

Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding* (Chatto & Windus 1957; rep. Univ. of California Press 1957).

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Chapter I: Realism and the Novel Form

THERE are still no wholly satisfactory answers to many of the general questions which anyone interested in the early eighteenth-century novelists and their works is likely to ask: Is the novel a new literary form? And if we assume, as is commonly done, that it is, and that it was begun by Defoe, Richardson and Fielding, how does it differ from the prose fiction of the past, from that of Greece, for example, or that of the Middle Ages, or of seventeenth-century France? And is there any reason why these differences appeared when and where they did?

Such large questions are never easy to approach, much less to answer, and they are particularly difficult in this case because Defoe, Richardson and Fielding do not in the usual sense constitute a literary school. Indeed their works show so little sign of mutual influence and are so different in nature that at first sight it appears that our curiosity about the rise of the novel is unlikely to find any satisfaction other than the meagre one afforded by the terms 'genius' and 'accident', the twin faces on the Janus of the dead ends of literary history. We cannot, of course, do without them: on the other hand there is not much we can do with them. The present inquiry therefore takes another direction: assuming that the appearance of our first three novelists within a single generation was probably not sheer accident, and that their geniuses could not have created the new form unless the conditions of the time had also been favourable, it attempts to discover what these favourable conditions in the literary and social situation were, and in what ways Defoe, Richardson and Fielding were its beneficiaries.

For this investigation our first need is a working definition of the characteristics of the novel - a definition sufficiently narrow to exclude previous types of narrative and yet broad enough to apply to whatever is usually put in the novel category. The novelists themselves do not help us very much here. It is true that both Richardson and Fielding saw themselves as founders of a new kind of writing, and that both viewed their work as involving a break with the old-fashioned romances; but neither they nor their contemporaries provide us with the kind of characterisation of the new genre that we need; indeed they did not even canonise the changed nature of their fiction by a change in nomenclature - our usage of the term 'novel' was not fully established until the end of the eighteenth century.

With the help of their larger perspective the historians of the novel have been able to do much more to determine the idiosyncratic features of the new form. Briefly, they have seen 'realism' as the defining characteristic which differentiates the work of the early eighteenth-century novelists from previous fiction. With their picture - that of writers otherwise different but alike in this quality of 'realism' - one's initial reservation must surely be that the term itself needs further explanation, if only because to use it without qualification as a defining characteristic of the novel might otherwise carry the invidious suggestion that all previous writers and literary forms pursued the unreal.

The main critical associations of the term 'realism' are with the French school of Realists. 'Réalisme' was apparently first used as an aesthetic description in 1835 to denote the 'vérité humaine' of Rembrandt as opposed to the 'idéalité poétique' of neo-classical painting; it was later consecrated as a specifically literary term by the foundation in 1856 of *Réalisme*, a journal edited by Duranty. [1] Unfortunately much of the usefulness of the word was soon lost in the bitter controversies over the 'low' subjects and allegedly immoral tendencies of Flaubert and his successors. As a result, 'realism' came to be used primarily as the antonym of 'idealism', and this sense, which is actually a reflection of the position taken by the enemies of the French Realists, has in fact coloured much critical and historical writing about the novel.

The prehistory of the form has commonly been envisaged as a matter of tracing the continuity between all earlier fiction which portrayed low life: the story of the Ephesian matron is 'realistic' because it shows that sexual appetite is stronger than wifely sorrow; and the fabliau or the picaresque tale are

'realistic' because economic or carnal motives are given pride of place in their presentation of human behaviour. By the same implicit premise, the English eighteenth-century novelists, together with Furetière, Scarron and Lesage in France, are regarded as the eventual climax of this tradition: the 'realism' of the novels of Defoe, Richardson and Fielding is closely associated with the fact that Moll Flanders is a thief, Pamela a hypocrite, and Tom Jones a fornicator.

This use of 'realism', however, has the grave defect of obscuring what is probably the most original feature of the novel form.

If the novel were realistic merely because it saw life from the seamy side, it would only be an inverted romance; but in fact it surely attempts to portray all the varieties of human experience, and not merely those suited to one particular literary perspective: the novel's realism does not reside in the kind of life it presents, but in the way it presents it.

This, of course, is very close to the position of the French Realists themselves, who asserted that if their novels tended to differ from the more flattering pictures of humanity presented by many established ethical, social, and literary codes, it was merely because they were the product of a more dispassionate and scientific scrutiny of life than had ever been attempted before. It is far from clear that this ideal of scientific objectivity is desirable, and it certainly cannot be realised in practice: nevertheless it is very significant that, in the first sustained effort of the new genre to become critically aware of its aims and methods, the French Realists should have drawn attention to an issue which the novel raises more sharply than any other literary form - the problem of the correspondence between the literary work and the reality which it imitates. This is essentially an epistemological problem, and it therefore seems likely that the nature of the novel's realism, whether in the early eighteenth century or later, can best be clarified by the help of those professionally concerned with the analysis of concepts, the philosophers.

I

By a paradox that will surprise only the neophyte, the term 'realism' in philosophy is most strictly applied to a view of reality diametrically opposed to that of common usage - to the view held by the scholastic Realists of the Middle Ages that it is universals, classes or abstractions, and not the particular, concrete objects of sense-perception, which are the true 'realities'. This, at first sight, appears unhelpful, since in the novel, more than in any other genre, general truths only exist *post res*; but the very unfamiliarity of the point of view of scholastic Realism at least serves to draw attention to a characteristic of the novel which is analogous to the changed philosophical meaning of 'realism' today: the novel arose in the modern period, a period whose general intellectual orientation was most decisively separated from its classical and mediaeval heritage by its rejection - or at least its attempted rejection - of universals.

Modern realism, of course, begins from the position that truth can be discovered by the individual through his senses: it has its origins in Descartes and Locke, and received its first full formulation by Thomas Reid in the middle of the eighteenth century. [2] But the view that the external world is real, and that our senses give us a true report of it, obviously does not in itself throw much light on literary realism; since almost everyone, in all ages, has in one way or another been forced to some such conclusion about the external world by his own experience, literature has always been to some extent exposed to the same epistemological naïveté. Further, the distinctive tenets of realist epistemology, and the controversies associated with them, are for the most part much too specialised in nature to have much bearing on literature. What is important to the novel in philosophical realism is much less specific; it is rather the general temper of realist thought, the methods of investigation it has used, and the kinds of problems it has raised.

The general temper of philosophical realism has been critical, anti-traditional and innovating; its method has been the study of the particulars of experience by the individual investigator, who, ideally at least, is free from the body of past assumptions and traditional beliefs; and it has given a peculiar importance to semantics, to the problem of the nature of the correspondence between words and reality. All of these features of philosophical realism have analogies to distinctive features of the novel form,

analogies which draw attention to the characteristic kind of correspondence between life and literature which has obtained in prose fiction since the novels of Defoe and Richardson.

(a)

The greatness of Descartes was primarily one of method, of the thoroughness of his determination to accept nothing on trust; and his *Discourse on Method* (1637) and his *Meditations* did much to bring about the modern assumption whereby the pursuit of truth is conceived of as a wholly individual matter, logically independent of the tradition of past thought, and indeed as more likely to be arrived at by a departure from it.

The novel is the form of literature which most fully reflects this individualist and innovating reorientation. Previous literary forms had reflected the general tendency of their cultures to make conformity to traditional practice the major test of truth: the plots of classical and renaissance epic, for example, were based on past history or fable, and the merits of the author's treatment were judged largely according to a view of literary decorum derived from the accepted models in the genre. This literary traditionalism was first and most fully challenged by the novel, whose primary criterion was truth to individual experience- individual experience which is always unique and therefore new. The novel is thus the logical literary vehicle of a culture which, in the last few centuries, has set an unprecedented value on originality, on the novel; and it is therefore well named.

This emphasis on the new accounts for some of the critical difficulties which the novel is widely agreed to present. When we judge a work in another genre, a recognition of its literary models is often important and sometimes essential; our evaluation depends to a large extent on our analysis of the author's skill in handling the appropriate formal conventions. On the other hand, it is surely very damaging for a novel to be in any sense an imitation of another literary work: and the reason for, this seems to be that since the novelist's primary task is to convey the impression of fidelity to human experience, attention to any pre-established formal conventions can only endanger his success. What is often felt as the formlessness of the novel, as compared, say, with tragedy or the ode, probably follows from this: the poverty of the novel's formal conventions would seem to be the price it must pay for its realism.

But the absence of formal conventions in the novel is unimportant compared to its rejection of traditional plots. Plot, of course, is not a simple matter, and the degree of its originality or otherwise is never easy to determine; nevertheless a broad and necessarily summary comparison between the novel and previous literary forms reveals an important difference: Defoe and Richardson are the first great writers in our literature who did not take their plots from mythology, history, legend or previous literature. In this they differ from Chaucer, Spenser, Shakespeare and Milton, for instance, who, like the writers of Greece and Rome, habitually used traditional plots; and who did so, in the last analysis, because they accepted the general premise of their times that, since Nature is essentially complete and unchanging, its records, whether scriptural, legendary or historical, constitute a definitive repertoire of human experience.

This point of view continued to be expressed until the nineteenth century; the opponents of Balzac, for example, used it to deride his preoccupation with contemporary and, in their view, ephemeral reality. But at the same time, from the Renaissance onwards, there was a growing tendency for individual experience to replace collective tradition as the ultimate arbiter of reality; and this transition would seem to constitute an important part of the general cultural background of the rise of the novel.

It is significant that the trend in favour of originality found its first powerful expression in England, and in the eighteenth century; the very word 'original' took on its modern meaning at this time, by a semantic reversal which is a parallel to the change in the meaning of 'realism'. We have seen that, from the mediaeval belief in the reality of universals, 'realism' had come to denote a belief in the individual apprehension of reality through the senses: similarly the term 'original' which in the Middle Ages had meant 'having existed from the first' came to mean 'underived, independent, first-hand'; and by the time that Edward Young in his epoch-making *Conjectures on Original Composition* (1759) hailed

Richardson as 'a genius as well moral as original', [4] the word could be used as a term of praise meaning 'novel or fresh in character or style'.

The novel's use of non-traditional plots is an early and probably independent manifestation of this emphasis. When Defoe, for example, began to write fiction he took little notice of the dominant critical theory of the day, which still inclined towards the use of traditional plots; instead, he merely allowed his narrative order to flow spontaneously from his own sense of what his protagonists might plausibly do next. In so doing Defoe initiated an important new tendency in fiction: his total subordination of the plot to the pattern of the autobiographical memoir is as defiant an assertion of the primacy of individual experience in the novel as Descartes's *cogito ergo sum* was in philosophy.

After Defoe, Richardson and Fielding in their very different ways continued what was to become the novel's usual practice, the use of non-traditional plots, either wholly invented or based in part on a contemporary incident. It cannot be claimed that either of them completely achieved that interpenetration of plot, character and emergent moral theme which is found in the highest examples of the art of the novel. But it must be remembered that the task was not an easy one, particularly at a time when the established literary outlet for the creative imagination lay in eliciting an individual pattern and a contemporary significance from a plot that was not itself novel.

(b)

Much else besides the plot had to be changed in the tradition of fiction before the novel could embody the individual apprehension of reality as freely as the method of Descartes and Locke allowed their thought to spring from the immediate facts of consciousness. To begin with, the actors in the plot and the scene of their actions had to be placed in a new literary perspective: the plot had to be acted out by particular people in particular circumstances, rather than, as had been common in the past, by general human types against a background primarily determined by the appropriate literary convention.

This literary change was analogous to the rejection of universals and the emphasis on particulars which characterises philosophic realism. Aristotle might have agreed with Locke's primary assumption, that it was the senses which 'at first let in particular ideas, and furnish the empty cabinet' of the mind. [5] But he would have gone on to insist that the scrutiny of particular cases was of little value in itself; the proper intellectual task of man was to rally against the meaningless flux of sensation, and achieve a knowledge of the universals which alone constituted the ultimate and immutable reality. [6] It is this generalising emphasis which gives most Western thought until the seventeenth century a strong enough family resemblance to outweigh all its other multifarious differences: similarly when in 1713 Berkeley's Philonous affirmed that 'it is an universally received maxim, that *everything which exists is particular*', [7] he was stating the opposite modern tendency which in turn gives modern thought since Descartes a certain unity of outlook and method. Here, again, both the new trends in philosophy and the related formal characteristics of the novel were contrary to the dominant literary outlook. For the critical tradition in the early eighteenth century was still governed by the strong classical preference for the general and universal: the proper object of literature remained *quod semper quod ubique ab omnibus creditum est*. This preference was particularly pronounced in the neo-Platonist tendency, which had always been strong in the romance, and which was becoming of increasing importance in literary criticism and aesthetics generally. Shaftesbury, for instance, in his *Essay on the Freedom of Wit and Humour* (1709), expressed the distaste of this school of thought for particularity in literature and art very emphatically: 'The variety of Nature is such, as to distinguish every thing she forms, by a peculiar original character; which, if strictly observed, will make the subject appear unlike to anything extant in the world besides. But this effect the good poet and painter seek industriously to prevent. They hate *minuteness*, and are afraid of *singularity*.' [8] He continued: 'The mere Face-Painter, indeed, has little in common with the Poet; but, like the mere Historian, copies what he sees, and minutely traces every feature, and odd mark'; and concluded confidently that "'Tis otherwise with men of invention and design'.

Despite Shaftesbury's engaging finality, however, a contrary aesthetic tendency in favour of particularity soon began to assert itself, largely as a result of the application to literary problems of the psychological approach of Hobbes and Locke. Lord Kames was perhaps the most forthright early spokesman of this tendency. In his *Elements of Criticism* (1762) he declared that 'abstract or general terms have no good effect in any composition for amusement; because it is only of particular objects that images can be formed'; [9] and Kames went on to claim that, contrary to general opinion, Shakespeare's appeal lay in the fact that 'every article in his descriptions is particular, as in nature'.

In this matter, as in that of originality, Defoe and Richardson established the characteristic literary direction of the novel form long before it could count on any support from critical theory. Not all will agree with Kames that 'every article' in Shakespeare's descriptions is particular; but particularity of description has always been considered typical of the narrative manner of *Robinson Crusoe* and *Pamela*. Richardson's first biographer, indeed, Mrs. Barbauld, described his genius in terms of an analogy which has continually figured in the controversy between neo-classical generality and realistic particularity. Sir Joshua Reynolds, for example, expressed his neo-classical orthodoxy by preferring the 'great and general ideas' of Italian painting to the 'literal truth and ... minute exactness in the detail of nature modified by accident' of the Dutch school; [10] whereas the French Realists, it will be remembered, had followed the 'vérité humaine' of Rembrandt, rather than the 'idéalité poétique' of the classical school. Mrs. Barbauld accurately indicated Richardson's position in this conflict when she wrote that he had 'the accuracy of finish of a Dutch painter ... content to produce effects by the patient labour of minuteness'. [11] Both he and Defoe, in fact, were heedless of Shaftesbury's scorn, and like Rembrandt were content to be 'mere face-painters and historians'.

The concept of realistic particularity in literature is itself somewhat too general to be capable of concrete demonstration: for such demonstration to be possible the relationship of realistic particularity to some specific aspects of narrative technique must first be established. Two such aspects suggest themselves as of especial importance in the novel - characterisation, and presentation of background: the novel is surely distinguished from other genres and from previous forms of fiction by the amount of attention it habitually accords both to the individualisation of its characters and to the detailed presentation of their environment.

(c)

Philosophically the particularising approach to character resolves itself into the problem of defining the individual person. Once Descartes had given the thought processes within the individual's consciousness supreme importance, the philosophical problems connected with personal identity naturally attracted a great deal of attention. In England, for example, Locke, Bishop Butler, Berkeley, Hume and Reid all debated the issue, and the controversy even reached the pages of the *Spectator*. [12] The parallel here between the tradition of realist thought and the formal innovations of the early novelists is obvious: both philosophers and novelists paid greater attention to the particular individual than had been common before. But the great attention paid in the novel to the particularisation of character is itself such a large question that we will consider only one of its more manageable aspects: the way that the novelist typically indicates his intention of presenting a character as a particular individual by naming him in exactly the same way as particular individuals are named in ordinary life.

Logically the problem of individual identity is closely related to the epistemological status of proper names; for, in the words of Hobbes, 'Proper names bring to mind one thing only; universals recall any one of many'. [13] Proper names have exactly the same function in social life: they are the verbal expression of the particular identity of each individual person. In literature, however, this function of proper names was first fully established in the novel.

Characters in previous forms of literature, of course, were usually given proper names; but the kind of names actually used showed that the author was not trying to establish his characters as completely individualised entities. The precepts of classical and renaissance criticism agreed with the practice of their literature in preferring either historical names or type names. In either case, the names set the

characters in the context of a large body of expectations primarily formed from past literature, rather than from the context of contemporary life. Even in comedy, where characters were not usually historical but invented, the names were supposed to be 'characteristic', as Aristotle tells us, [14] and they tended to remain so until long after the rise of the novel.

Earlier types of prose fiction had also tended to use proper names that were characteristic, or non-particular and unrealistic in some other way; names that either, like those of Rabelais, Sidney or Bunyan, denoted particular qualities, or like those of Lyly, Aphra Behn or Mrs. Manley, carried foreign, archaic or literary connotations which excluded any suggestion of real and contemporary life. The primarily literary and conventional orientation of these proper names was further attested by the fact that there was usually only one of them - Mr. Badman or Euphues; unlike people in ordinary life, the characters of fiction did not have both given name and surname.

The early novelists, however, made an extremely significant break with tradition, and named their characters in such a way as to suggest that they were to be regarded as particular individuals in the contemporary social environment. Defoe's use of proper names is casual and sometimes contradictory; but he very rarely gives names that are conventional or fanciful - one possible exception, Roxana, is a pseudonym which is fully explained; and most of the main characters such as Robinson Crusoe or Moll Flanders have complete and realistic names or aliases. Richardson continued this practice, but was much more careful and gave all of his major characters, and even most of his minor ones, both a given name and a surname. He also faced a minor but not unimportant problem in novel writing, that of giving names that are subtly appropriate and suggestive, yet sound like ordinary realistic ones. Thus the romance-connotations of Pamela are controlled by the commonplace family name of Andrews; both Clarissa Harlowe and Robert Lovelace are in many ways appropriately named; and indeed nearly all Richardson's proper names, from Mrs. Sinclair to Sir Charles Grandison, sound authentic and are yet suited to the personalities of the bearers.

Fielding, as an anonymous contemporary critic pointed out, christened his characters 'not with fantastic high-sounding Names, but such as, tho' they sometimes had some reference to the Character, had a more modern termination'. [15] Such names as Heartfree, Allworthy and Square are certainly modernised versions of the type name, although they are just credible; even Western or Tom Jones suggest very strongly that Fielding had his eye as much on the general type as on the particular individual. This, however, does not controvert the present argument, for it will surely be generally agreed that Fielding's practice in the naming, and indeed in the whole portrayal of his characters, is a departure from the usual treatment of these matters in the novel. Not, as we have seen in Richardson's case, that there is no place in the novel for proper names that are in some way appropriate to the character concerned: but that this appropriateness must not be such as to impair the primary function of the name, which is to symbolise the fact that the character is to be regarded as though he were a particular person and not a type.

Fielding, indeed, seems to have realised this by the time he came to write his last novel, *Amelia*: there his neo-classical preference for type-names finds expression only in such minor characters as Justice Thrasher and Bondum the bailiff; and all the main characters - the Booths, Miss Matthews, Dr. Harrison, Colonel James, Sergeant Atkinson, Captain Trent and Mrs. Bennet, for example - have ordinary and contemporary names. There is, indeed, some evidence that Fielding, like some modern novelists, took these names somewhat at random from a printed list of contemporary persons - all the surnames given above are in the list of subscribers to the 1724 folio edition of Gilbert Burnet's *History of His Own Time*, an edition which Fielding is known to have owned. [16]

Whether this is so or not, it is certain that Fielding made considerable and increasing concessions to the custom initiated by Defoe and Richardson of using ordinary contemporary proper names for their characters. Although this custom was not always followed by some of the later eighteenth-century novelists, such as Smollett and Sterne, it was later established as part of the tradition of the form; and, as Henry James pointed out with respect to Trollope's fecund cleric Mr. Quiverful, [17] the novelist

can only break with the tradition at the cost of destroying the reader's belief in the literal reality of the character concerned.

(d)

Locke had defined personal identity as an identity of consciousness through duration in time; the individual was in touch with his own continuing identity through memory of his past thoughts and actions. [18] This location of the source of personal identity in the repertoire of its memories was continued by Hume: 'Had we no memory, we never should have any notion of causation, nor consequently of that chain of causes and effects, which constitute our self or person'. [19] Such a point of view is characteristic of the novel; many novelists, from Sterne to Proust, have made their subject the exploration of the personality as it is defined in the interpenetration of its past and present self-awareness.

Time is an essential category in another related but more external approach to the problem of defining the individuality of any object. The 'principle of individuation' accepted by Locke was that of existence at a particular locus in space and time: since, as he wrote, 'ideas become general by separating from them the circumstances of time and place', [20] so they become particular only when both these circumstances are specified. In the same way the characters of the novel can only be individualised if they are set in a background of particularised time and place.

Both the philosophy and the literature of Greece and Rome were deeply influenced by Plato's view that the Forms or Ideas were the ultimate realities behind the concrete objects of the temporal world. These forms were conceived as timeless and unchanging, [21] and thus reflected the basic premise of their civilisation in general that nothing happened or could happen whose fundamental meaning was not independent of the flux of time. This premise is diametrically opposed to the outlook which has established itself since the Renaissance, and which views time, not only as a crucial dimension of the physical world, but as the shaping force of man's individual and collective history.

The novel is in nothing so characteristic of our culture as in the way that it reflects this characteristic orientation of modern thought. E. M. Forster sees the portrayal of 'life by time' as the distinctive role which the novel has added to literature's more ancient preoccupation with portraying 'life by values' [22]; Spengler's perspective for the rise of the novel is the need of 'ultrahistorical' modern man for a literary form capable of dealing with 'the whole of life' [23]; while more recently Northrop Frye has seen the 'alliance of time and Western man' as the defining characteristic of the novel compared with other genres. [24]

We have already considered one aspect of the importance which the novel allots the time dimension: its break with the earlier literary tradition of using timeless stories to mirror the unchanging moral verities. The novel's plot is also distinguished from most previous fiction by its use of past experience as the cause of present action: a causal connection operating through time replaces the reliance of earlier narratives on disguises and coincidences, and this tends to give the novel a much more cohesive structure. Even more important, perhaps, is the effect upon characterisation of the novel's insistence on the time process. The most obvious and extreme example of this is the stream of consciousness novel which purports to present a direct quotation of what occurs in the individual mind under the impact of the temporal flux; but the novel in general has interested itself much more than any other literary form in the development of its characters in the course of time. Finally, the novel's detailed depiction of the concerns of everyday life also depends upon its power over the time dimension: T. H. Green pointed out that much of man's life had tended to be almost unavailable to literary representation merely as a result of its slowness [25]; the novel's closeness to the texture of daily experience directly depends upon its employment of a much more minutely discriminated time-scale than had previously been employed in narrative.

The role of time in ancient, mediaeval and renaissance literature is certainly very different from that in the novel. The restriction of the action of tragedy to twenty-four hours, for example, the celebrated unity of time, is really a denial of the importance of the temporal dimension in human life; for, in accord

with the classical world's view of reality as subsisting in timeless universals, it implies that the truth about existence can be as fully unfolded in the space of a day as in the space of a lifetime. The equally celebrated personifications of time as the winged chariot or the grim reaper reveal an essentially similar outlook. They focus attention, not on the temporal flux, but on the supremely timeless fact of death; their role is to overwhelm our awareness of daily life so that we shall be prepared to face eternity. Both these personifications, in fact, resemble the doctrine of the unity of time in that they are fundamentally ahistorical, and are therefore equally typical of the very minor importance accorded to the temporal dimension in most literature previous to the novel.

Shakespeare's sense of the historical past, for example, is very different from the modern one. Troy and Rome, the Plantagenets and the Tudors, none of them are far enough back to be very different from the present or from each other. In this Shakespeare reflects the view of his age: he had been dead for thirty years before the word 'anachronism' first appeared in English, [26] and he was still very close to the mediaeval conception of history by which, whatever the period, the wheel of time churns out the same eternally applicable *exempla*.

This a-historical outlook is associated with a striking lack of interest in the minute-by-minute and day-to-day temporal setting, a lack of interest which has caused the time scheme of so many plays both by Shakespeare and by most of his predecessors from Aeschylus onwards, to baffle later editors and critics. The attitude to time in early fiction is very similar; the sequence of events is set in a very abstract continuum of time and space, and allows very little importance to time as a factor in human relationships. Coleridge noted the 'marvellous independence and true imaginative absence of all particular space or time in the "Faerie Queene" [27]; and the temporal dimension of Bunyan's allegories or the heroic romances is equally vague and unparticularised.

Soon, however, the modern sense of time began to permeate many areas of thought. The late seventeenth century witnessed the rise of a more objective study of history and therefore of a deeper sense of the difference between the past and the present. [28] At the same time Newton and Locke presented a new analysis of the temporal process; it became a slower and more mechanical sense of duration which was minutely enough discriminated to measure the falling of objects or the succession of thoughts in the mind.

These new emphases are reflected in the novels of Defoe. His fiction is the first which presents us with a picture both of the individual life in its larger perspective as a historical process, and in its closer view which shows the process being acted out against the background of the most ephemeral thoughts and actions. It is true that the time scales of his novels are sometimes both contradictory in themselves, and inconsistent with their pretended historical setting, but the mere fact that such objections arise is surely a tribute to the way the characters are felt by the reader to be rooted in the temporal dimension. We obviously could not think of making such objections seriously to *Sidney Arcadia* or *The Pilgrim's Progress*; there is not enough evidence of the reality of time for any sense of discrepancies to be possible. Defoe does give us such evidence. At his best, he convinces us completely that his narrative is occurring at a particular place and at a particular time, and our memory of his novels consists largely of these vividly realised moments in the lives of his characters, moments which are loosely strung together to form a convincing biographical perspective. We have a sense of personal identity subsisting through duration and yet being changed by the flow of experience.

This impression is much more strongly and completely realised in Richardson. He was very careful to locate all his events of his narrative in an unprecedentedly detailed timescheme: the superscription of each letter gives us the day of the week, and often the time of the day; and this in turn acts as an objective framework for the even greater temporal detail of the letters themselves - we are told, for example, that Clarissa died at 6.40 P.M. on Thursday, 7th September. Richardson's use of the letter form also induced in the reader a continual sense of actual participation in the action which was until then unparalleled in its completeness and intensity. He knew, as he wrote in the 'Preface' to *Clarissa*, that it was 'Critical situations ... with what may be called *instantaneous* descriptions and reflections' that engaged the attention best; and in many scenes the pace of the narrative was slowed down by minute

description to something very near that of actual experience. In these scenes Richardson 'achieved for the novel what D. W. Griffith's technique of the 'close-up' did for the film: added a new dimension to the representation of reality.

Fielding approached the problem of time in his novels from a more external and traditional point of view. In *Shamela* he poured scorn on Richardson use of the present tense: 'Mrs. Jervis and I are just in bed, and the door unlocked; if my master should come - Ods-bobs! I hear him just coming in at the door. You see I write in the present tense, as Parson William says. Well, he is in bed between us ...' [30] In *Tom Jones* he indicated his intention of being much more selective than Richardson in his handling of the time dimension: 'We intend... rather to pursue the method of those writers who profess to disclose the revolutions of countries, than to imitate the painful and voluminous historian, who, to preserve the regularity of his series, thinks himself obliged to fill up as much paper with the detail of months and years in which nothing remarkable happened, as he employs upon those notable eras when the greatest scenes have been transacted on the human stage'. [31] At the same time, however, Tom Jones introduced one interesting innovation in the fictional treatment of time. Fielding seems to have used an almanac, that symbol of the diffusion of an objective sense of time by the printing press: with slight exceptions, nearly all the events of his novel are chronologically consistent, not only in relation to each other, and to the time that each stage of the journey of the various characters from the West Country to London would actually have taken, but also in relation to such external considerations as the proper phases of the moon and the time-table of the Jacobite rebellion in 1745, the supposed year of the action. [32]

(e)

In the present context, as in many others, space is the necessary correlative of time. Logically the individual, particular case is defined by reference to two co-ordinates, space and time. Psychologically, as Coleridge pointed out, our idea of time is 'always blended with the idea of space'. [33] The two dimensions, indeed, are for many practical purposes inseparable, as is suggested by the fact that the words 'present' and 'minute' can refer to either dimension; while introspection shows that we cannot easily visualise any particular moment of existence without setting it in its spatial context also.

Place was traditionally almost as general and vague as time in tragedy, comedy and romance. Shakespeare, as Johnson tells us, 'had no regard to distinction of time or place' [34]; and Sidney's *Arcadia* was as unlocalized as the Bohemian limbos of the Elizabethan stage. In the picaresque novel, it is true, and in Bunyan, there are many passages of vivid and particularised physical description; but they are incidental and fragmentary. Defoe would seem to be the first of our writers who visualised the whole of his narrative as though it occurred in an actual physical environment. His attention to the description of milieu is still intermittent; but occasional vivid details supplement the continual implication of his narrative and make us attach *Robinson Crusoe* and *Moll Flanders* much more completely to their environments than is the case with previous fictional characters. Characteristically, this solidity of setting is particularly noticeable in Defoe treatment of movable objects in the physical world: in *Moll Flanders* there is much linen and gold to be counted, while Robinson Crusoe's island is full of memorable pieces of clothing and hardware.

Richardson, once again occupying the central place in the development of the technique of narrative realism, carried the process much further. There is little description of natural scenery, but considerable attention is paid to interiors throughout his novels. Pamela's residences in Lincolnshire and Bedfordshire are real enough prisons; we are given a highly detailed description of Grandison Hall; and some of the descriptions in *Clarissa* anticipate Balzac skill in making the setting of the novel a pervasive operating force - the Harlowe mansion becomes a terrifyingly real physical and moral environment.

Here, too, Fielding is some way from Richardson's particularity. He gives us no full interiors, and his frequent landscape descriptions are very conventionalised. Nevertheless *Tom Jones* features the first Gothic mansion in the history of the novel [35]: and Fielding is as careful about the topography of his

action as he is about its chronology; many of the places on Tom Jones's route to London are given by name, and the exact location of the others is implied by various other kinds of evidence.

In general, then, although there is nothing in the eighteenth-century novel which equals the opening chapters of *Le Rouge et le noir* or *Le Père Goriot*, chapters which at once indicate the importance which Stendhal and Balzac attach to the environment in their total picture of life, there is no doubt that the pursuit of verisimilitude led Defoe, Richardson and Fielding to initiate that power of 'putting man wholly into his physical setting' [36] which constitutes for Allen Tate the distinctive capacity of the novel form; and the considerable extent to which they succeeded is not the least of the factors which differentiate them from previous writers of fiction and which explain their importance in the tradition of the new form.

(f)

The various technical characteristics of the novel described above all seem to contribute to the furthering of an aim which the novelist shares with the philosopher - the production of what purports to be an authentic account of the actual experiences of individuals. This aim involved many other departures from the traditions of fiction besides those already mentioned. What is perhaps the most important of them, the adaptation of prose style to give an air of complete authenticity, is also closely related to one of the distinctive methodological emphases of philosophical realism.

Just as it was the Nominalist scepticism about language which began to undermine the attitude to universals held by the scholastic Realists, so modern realism soon found itself faced with the semantic problem. Words did not all stand for real objects, or did not stand for them in the same way, and philosophy was therefore faced with the problem of discovering their rationale. Locke chapters at the end of the third Book of the *Essay Concerning Human Understanding* are probably the most important evidence of this trend in the seventeenth century. Much of what is said there about the proper use of words would exclude the great bulk of literature, since, as Locke sadly discovers, 'eloquence, like the fair sex', involves a pleasurable deceit. [37] On the other hand, it is interesting to note that although some of the 'abuses of language' which Locke specifies, such as figurative language, had been a regular feature of the romances, they are much rarer in the prose of Defoe and Richardson than in that of any previous writer of fiction.

The previous stylistic tradition for fiction was not primarily concerned with the correspondence of words to things, but rather with the extrinsic beauties which could be bestowed upon description and action by the use of rhetoric. Heliodorus's *Aethiopica* had established the tradition of linguistic ornateness in the Greek romances and the tradition had been continued in the Euphuism of John Lyly and Sidney, and in the elaborate conceits, or 'phébus', of La Calprenède and Madeleine de Scudéry. So even if the new writers of fiction had rejected the old tradition of mixing poetry with their prose, a tradition which had been followed even in narratives as completely devoted to the portrayal of low life as Petronius *Satyricon*, there would still have remained a strong literary expectation that they would use language as a source of interest in its own right, rather than as a purely referential medium.

In any case, of course, the classical critical tradition in general had no use for the unadorned realistic description which such a use of language would imply. When the 9th Tatler (1709) introduced Swift's 'Description of the Morning' as a work where the author had 'run into a way perfectly new, and described things as they happen', it was being ironical. The implicit assumption of educated writers and critics was that an author's skill was shown, not in the closeness with which he made his words correspond to their objects, but in the literary sensitivity with which his style reflected the linguistic decorum appropriate to its subject. It is natural, therefore, that it is to writers outside the circle of wit that we should have to turn for our earliest examples of fictional narrative written in a prose which restricts itself almost entirely to a descriptive and denotative use of language. Natural, too, that both Defoe and Richardson should have been attacked by many of the better educated writers of the day for their clumsy and often inaccurate way of writing.

Their basically realistic intentions, of course, required something very different from the accepted modes of literary prose. It is true that the movement towards clear and easy prose in the late seventeenth century had done much to produce a mode of expression much better adapted to the realistic novel than had been available before; while the Lockean view of language was beginning to be reflected in literary theory - John Dennis, for example, proscribed imagery in certain circumstances on the ground that it was unrealistic: 'No sort of imagery can ever be the language of grief. If a man complains in simile, I either laugh or sleep.' [38] Nevertheless the prose norm of the Augustan period remained much too literary to be the natural voice of Moll Flanders or Pamela Andrews: and although the prose of Addison, for example, or Swift, is simple and direct enough, its ordered economy tends to suggest an acute summary rather than a full report of what it describes.

It is therefore likely that we must regard the break which Defoe and Richardson made with the accepted canons of prose style, not an incidental blemish, but rather as the price they had to pay for achieving the immediacy and closeness of the text to what is being described. With Defoe this closeness is mainly physical, with Richardson mainly emotional, but in both we feel that the writer's exclusive aim is to make the words bring his object home to us in all its concrete particularity, whatever the cost in repetition or parenthesis or verbosity. Fielding, of course, did not break with the traditions of Augustan prose style or outlook. But it can be argued that this detracts from the authenticity of his narratives. Reading *Tom Jones* we do not imagine that we are eavesdropping on a new exploration reality; the prose immediately informs us that exploratory operations have long since been accomplished, that we are to be spared that labour, and presented instead with a sifted and clarified report of the findings.

There is a curious antinomy here. On the one hand, Defoe and Richardson make an uncompromising application of the realist point of view in language and prose structure, and thereby forfeit other literary values. On the other hand, Fielding's stylistic virtues tend to interfere with his technique as a novelist, because a patent selectiveness of vision destroys our belief in the reality of report, or at least diverts our attention from the content of the report to the skill of the reporter. There would seem to be some inherent contradiction between the ancient and abiding literary values and the distinctive narrative technique of the novel.

That this may be so is suggested by a parallel with French fiction. In France, the classical critical outlook, with its emphasis on elegance and concision, was not fully challenged until the coming of Romanticism. It is perhaps partly for this reason that French fiction from *La Princesse de Clèves* to *Les Liaisons dangereuses* stands outside the main tradition of the novel. For all its psychological penetration and literary skill, we feel it is too stylish to be authentic. In this Madame de La Fayette and Choderlos de Laclos are the polar opposites of Defoe and Richardson, whose very diffuseness tends to act as a guarantee of the authenticity of their report, whose prose aims exclusively at what Locke defined as the proper purpose of language, 'to convey the knowledge of things', [39] and whose novels as a whole pretend to be no more than a transcription of real life - in Flaubert's words, 'le réel écrit'.

It would appear, then, that the function of language is much more largely referential in the novel than in other literary forms; that the genre itself works by exhaustive presentation rather than by elegant concentration. This fact would no doubt explain both why the novel is the most translatable of the genres; why many undoubtedly great novelists, from Richardson and Balzac to Hardy and Dostoevsky, often write gracelessly, and sometimes with downright vulgarity; and why the novel has less need of historical and literary commentary than other genres - its formal convention forces it to supply its own footnotes.

II

So much for the main analogies between realism in philosophy and literature. They are not proposed as exact; philosophy is one thing and literature is another. Nor do the analogies depend in any way on the presumption that the realist tradition in philosophy was a cause of the realism of the novel. That

there was some influence is very likely, especially through Locke, whose thought everywhere pervades the eighteenth-century climate of opinion. But if a causal relationship of any importance exists it is probably much less direct: both the philosophical and the literary innovations must be seen as parallel manifestations of larger change - that vast transformation of Western civilisation since the Renaissance which has replaced the unified world picture of the Middle Ages with another very different one which presents us, essentially, with a developing but unplanned aggregate of particular individuals having particular experiences at particular times and at particular places.

Here, however, we are concerned with a much more limited conception, with the extent to which the analogy with philosophical realism helps to isolate and define the distinctive narrative mode of the novel. This, it has been suggested, is the sum of literary techniques whereby the novel's imitation of human life follows the procedures adopted by philosophical realism in its attempt to ascertain and report the truth. These procedures are by no means confined to philosophy; they tend, in fact, to be followed whenever the relation to reality of any report of an event is being investigated. The novel's mode of imitating reality may therefore be equally well summarised in terms of the procedures of another group of specialists in epistemology, the jury in a court of law. Their expectations, and those of the novel reader coincide in many ways: both want to know 'all the particulars' of a given case - the time and place of the occurrence; both must be satisfied as to the identities of the parties concerned, and will refuse to accept evidence about anyone called Sir Toby Belch or Mr. Badman - still less about a Chloe who has no surname and is 'common as the air'; and they also expect the witnesses to tell the story 'in his own words'. The jury, in fact, takes the 'circumstantial view of life', which T. H. Green [40] found to be the characteristic outlook of the novel.

The narrative method whereby the novel embodies this circumstantial view of life may be called its formal realism; formal, because the term realism does not here refer to any special literary doctrine or purpose, but only to a set of narrative procedures which are so commonly found together in the novel, and so rarely in other literary genres, that they may be regarded as typical of the form itself. Formal realism, in fact, is the narrative embodiment of a premise that Defoe and Richardson accepted very literally, but which is implicit in the novel form in general: the premise, or primary convention, that the novel is a full and authentic report of human experience, and is therefore under an obligation to satisfy its reader with such details of the story as the individuality of the actors concerned, the particulars of the times and places of their actions, details which are presented through a more largely referential use of language than is common in other literary forms.

Formal realism is, of course, like the rules of evidence, only a convention; and there is no reason why the report on human life which is presented by it should be in fact any truer than those presented through the very different conventions of other literary genres. The novel's air of total authenticity, indeed, does tend to authorise confusion on this point: and the tendency of some Realists and Naturalists to forget that the accurate transcription of actuality does not necessarily produce a work of any real truth or enduring literary value is no doubt partly responsible for the rather widespread distaste for Realism and all its works which is current today. This distaste, however, may also promote critical confusion by leading us into the opposite error; we must not allow an awareness of certain shortcomings in the aims of the Realist school to obscure the very considerable extent to which the novel in general, as much in Joyce as in Zola, employs the literary means here called formal realism. Nor must we forget that, although formal realism is only a convention, it has, like all literary conventions, its own peculiar advantages. There are important differences in the degree to which different literary forms imitate reality; and the formal realism of the novel allows a more immediate imitation of individual experience set in its temporal and spatial environment than do other literary forms. Consequently the novel's conventions make much smaller demands on the audience than do most literary conventions; and this surely explains why the majority of readers in the last two hundred years have found in the novel the literary form which most closely satisfies their wishes for a close correspondence between life and art. Nor are the advantages of the close and detailed correspondence to real life offered by formal realism

limited to assisting the novel's popularity; they are also related to its most distinctive literary qualities, as we shall see.

In the strictest sense, of course, formal realism was not discovered by Defoe and Richardson; they only applied it much more completely than had been done before. Homer, for example, as Carlyle pointed out [41], shared with them that outstanding 'clearness of sight' which is manifested in the 'detailed, ample and lovingly exact' descriptions that abound in their works; and there are many passages in later fiction, from *The Golden Ass* to *Aucassin and Nicolette*, from Chaucer to Bunyan, where the characters, their actions and their environment are presented with a particularity as authentic as that in any eighteenth-century novel. But there is an important difference: in Homer and in earlier prose fiction these passages are relatively rare, and tend to stand out from the surrounding narrative; the total literary structure was not consistently oriented in the direction of formal realism, and the plot especially, which was usually traditional and often highly improbable, was in direct conflict with its premises. Even when previous writers had overtly professed a wholly realistic aim, as did many seventeenth-century writers, they did not pursue it wholeheartedly. La Calprenède, Richard Head, Grimmelshausen, Bunyan, Aphra Behn, Furetière [42], to mention only a few, had all asserted that their fictions were literally true; but their prefatory asseverations are no more convincing than the very similar ones to be found in most works of mediaeval hagiography. The aim of verisimilitude had not been deeply enough assimilated in either case to bring about the full rejection of all the non-realistic conventions that governed the genre.

For reasons to be considered in the next chapter, Defoe and Richardson were unprecedentedly independent of the literary conventions which might have interfered with their primary intentions, and they accepted the requirements of literal truth much more comprehensively. Of no fiction before Defoe's could Lamb have written, in terms very similar to those which Hazlitt used of Richardson, [43] 'It is like reading evidence in a court of Justice' [44]. Whether that is in itself a good thing is open to question; Defoe and Richardson would hardly deserve their reputation unless they had other and better claims on our attention. Nevertheless there can be little doubt that the development of a narrative method capable of creating such an impression is the most conspicuous manifestation of that mutation of prose fiction which we call the novel; the historical importance of Defoe and Richardson therefore primarily depends on the suddenness and completeness with which they brought into being what may be regarded as the lowest common denominator of the novel genre as a whole, its formal realism.

Notes

1. See Bernard Weinberg, *French Realism: the Critical Reaction 1830-1870* (London, 1937), p. 114.
2. See R. I. Aaron, *The Theory of Universals* (Oxford, 1952), pp.18-41.
3. See S. Z. Hasan, *Realism* (Cambridge, 1928), chs. 1 and 2.
4. *Works* (1773), V, 125; see also Max Scheler, *Versuche zu einer Soziologie des Wissens* (München and Leipzig, 1924), pp. 104 ff.; Elizabeth L. Mann, "The Problem of Originality in English Literary Criticism, 1750-1800", *PQ*, XVIII (1939), 97-118.
5. *Essay Concerning Human Understanding* (1690), Bk. 1, ch. 2, sect, xv.
6. See *Posterior Analytics*, Bk. I, ch. 24; Bk. II, ch. 19.
7. *First Dialogue between Hylas and Philonous*, 1713 (Berkeley, *Works*, ed. Luce and Jessop (London, 1949), II, 192).
8. Pt. IV, sect. 3.
9. 1763 ed., III, 198-199.
10. *Idler*, No. 79 (1759). See also Scott Elledge, "The Background and Development in English Criticism of the Theories of Generality and Particularity", *PMLA*, LX (1945), 161-174.

11. *Correspondence of Samuel Richardson*, 1804, 1, cxxxvii. For similar comments by contemporary French readers, see Joseph Texte, *Jean-Jacques Rousseau and the Cosmopolitan Spirit in Literature* (London, 1899), pp. 174- 175.
12. No. 578 (1714).
13. *Leviathan* (1651), Pt. I, ch. 4.
14. *Poetics*, ch. 9.
15. *Essay on the New Species of Writing Founded by Mr. Fielding*, 1751, p. 18. This whole question is treated more fully in my "The Naming of Characters in Defoe, Richardson and Fielding", *RES*, XXV (1949), 322-338.
16. See Wilbur L. Cross, *History of Henry Fielding* (New Haven, 1918), I, 342-343.
17. *Partial Portraits* (London, 1888), p. 118.
18. *Human Understanding*, Bk. II, ch. 27, sects. ix, x.
19. *Treatise of Human Nature*, Bk. I, pt. 4, sect. vi.
20. *Human Understanding*, Bk. III, ch. 3, sect. vi.
21. Plato does not specifically state that the Ideas are timeless, but the notion, which dates from Aristotle (*Metaphysics*, Bk. XII, ch. 6), underlies the whole system of thought with which they are associated.
22. *Aspects of the Novel* (London, 1949), pp. 29-31.
23. *Decline of the West*, trans. Atkinson (London, 1928), 1, 130- 131.
24. "The Four Forms of Fiction", *Hudson Review*, II (1950), 596.
25. "Estimate of the Value and Influence of Works of Fiction in Modern Times" (1862), *Works*, ed. Nettleship (London, 1888), III, 36.
26. See Herman J. Ebeling, "The Word Anachronism", *MLN*, LII (1937), 120121.
17. *Selected Works*, ed. Potter (London, 1933), P. 333.
28. See G. N. Clark, *The Later Stuarts, 1660-1714* (Oxford, 1934), pp. 362-366; René Wellek, *The Rise of English Literary History* (Chapel Hill, 1941), ch. 2.
29. See especially Ernst Cassirer, "Raum und Zeit", *Das Erkenntnisproblem ...* (Berlin, 1922-23), II, 339-374.
30. Letter 6.
31. Bk. II, ch. 1.
32. As was shown by F. S. Dickson (Cross, *Henry Fielding*, II, 189- 193).
33. *Biographia Literaria*, ed. Shawcross (London, 1907), I, 87.
34. "Preface" (1765), *Johnson on Shakespeare*, ed. Raleigh (London, 1908), pp. 21-22.
35. See Warren Hunting Smith, *Architecture in English Fiction* (New Haven, 1934), p. 65.
36. "Techniques of Fiction", in *Critiques and Essays on Modern Fiction, 1920-1951*, ed. Aldridge (New York, 1952), p. 41.
37. Bk. III, ch. 10, sects. xxxiii-xxxiv.
38. Preface, *The Passion of Byblis*, *Critical Works*, ed. Hooker (Baltimore, 1939-43).
39. *Human Understanding*, Bk. III, ch. 10, sect. xxiii.
40. "Estimate", *Works*, III, 37.
41. "Burns", *Critical and Miscellaneous Essays* (New York, 1899), I, 276-277.
42. See A. J. Tiejje, "A Peculiar Phase of the Theory of Realism in Pre-Richardsonian Prose-Fiction", *PMLA*, XXVII (1913), 213- 252.
43. 'He sets about describing every object and transaction, as if the whole had been given in on evidence by an eye-witness' (*Lectures on the English Comic Writers*, New York, 1845, p.31 138).
44. Letter to Walter Wilson, Dec. 16, 1822, printed in the latter's *Memoirs of the Life and Times of Daniel de Foe* (London, 1830, 111, 428).