

1. By now you should be able to recognize Professor Egan and Professor Keach's primary critical stances. What do you think they are? How does understanding these modes of interpretation influence your reading of the text? Are these two modes capable of encapsulating the totality of Defoe's novel? If not, what other critical approaches would you like to see used in the interpretation of this text?
2. Professor Keach indicated that he was unable to reconcile the ideas of economic necessity with theological seduction; can we use Professor Egan's discussion of identity and transportation to answer Keach's dilemma?
3. Critics of Defoe (and *Moll Flanders* specifically) often point to his rambling, poorly unified plots as a means of claiming that the text we have before us is not a novel, but a precursor to the novel. How do you, as participants of modern American culture, as a group of people who take the novel as a cornerstone of literature, view this assertion? Does Moll's story, or does Moll as a character, fit in with your conception of what makes a novel a novel? Compare Moll, as a character, to Milton's Satan, Rowlandson's characterization of herself in the captivity narrative, and Wheatley's authorial presence (or lack thereof). Do you see a difference between Defoe (as Author) and Moll in her dual roles of narrator and character?
4. Both of our Professors have spent a great deal of time in lecture offering close readings of various passages in the works we've read. To this I've added my oft-cited metaphor of textual knots that need to be untied in order for the text to speak in our analyses. At this point I'd like to point you to a couple of these knots and ask you to unravel them. In reading the papers it has become clear that we need to make close reading one of our primary pursuits in this section.
 - A) From the preface, the second to last paragraph in particular (p. 6)
 - B) The opening lines where Moll discusses her name
 - C) Pages 10 and 11, regarding gentility.
 - D) On page 15 the last paragraph describes Moll's education.
 - E) Page 17, the Marriage Market.
 - F) Page 21, Moll's first sexual encounter.
 - G) Page 76, Moll and her mother
 - H) Page 83, Moll's return to London
 - I) Page 124 Ireland vs. America
 - J) Page 175, the cloisters.
 - K) Page 214, Moll caught, third full paragraph
 - L) Page 218, Moll in Newgate contd.
 - M) Page 267-68. The end of Moll's story.

Bill Keach lecturer

This week and next week we will be dealing with the novel. This week, Moll, next week, Charlotte Temple, Susanna Rowson. Novel is characteristic of this period

Reorientation:

p.11 (Norton Critical Edition) Gentlewoman. "She has a gentlewoman's hand..."
The body writing identity. Identity as built into work. (Keach is sticking with the Marxist reading of the book) He doesn't speak of the body, as Jim probably would.

We began with Milton in the seventeenth c. and we've been middle of the 19th c. Now we're back to the early 18th c.

He wants us to consider how these literary forms reflect, impact the transatlantic world.

Journeys as contexts: both literal (Equiano) also figurative and imaginative (The fall of man, the fall of Satan)

Money and work and social status are going to be central to Keach's themes.
Consolidation of a market/capitalist economy.

Moll has a new individual identity in relation to the larger English identity. (My take, to a degree.) Douglass's great speech is playing off a very well articulated notion of a truly American i.d.

Look at the family, as a trope, comparing Jim's lecture to that of the discourse of family (or lack thereof) in Flanders.

Defoe's work in the novel looks forward to what the novel will become, but his books also look back to older forms, too. Looks back to spiritual autobiography and captivity narratives. The novel as a form that looks forward and backwards

Four main points:

1. A writer inside and outside of Moll
2. Defoe's sense of what he's doing. The language he uses to address his readers and give a hint towards what this form might be like and its means of representing his world.
3. Moll Flanders as a diasporic novel (transatlantic). The rhetorical aspects of it.
4. Gender and Sex in Moll. This is an influential novel in what it shows us about gender/sex in a full, complex setting. Moll as a book written by a man in which a woman tells her own story. Literary constructions of the representation of gender.

Defoe—a Londoner born and bred, born in 1660, the year of the restoration, after the interregnum. Born as Daniel Foe. His own sense of reinventing oneself via naming. Names are so imp. In Moll.

Much of his writing comes from his id as a Londoner. He lived through the great plague and the great fire; he lived to see London transform itself into the unrecognizable metropolis of over 700,000 people. The advent of the modern city to a certain degree.

Dissenting protestant, a Presbyterian, he was also a minister for a while, so he was linked to the tradition of both Milton and the puritans. On the other hand he was a merchant, he sold damn near everything in 18thc. Society. He was a salesman. This is imp to his characterization of money in his writing. He went bankrupt, twice. This word is used here a couple of times (bankrupt was a finite verb)

One of the critical developments at the end of 17thc begin of 18thc. Was not just the emergence of capital culture. Pockock calls it the finance revolution. Money being made not just by the labor of and production of commodities, but in speculative investing, allowing money to make money, by itself.

Two historical refs: 1694 The Bank of England founded. Enron dimension of capitalism. South Sea bubble scandal 1713. Get people to invest money for developing trade in the south sea. Millions of pounds invested and it went bust. Early 18thc version of Enron.

Wrote lots of different things: political pamphlets for both parties (a pro writer). Major political parties develop at about this time, after restoration after parliament was defined in the new regency.

Moll Flanders (1721-22) Robinson Crusoe (). He was old as a writer and merchant at this time, nearly sixty in 1719 (Crueso)

What did Defoe think he was doing in these writings?
Tricky to answer because terminology was changing during the time. P. 3.

Novels and Romances are so imp. This is called a persona history. The gestures of these sentences are interesting to consider. He doesn't consider this a novel, I'm writing that which will become the literature of bourgeois culture. Instead it is the experience of a single individual, private (Look up oed for this).

Private History vs. novels and romances. Everyone knows that romances are narratives that go with make believe, knights errant etc. Novel is more troubling because it was an emergent form (look it up in the oed, to see how it first gets used) An early citation from Milton in 17thc. Doctrine and Discipline of divorce. Milton finds it relevant to refer to the Amatory novel. A story of love affairs. Novel was about fiction versus history and that's why Defoe makes this distinction.

He knows these other forms are so rampant, that his new different kind of narrative, will be hard for you to understand, because one doesn't know how to read it. Robinson Crusoe was based on truck Alexander Soukirk sp?

This early book was rooted in popular ballads, broadsides, etc. about lives of famous criminals. He wrote about a Moll Rag, he was writing about actual persons. History of the development of an individual subject.

Crusoe, based on reality, in isolation the development of a subject and Moll, situated in the complexity of the teeming city, urban context. Of course, she's also a woman.

As a diasporic novel. Diaspora, a scattering, agricultural metaphor. Literatures about the scattering of people

Moll is a book that operates on these terms, because of her visits to the new world.

London (Newgate) to America's twice, under diff circumstances. (Third husband by p. 51). This first journey, is one under terms of her arrival as a proper middle-class woman. The second trip, of course, Moll is being transported as a convicted felon.

This novel unfold the construction of an individual person in a densely rendered examination of what it means to be a woman in very different class situations. Compare to Rowlandson.

Isolated male (crusoe) vs. socially situation female (flanders)

Why did Defoe choose a woman. What terms did he give us. Of course, he also wrote as Roxanna as well.

The woman is writing her own history, but wants to conceal her true name, after which there's no more reason to go beyond that. The style is altered, written in modester words, Moll of ragfair, avoiding the vulgarisms of London life, quite a curious literary stance. Real life cleaned up PG version.

The note about pretending in the early parts. Where the editor jumps in can be problematic.. Any time they offer authority you should challenge it. Spiritual autobiography may be pretending too.

In her mid teens Moll is sent to live with a more prosperous family. Woman with two sons. She is seduced by older son, but refuses to marry her because of his inheritance. What human sexuality is, is defined in monetary terms. So she marries the younger son because of a finalcial payment. The identity of wife and prostitute, these identities are not polar opposites as later ideology would like to indicate, they may be, in fact, intrinsically linked.

p. 45? The thematic strands of sex, gender and money. She is left with two children, her id, as a mother is interesting. Work your way through this paragraph. Sex with extramarital fantasy.

EL 41 25 February 2003
Moll Flanders lecture #2

Split lecture, both Egan and Keach: Egan will begin.

Q:

What function do the colonies play in the novel? (My paper exactly) Specifically, what do they provide England, as a figure? How do the colonies suggest a change in what one understands as the notion of Englishness itself? To what end is this figure of the colonies trying to both solve and, in the same gesture, highlight what conception is it working out? At this moment, some figure of the colonies was impt to English(ness).

p. 236 "I blamed him for that..."

1. Transportation (Lancashire husband) would rather die than go to the colonies. Benjamin Franklin says, "You send us criminals, perhaps we should send you back snakes. The colonies is worse than dying, but in the legal system transportation was equivalent to death. Judges, pondering over this choice, would have to make this exact case.

Play on the word "state"

2. He speaks here in rank states, This was the opinion of all gentlemen—death of the rank and code. Shifts between Gentleman and Man. Two id categories man and Gentleman.

So what? Why is this important?

Here in this passage we see that the plot suggest that the colonies are a place of potential reformation. He becomes, as it were, a new man. In terms of the plot, the novel suggests that the colonies are a place to reinvent oneself.

What is more icky than incest? The colonies are a space marked separately from England, but one which can make people new (or degenerated) Englishman. Circulation in a healthy English community. It also implies that there is something wrong in the British Isles.

Bill Keach portion of this lecture 2/25/03