ÇANKAYA UNIVERSITY

**DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

**FALL 2018-2019**

## **ELL 562**  **ÖzlemUzundemir, PhD.**

**Studies in the Novel Office Hours: Wed. 13:00–15:00**

 **Thu. 15:00–16:00**

**Course Description and Objectives:**

This course deals with the emergence and development of the novel, and with various theoretical approaches to defining its genre. Traditional British accounts of the genre sometimes follow Ian Watt’s claim that the novel originated in the eighteenth century; however, from a contemporary perspective, early examples of the genre include Murasaki’s *Tale of Genji*, written in eleventh-century Japan (and often referred to as the world’s first novel), Makrembolites’ *Hysimine and Hysimines* in twelfth-century Constantinople, Rabelais’ *Gargantua and Pantagruel* in mid-sixteenth century France, and Cervantes’ *Don Quixote* in early seventeenth-century Spain (often referred to as the first European novel). Theories of the novel today also take into account the complex relations between verse and prose, as well as between history, fiction and “realism” in different periods; and the dissemination of texts in the oral and manuscript traditions as well as print and digital media. The novel can therefore be seen as developing out of other genres such as sacred or mythological texts), epic poems, Roman prose narratives, and medieval and Renaissance romances.

The course will provide an overview of some of the structural and thematic subgenres of the novel as well as a sense of their historical contexts. In addition, students will be exposed to a range of perspectives on the novel. Course material may focus on a particular period, national tradition or sub-genre, and will include theoretical readings discussing the genre, ranging from early studies by Watt, Bakhtin, and others, to the work of contemporary scholars.

**Required Textbooks:**

Jane Austen, *Sense and Sensibility* (1811)

Emily Bronte, *Wuthering Heights* (1848)

D. H. Lawrence, *Lady Chatterley’s Lover* (1928)

Virginia Woolf, *Mrs Dalloway* (1925)

**References:**

McKeon, Michael, ed. *Theory of the Novel: A Historical Approach*. The Johns Hopkins UP, 2000.

Hale, Dorothy J., ed. *The Novel: An Anthology of Criticism and Theory 1900-2000*. Blackwell, 2006.

Miller, J. Hillis. *Fiction and Repetition: Seven English Novels.* Blackwell, 1982.

**Course Requirements and Means of Evaluation:**

100% attendance is recommended at all classes. Students’ contribution to and participation in class discussions will be taken into consideration in assigning their final grades. **Students who are found to have committed cheating in an examination or plagiarism on an assignment will fail the examination or assignment.**

The course percentage breakdown is as follows:

1. 40% presentations on 4 novels
2. 30% research paper
3. 30% final examination

WEEKLY PROGRAM FOR ELL 562

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| **Week 1:** | Introduction  |
| **Week 2:**  | Frye, from *Anatomy of Criticism: Four Essays*Watt, from *The Rise of the Novel*: *Studies in Defoe, Richardson, and Fielding*Armstrong, “The Fiction of Bourgeois Morality and the Paradox of Individualism” |
| **Week 3:**  | Miller, *Fiction and Repetition*, “Two Forms of Repetition”Bakhtin, from *The Dialogic Imagination: Four Essays* |
| **Week 4:**  | Benjamin, “The Storyteller”Genette, from *Narrative Discourse* |
| **Week 5:**  | *Sense and Sensibility,* Chapters: 1-21 |
| **Week 6:**  | *Sense and Sensibility,* Chapters: 22-36 |
| **Week 7:**  | *Sense and Sensibility,* Chapters: 37- |
| **Week 8:**  | *Wuthering Heights,* Chapters: 1-16 |
| **Week 9:**  | *Wuthering Heights*, Chapters: 17- |
| **Week 10:**  | *Lady Chatterley’s Lover*, Chapters: 1-8 |
| **Week 11:**  | *Lady Chatterley’s Lover*, Chapters: 9-13 |
| **Week 12:** | *Lady Chatterley’s Lover*, Chapters: 14- |
| **Week 13:**  | *Mrs. Dalloway,* |
| **Week 14:** | *Mrs. Dalloway,* |
| **Week 15:** | *Mrs. Dalloway,* |

**I WISH US ALL A SUCCESSFUL TERM**