the Mass and the Pope, but farther particulars of their disputations I remember not 16.

Nash was only a pioneer. His story is just as forced and as unlikely as the romances he strove to satirize. Jack Wilton is only a very little more like a person than Euphues. One would not have great trouble in placing the work in the Euphuistic category. His unnatural and hyperbolic inclina-

16. Walter Raleigh, The English Novel, p. 81.

tions are given in the description of the Pope's Jew-Physician in Jack Wilton:

Nor did it so much for clarifying physic, as to save charges. Miserable is that mouse that lives in a physician's house; Tantalus lives not so hunger-starved in hell, as she doth there. Not the very crumbs that fall from his table, but Zachary sweeps together, and of them moulds up a manna, of the ashy parings of his bread, he would make of chippings 17.

Thomas Deloney made a greater advance than Nash, in some ways, but was inferior to him in others. He, too, made a mock of euphuism, but his Gentle Craft smacks of it. He gives an idealized, romanticized conception of life. In Jack of Newbury, Jack's wife, in a speech after a tussle says:

"Husbands", quoth she, "think that women are the like starlings, that will burst their gall before they will yield to the fowler; or like the fish Scolopendra, that cannot be touched without danger. Notwithstanding, as the hard steel doth yield to the hammer's stroke, being used to his kind, so will women to their husbands where they are not too much crossed 18.

Deloney's attempts at realism were vague. His occasional success in the use of dramatic effect; his liking for sub-plot; and, above all, his pungent dialogue place him on a higher plane than his predecessors. His character-drawing,

17. Edward Wagenknecht, Cavalcade of the English Novel, p. 11.

18. Ernest A. Baker, The History of the English Novel, Vol. 2, p. 176.

however, is superficial, and there is not much going on in his works. His unnatural approach, his exaggerative style, robbed him of a place among the realists. His wild, fantastic style is shown clearly in Thomas of Reading. Sir William Ferrers courts the maidservant Margaret, and she tells him she cannot tolerate him because of his long nose. The knight is disappointed. Margaret calls in a physician who, in a peculiar manner, succeeds in shrinking his nose.

Immediately, a glass was brought wherein he might behold himself. "Yea, marry", quoth he, "I see my nose is come into some reasonable proportion, and I feel myself very well eased of the burthen, thereof!" Whereupon the knight received great joy, and the doctor a high reward 19.

Lodge, like Greene, illustrated his intentions with a story; but in the depiction of material he was impersonal and imaginary. His Rosalynde is a kind of medley of monologues and dialogues after the manner of Lyly. It was pastoral and euphuistic in texture. The Sir John of Bordeaux legacy he gave to his sons exemplified Lodge's style:

Climb not, my sons; aspiring pride is a vapour that ascended high, but soon turneth to a smoke; they which stare at the stars stumble upon the stones; and such as gaze at the sun (unless they be eagle-eyed) fall blind. Soar not with the hobbie, lest you fall with the lark, nor attempt not with

19. Ibid., p. 182.

Phaeton, lest you drown with Icarus..... 20.

Lodge's works are wanting in coherent form and purpose; plots lack logical development, the story is confused, and the characters are stiff and formal. They cannot still be said to treat of the problems of life. Rather, for the most part, they are contented with rough outlines of characters.

His Rosalynde is based on the Tale of Gamelyn, a fourteenth century ballad of the Robin Hood cycle. The "outlaw" story is removed by Lodge into the region of pastoral romance, and the outlaws become Arcadians of the Italian type, polished both in speech and in manners. The plot, as in Arcadia, develops by means of disguisals of sex. His treatment of characters is stiff.

Shakespeare appreciated the charm and freshness of the woodland scenes, and he appropriated the elements of a good love-tale; but he also detected the unreality of Lodge's creations, and, while he quickens them into life in his own incomparable way, through the humors of Touchstone, he smiles at the inconsistencies and unrealities which he takes care to remove 21.

The greatest fault with Elizabethan fiction was the inability to blend actuality with imagination. The stories which have most charm, like the pastoral romances, were

20. Ernest A. Baker, The History of the English Novel, Vol. 2, p. 182.

21. John Buchan, The Cambridge History of English Literature, Vol. 3, p. 408.

attempts to put what is really poetry into prose form.

They are the posthumous issue of the dead
and gone romances of the middle ages ²².

They all fail to divest themselves of the old cumbersome forms. The Elizabethan age was not the time for beginning a new art of fiction which would be well differentiated from the other forms. Elizabethan fiction was a slight, unsatisfactory affair. Its history, generally speaking, is only a record of failure. Throughout Elizabethan fiction there are sketches, hints, glimpses, possibilities.

..... That is, the novel must deal with human actions. It has to show that these actions are more or less reasonable..... The Elizabethan novelist never did fully understand this..... ²³.

The reader does not yet find himself drawn by subtle empathy into a fictitious reality so that he becomes a part of it ²⁴.

In general, however, the gulf between fiction and contemporary life remained unbridged. The romance failed on the one hand to mirror the contemporary scene and on the other to throw any new light upon the face of experience ²⁵.

22. John Buchan, History of English Literature, p. 168.

23. R.H.U. Bloor, The English Novel from Chaucer to Galsworthy, p. 56.

24. S. Diana Neill, A Short History of the English Novel, p. 27.

25. B.W. McCullough, Representative English Novelists: Defoe to Conrad, New York, Harper and Brothers Publishers, 1946, p. 6-7-.

The Elizabethan novelists failed to frame their stories architecturally. The foundations were usually inadequate with the middle sections very expansive and the conclusions hasty and sketchy. In character, the men and women were mostly puppets, and there was little if any success in showing how people are changed by contact with one another both by circumstances and experience. In dialogue, there were long addresses, but little if any illusion of natural speech. The language was verbose and shapeless, possessing very little natural simplicity, plainness or clarity.

Bunyan's Pilgrim's Progress, like Paradise Lost, has a blending of Earth, Heaven and Hell for its scenery. The world, as seen by Bunyan in his dream, is a town designated as the City of Destruction. Heaven is the Celestial City situated on a great hill in the country of Beulah where the air is sweet and pleasant, and birds are singing continually.

Its foundations are higher than the clouds,
it is builded of pearls and precious stones,
also the streets therof are paved with gold.
Before it flows the dark river of Death, and
there is no bridge to go over and it is very
deep. Hell lies between Heaven and Earth, in
the Valley of the Shadow of Death 26.

Pilgrim's Progress is a piece of idealism, and is allegorical throughout. The allegory is absurd at times.

26. Amy Cruse, English Literature through the Ages, London, George G. Harrap and Company Limited, p. 262.

Coleridge once remarked that the details in the case of Passion's treasure were too vague to carry conviction. His personages all bear the names of abstractions.

Bunyan has probably transcended his own intelligence and intentions in this work.

Even Bunyan, when he availed himself of the profane device of allegorical romance for the holy work of saving sinners stuck to the well-worn features of chivalrie adventure in the framework of his scheme ²⁷.

Pilgrim's Progress fails to give us common everyday language and action. "Life" in this work is far too unearthly to merit it a place in the works of realism. The Bible was his handbook at all times, and he actually transposed the Bible for this work. Giants, personifications of vices, all go to make it unreal. It is not much removed from the idealism of Spenser's Fairie Queen. In the second part, particularly, Bunyan went beyond the ordinary, allowing too much play to his memories of the old-fashioned tales of heroic adventure, with its Grail Knight, giants, savage beasts and Celestial characters.

For the purposes of his writing, he was interested in men and women only in so far as their speech and behaviour were indicative of spiritual or of unspiritual standards ²⁸.

27. Ernest A. Baker, The History of English Novel, Vol. 2, p. 42.

28. A.C. Ward, Foundations of English Prose, p. 39.

Hallam classified Pilgrim's Progress as the most perfect and complex of fairy tales.

So I saw that quickly after they were got out of the fair, they overtook one that was going before them, whose name was By-ends: so they said to him, "What countryman sir? and how far go you this way?"

He told them that he came from the town of Fair-speech, and he was going to the Celestial City; but told them not his name ²⁹.

Mrs. Aphra Behn was one brought up in the romantic tradition, and was unable to take a natural view of life. She understood the need for verisimilitude, but never learned how to secure it, never gave the illusion of real life. Oronooko and her other novels, according to Baker, with their pretense at being human realities would appeal only to the most uncritical of imaginations. In the Fair Jilt, Aphra Behn suffuses the narrative with the conventionality of romance. Miranda's knowledge is like that of heroic ladies.

Richard Head's English Rogue, contained characters with vague personalities. Very few of his characters have a name.

The receipt to make the English Rogue is this:

Take from two to three dozen Elizabethan pamphlets of different kinds, but particularly of the "Coney-catching variety"; and string them together by making a batch of shadowy

29. Ernest A. Baker, The History of the English Novel, Vol. 2, pp. 58-59.

personages tell them to each other when they are not acting in them 30.

Thus, just as the sixteenth century saw the decline of the older romances of chivalry, so the seventeenth saw the rise, decline and fall of this later and less robust romantic development; the heroic romance died and left no issue 31.

All these aforementioned works failed, in accordance with our definition of realism, to provide the necessary qualities. All were entangled with romance and unreal situations. They lacked everyday language, action, lifelikeness. Characters were but puppets of reality; plots complicated, confused, often times impossible; language stilted, euphuistic, overladen with embellishment, or simply unnatural. None of them portray pictures of life which actually could be lived.

Now we are left alone with Daniel Defoe, and since his predecessors failed to conquer realism, and his works have been found to contain it in great abundance, we are inclined to conclude that he was therefore the projector of this realism which it has been the task to detect.

30. George Saintsbury, The English Novel, London, J.M. Dent and Sons Limited, 1913, p. 50.

31. Walter Raleigh, The English Novel, p. 109.

A comparison of two passages, one the opening of Sidney's Arcadia, the other the opening of Defoe's Moll Flanders will show Defoe's position in realism as compared with all his predecessors.

It was in the time when the earth begins to put on her new apparel against the approach of her lover, and that the sun running a most even course becomes an independent arbiter between the night and the day... 32.

I was born in the year 1632, in the city of York, of a good family, tho' not of that country, my father being a foreigner of Bremen who settled first at Hull 33.

32. Ernest A. Baker, The History of the English Novel, p. 76.

33. Daniel Defoe, Moll Flanders, p. 1.

CONCLUSION

In the introduction to this work the problem was stated with the methods whereby it was hoped to arrive at the conclusions. Of any previous research on the subject, and of its value and relation to the subject selected here followed. In this part, available works were examined to learn whether they possessed any material which would necessitate dispensing with the topic presently under consideration. Not having found anything which would invalidate the work, it was decided to proceed. The timeliness of the work was then considered, and a note of hopefulness was expressed for the accomplishment of the desired goals.

Chapter I was concerned with a definition of the chief terms of the proposition, i.e., novel; realism; father and, a fourth one, fiction, was also defined. Accompanying the definition of each of the terms, a brief expository treatment was given by way of introduction to the terms. In this part there is to be found a discussion of the sources from which Daniel Defoe gained incentive for the writing of his prose fiction.

Chapter II was concerned with the place of Daniel Defoe in the evolution of the English novel. However, to do this chapter justice, it was found necessary to plot the development of the English novel. It was shown how the novel

developed from both foreign and local sources. It was shown how the different forms of literary pursuit, character portrayal, biography, autobiography, all contributed to the development of the novel. It was shown how the novel developed from the period of oral transmission through ballad, story-telling, etc. Italian, German, French, Spanish and the other sources were mentioned to which England was indebted for the novel. It was noted, too, that the early novels reflected the periods in which they were written, e.g., the romances of the Elizabethan age. With the progress of time, and the inescapable, corresponding changes in life, economically, politically and socially, the novel was also registering these changes. It was attempting to be more practical, more solid, and more real. As was to be expected, these pioneers who wanted to root the novel in solid earth found themselves strangled by the inflated unnaturalness which predominated the long, "one-tracked" period of literature preceding them. Defoe alone satisfied the demands of the realistic novel.

The second part of chapter two referred to the proposition that Daniel Defoe's select works of prose fiction measured up to the demands of the novel as outlined in the definition of the term novel. However, the chapter began with a treatment of the position, dignity, purpose and liberties of the novelist generally speaking. Various

criticisms of novels mentioned anonymously were here recorded, and attempts were made at refuting the fallacies. Here, too, the requisites of a novel were examined and explained so as to guide one in the development of the topic. These impressions were borne in mind throughout the entire part. To get to the proper content of this section, Daniel Defoe's eight select contributions to the novel were examined to learn whether they contained the requisites of a novel, and pertinent examples from these works were made.

Chapter III came down more to the main problem. It commenced with a discussion of Daniel Defoe's realism in the light of the definition of the term realism followed here.

Several of his qualities are mentioned. An examination of his works for realism followed. His novels were studied and passages which revealed the required verisimilitude, lifelikeness, unadorned language and action were quoted. The second section of chapter three had to do with the various techniques which characterized Defoe's realism. Techniques of style in composition, personal peculiarities shadowed in his writings were noted. The final part of the chapter dealt with the various influences which probably were brought to bear upon Defoe as a realistic writer. Position, life, education, political affiliations and journalistic propensities, all were stated as possibly contributing to his grasp on realism.

The first section of the final chapter was entirely concerned with the proposition that there were novels written before Defoe's efforts in the field. The Elizabethan age was taken as a starting point, and select representative works of fiction were examined in the same manner as that followed in Chapter II, part two. Several fiction productions, all the way from John Lyly to Daniel Defoe, were tested to learn of the presence or absence of the requisites of a novel. Pertinent passages were made at times to show more amply that the demands of the definition of the term novel were satisfied. In the second division of the final chapter an attempt was made to show that the novels preceding Defoe did not produce realism. A short description of the Elizabethan age preceded the main business of the chapter. The selected novels were submitted to the test for realism, and examples were quoted which it is hoped helped to show that the verisimilitude, lifelikeness, unadorned language and action did not obtain in the works under consideration.

At the outset there was a distinct problem standing in need of solution. It was simply posited that realism, Daniel Defoe and the novel were unavoidably met with in reading circles. But one was faced with the task of attempting to prove that Daniel Defoe was the father of realism in the novel. In other words, it was required to show that among the novelists, Daniel Defoe was the first to employ

realism. How to attack the problem was the question. It was decided to give certain, still quite general, values to the leading terms contained in the proposition, which terms were to be followed unswervingly throughout the entire thesis. Having done this, then, one was required to show first of all that Daniel Defoe was a novelist, otherwise the statement of the proposition never could be validated. As mentioned, the term novel was defined, and the next step was to learn whether or not Daniel Defoe's select works of prose creative fiction answered to the demands of the novel so defined. One by one, the works were examined, and in each of them the elements of character; plot; description; dialogue; narrative and analysis were found. The strength or weakness of these elements was not thought to be wholly influential in a discussion of this kind, since one was in search of novels, and not involved particularly in differentiating the bad from the good, the weak from the strong, or the successful from the paltry, in novels. These evaluating characteristics merely popularize or render a novel unattractive after a novel has been designated and "sold for" a novel.

However, when especially valuable in establishing Defoe's position, mention was made of quality. Accordingly, then, because the requisites of a novel were gleaned from Daniel Defoe's select works, it was stated that these works must be given a place in the department of novels. But this

was not all. The next "big" word to be met with was realism. This term was also given a determinate value, and, as before, Daniel Defoe's works were subjected to the test for realism. Each one of them in turn was taken up, and examined for the verisimilitude, lifelikeness, unadorned language and action. By means of discussion of, and examples from, the works, it was established that Daniel Defoe's works did contain the required realism. To substantiate the arguments in this section, a study was made of the various techniques employed by Defoe in arriving at realism. This plan was adopted to render more clear the type of realism with which the writer was wont to temper his novels. Also in this chapter, in another subdivision, there was a consideration given to Daniel Defoe's period in English life, religion and politics. This was done so as to suggest possible and probable forces which may have had something to do with the writer's development of a realistic approach, in his literary pursuits.

But the assignment could not terminate with these chapters. Since it was necessary to establish that Daniel Defoe was a novelist, it seemed equally necessary to consult the creative prose fiction written before Defoe's time, so as to learn whether it could be classed as novel material. This appeared necessary because the novel plays a major role in this work. It is with this form of literature that this work is concerned.

Owing to the fact that the following part was to deal with the presence or absence of realism in previous works, and because it was with "realism in the novel", not in any other form, it became increasingly clear that these previous works would have to be examined for novel qualities. Representative authors and their works, beginning with the Elizabethan age, were consulted and the test for the novel was applied to them. Each of the works was found to possess the essentials heretofore outlined. Having learned that there were novels before Defoe, it remained to be established that these novels failed to supply the realism required.

The second subdivision of the last chapter, therefore, was with reference to the presence or absence of realism. As before, the pre-Defoe novels were manipulated with, and realism was the object of the examination. And, again, though some of the works came close to realism, none of them could be found to satisfy the definition of realism.

It has been established that Daniel Defoe's eight productions of creative prose fiction deserve to be classed as novels; and, therefore, Daniel Defoe was a novelist, at least while he wrote these works. Realism was found in these contributions to the novel; Daniel Defoe, therefore, did employ realism in his novels. There have been found writers living before and up to Defoe whose creative fiction measured up to the requisitions of a novel. Therefore, Daniel Defoe was not

the first novelist, but novelists preceded him.

When examined for realism, these pre-Defoe novels failed to show any evidence of its presence. Romance; hyperbolical, and, oftentimes, improbable, even impossible, situations; unnatural, adorned language; unliveability of characters; cold abstractness; all these characteristics deprived these novels of a place in the realism category.

Having shown that Daniel Defoe was a novelist; that his novels portray realism; that there were novels written prior to Defoe; that these novels failed to produce realism, it has been concluded, therefore, that Daniel Defoe, as a novelist, was the first writer to produce realism in the English novel.

FINIS

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In this work, the author surveys the growth of the English novel from Elizabethan times to Virginia Woolf. Very helpful conclusions are reached with regard to the Elizabethan novels, and it shows that these novels contain all the essentials of a novel except the realistic portrayal of living characters.

WARD, A.C., Foundations of English Prose, London, G. Bells and Sons Limited, 1931, v-262 pages.

Ward discusses the various conceptions of realism, and established rather interesting qualifications for a successful realist in literature. He also analyses some of the novelists in literature, particularly John Bunyan.

WEYGANDT, Cornelius, A Century of the English Novel, New York, Century Company, 1925, 500 pages.

Weygandt studies the distinctions between romance and the other forms of novel.

WOODS, George B., Homer A. Watt, and George K. Anderson, The Literature of England, Chicago, Scott Foresman & Company, 1941, 2 Vols.

These authors make a study of English literature. Helpful analyses of Elizabethan fiction works were found in these volumes.

THE CAMBRIDGE HISTORY of English Literature, Sir A.W. Ward and A.R. Waller, editors, Cambridge, Mass., U.S.A., Cambridge University Press, 1932, 16 Vols.

Volume 9, in particular, dealt with Daniel Defoe and his position in the English literary world. Useful hints on Defoe's fiction sources are given in this volume.

AN ABSTRACT OF
DANIEL DEFOE, THE FATHER OF REALISM IN THE ENGLISH NOVEL

At the outset, it was proposed simply that Daniel Defoe was the father of realism in the English novel. In other words, Daniel Defoe was the first writer of novels who injected that notion of realism which was to differentiate his novel writings from those of all his predecessors and contemporaries. To carry this proposal to fruition certain definite, fixed meanings were given to the more determining words of the title. For example, the terms father, realism, and the novel were all defined, and the definitions arrived at constituted the foundation upon which the entire thesis was constructed. It was shown that the English novel developed out of many attempts both foreign and domestic. Romance, biography, essay, mythology, and these coming from various exterior sources, all contributed to the birth of the novel as commonly understood. The influences of all these departments of literature were shown to leave their mark on both the pre-Defoe and Defoe periods of literary England.

Following this, eight of Daniel Defoe's most appropriate works were studied to learn whether or not they contained the elements of a novel according to the definition of the novel used in this work. Having found that Defoe did write novels, only one part of the proposition had been

satisfied. There remained an equally important phase of the question, namely, attempting to prove that Daniel Defoe's novels supplied the realism as desired in the definition of same prescribed for this work.

Realism was found in Daniel Defoe's eight select, representative novels. To substantiate our claims for the prevalence of realism in Defoe's novels, it was considered helpful to make a brief survey of the style and technique adopted by Defoe in writing these novels. Certain personal and illuminating modes of expression lent to his works an aspect of commonness as opposed to profundity. The employment of names of household articles; the supplying of dates; wind positions, money transactions, all made his materials very lifelike and real. The language, for the most part monosyllabic in structure, as well as the prose continuity in general, likewise helped to validate his position as a realistic novelist.

Moreover, a brief but observant glance at Defoe's contemporary England enabled one to glean still other forces which nurtured Defoe's literary perspective and expression. His position as a kind of arbitrator between the newly-born Whig and Tory political parties, his Puritan outlook, the consequent anguish from both social and financial upheavals, contained him for ever in a very clear, close-to-earth, succession of realities.

Since it was with the novel that the work was dealing, and since it was proposed to be shown that Daniel Defoe was the first realistic English novelist, a thorough examination would have to be made of the most likely productions coming previous to Defoe's time. In other words, it was considered necessary to learn whether or not there were any novels written before Defoe ascended the gallery of novelists, so that the presence or absence of realism could be detected in them.

An examination of the Elizabethan and pre-Elizabethan periods showed that there were novels and novelists in existence prior to Daniel Defoe. This conclusion was attained in the same way that Daniel Defoe was shown to be a novelist.

As it was deemed necessary to show that Defoe was or was not a realist, so also was it thought important to establish the pre-Defoe novelist's claim to realism. Several representative, more important novels written before Defoe were subjected to the test for realism already applied to Daniel Defoe's own novels. The demands of the definition of realism used in this thesis were not satisfied as a result of this test. That is, novels which were written anterior to Daniel Defoe's time failed to produce realism. Almost like a process of elimination, having disallowed the preceding novelists to boast of producing realism, Daniel Defoe, himself, remained as both a novelist and a realist, a realistic

novelist. And since his predecessors blanked the issue as far as realism was concerned, Daniel Defoe alone was accredited with the distinction of being the first realistic, English novelist, or the first writer of English creative continuous prose fiction using plot and the other constituents of a novel, to employ realism.

To sum up, it has been shown that Daniel Defoe was a novelist, or that Daniel Defoe satisfied the demands of the definition of the novel followed in this work. Also, Daniel Defoe was a realist. That is he, while writing novels, wrote and expressed himself in such manner as to merit the title of realist, realism also having been defined for use in this thesis.

Defoe's predecessors were shown to have written novels. They failed, however, to give to the world those marks of realism which it has been the task here to detect.

Having shown that Daniel Defoe wrote novels; having established that there were novels and novelists existing prior to Defoe; having validated Defoe's positive position with regard to realism; having rejected the pre-Defoe's novels from a realistic standpoint; it was, therefore, concluded that Daniel was the first realistic English novelist.