

Realism. This is seen in Defoe's and Fielding's preoccupations with the word "History" (and the need to defend themselves against accusations of lying, and in their attempts to make their works as realistic as possible, whether by using first person narration as in *Moll Flanders* and *Robinson Crusoe*, or by relying on Aristotelean notions of "mimesis". An alternative tactic was to use epistolary form, most notably in the works of Richardson, (and burlesqued by Fielding in *Shamela*), or to use consciously anti-romance forms as a means of asserting the realism of their writing. The predecessor here had been Cervantes, in his anti-romance, and the tradition continues in *Middlemarch*, where George Eliot uses phrases such as the "home epic" as a means of affirming the value of the presentation of ordinary experience. A key concern in terms of the development of the eighteenth century novel is the recurring preoccupation with realism, and realistic depiction of society