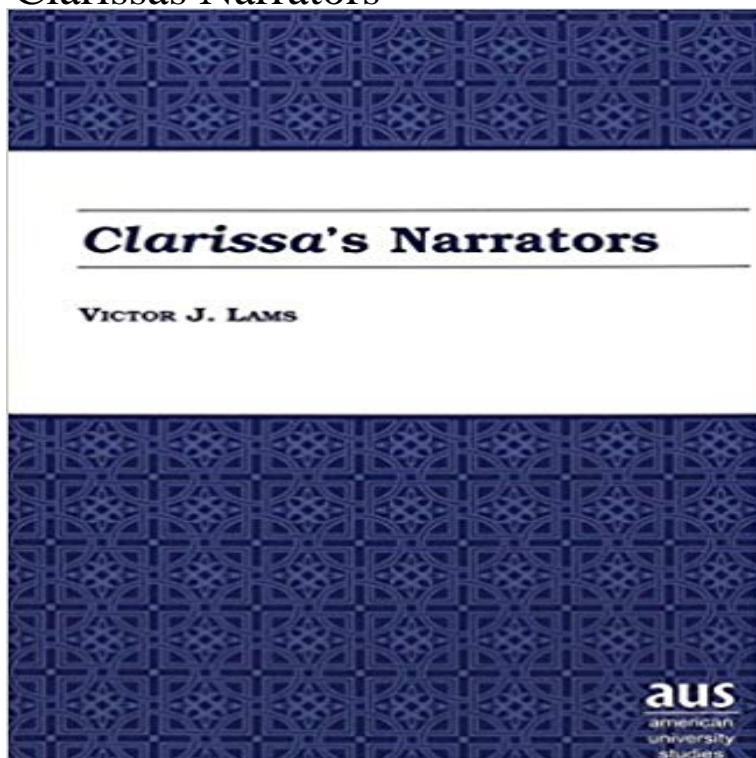


Clarissas Narrators



Challenging the view that Samuel Richardsons eighteenth-century epistolary novel Clarissa is a shapeless sequence of letters, this book argues that the novel has an action structure consisting of five act-like movements that emerge from the round robin transfer of narrative dominance: from the interiorizing drama enacted on the epistolary stage first by Clarissas, then by Lovelaces self-reflections on just-past events, to Belfords more conventionally novelistic other-reflective narrative that ends the history. This book contrasts Clarissas use of soliloquy to achieve self-understanding with Lovelaces employment of dramatic monologue to enable self-deception. Finally, Miss Howes and Belfords performances in epistolary friendship are evaluated.

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