

**ENG 452 \* 86568**

**R E A L I T Y E F F E C T S :**

**THE NOVEL FROM AUSTEN TO NABOKOV**

This course will trace the development of the novel in English from the time of Jane Austen to the mid-twentieth century. That’s a lot of ground to cover, and the course will not try to cover it all. Instead, we will see how the mainstream realist novel developed in the nineteenth century and how it was modified and resisted by modernist writers. Indeed, realism becomes one of many styles that are subject to innovation. Moreover, we will see how postmodern fiction in the later twentieth century combined realism with experimental styles inherited from modernist writers to craft engaging new literary machines.

**Professor Gregory Castle**

**Fall 2015 MW 3-4:15**

Franck Miltgen, *Mimesis I* (2012)

One large claim this course attempts to make is that in the last 200 years of literary development, the novel has retained a strong connection with realism (the literary form of *mimesis*: representation through imitation), even in novels with a generally *anti-mimetic* orientation. The connection is retained in large part because the novel is the genre most suited to narrating the complex moral, ethical, religious, philosophical and artistic questions that drive our social relationships and our various modes of social and institutional belonging. The novel remains the preeminent arena for investigating these questions because the artistic world it creates—reliant as it is on narrative, dialogue, historical chronology, and character—resembles the so-called real world, even when it tries hard not to. During the period covered by the course ca. 1800-1950), the novel moves from predominantly realist to predominantly anti-realist modes of expression. But this statement holds true only if we look at so-called “literary fiction,” and even then, we’d have to explain the work of writers like D. H. Lawrence, E. M. Forster and Elizabeth Bowen—all of whom wrote realist novels, but of a sort that incorporated many of the techniques we call modernist, particularly with respect to point of view, narrative distance and the relation between language and the Real. Therefore, one important theme in this course is “the destiny of the Real,” by which I mean not only the “real world” that is captured in realist representation but also the reality of language in modes of writing that are anti-realist and even anti-representational.

**Satisfies the post-1800 requirement \* \* \* Contact Prof Castle at dedalus@asu.edu**

Austen, *Pride and Prejudice* (1813)

Brontë, *Wuthering Heights* (1847)

Dickens, *Bleak House* (1853)

Eliot, *Silas Marner* (1861)

Conrad, *Lord Jim* (1900)

Joyce, *Portrait of the Artist as a Young Man* (1916)

Toomer, *Cane* (1923)

Woolf, *Mrs. Dalloway* (1925)

Faulkner, *As I Lay Dying* (1930)

Beckett, *Molloy* (1951)

Nabokov, *Lolita* (1955)