The English Novel An Introduction | 2db0de1223b307dc434f44606886c85b

The Twentieth Century Novel
An Introduction to the English Novel: To George Eliot
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An Introduction to the English Novel (2 Vols)
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English Novel

The Twentieth Century Novel

This volume in the series covers the English novel from 1700 to 1780 and provides students with specific contexts for the early novel in response to a new understanding of 18th century Britain.

An Introduction to the English Novel: To George Eliot

The Modernist Novel

Written by one of the world’s leading literary theorists, this book provides a wide-ranging, accessible and humorous introduction to the English novel from Daniel Defoe to the present day. Covers the works of major authors, including Daniel Defoe, Henry Fielding, Samuel Richardson, Laurence Sterne, Walter Scott, Jane Austen, the Brontës, Charles Dickens, George Eliot, Thomas Hardy, Henry James, Joseph Conrad, Virginia Woolf, D.H. Lawrence and James Joyce. Distils the essentials of the theory of the novel. Follows the model of Eagleton’s hugely popular Literary Theory: An Introduction (Second Edition, 1996).

The English Novel

Scholars and Rebels must be essential reading for all those concerned to understand not just the complexities of nineteenth-century Irish intellectual culture and the emergent Irish Revival, but the formation also of Irish culture in the twentieth century.
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Telling Complexions

The English Novel in History, 1950-1995

Nation and Novel

In Telling Complexions Mary Ann O'Farrell explores the frequent use of "the blush" in Victorian novels as a sign of characters' inner emotions and desires. Through lively and textured readings of works by such writers as Jane Austen, Elizabeth Gaskell, Charles Dickens, and Henry James, O'Farrell illuminates literature's relation to the body and the body's place in culture. In the process, she plots a trajectory for the nineteenth-century novel's shift from the practices of manners to the mode of self-consciousness. Although the blush was used to tell the truth of character and body, O'Farrell shows how it is actually undermined as a stable indicator of character in novels such as Pride and Prejudice, Persuasion, North and South, and David Copperfield. She reveals how these writers then moved on in search of other bodily indicators of mortification and desire, among them the swoon, the scar, and the blunder. Providing unique and creative insights into the constructedness of the body and its semiotic play in literature and in culture, Telling Complexions includes parallel examples of the blush in contemporary culture and describes ways that textualized bodies are sometimes imagined to resist the constraints imposed by such construction.

Work in the English Novel

Written especially for students and assuming no prior knowledge of the subject, David Trotter's "The English Novel in History 1895-1920" provides a comprehensive introduction to early 20th-century fiction This study embraces the whole range of early 20th-century fiction, from avant-garde innovations to popular mass-market genres. Separate sections are devoted to James, Conrad, Kipling, Bennett, Lawrence, Lewis, and Joyce. It establishes a classification of literary styles in the period. Based on this classification, it offers an account of the subject-matters which preoccupied writers of all kinds: gender, race, nationality, sexual psychology, production and consumption. "The English Novel in History" aims to redefine our understanding of literary Modernism, and should be useful reading for all students of modern English literature.

Elizabeth Singer Rowe and the Development of the English Novel

Written by one of the world’s leading literary theorists, this book provides a wide-ranging, accessible and humorous introduction to the English novel from Daniel Defoe to the present day. Covers the works of major authors, including Daniel Defoe, Henry Fielding, Samuel Richardson, Laurence Sterne, Walter Scott, Jane Austen, the Brontës, Charles Dickens, George Eliot, Thomas Hardy, Henry James, Joseph Conrad, Virginia Woolf, D.H. Lawrence and James Joyce. Distils the essentials of the theory of the novel. Follows the model of Eagleton’s hugely

**The English Novel**

First published in 1951, the two volumes of An Introduction to the English Novel discuss how and why the novel developed in England in the eighteenth century. The books look at the function and background of prose fiction, focusing its arguments around the study of carefully selected books that have had a significant impact on its development. The author examines the progress in the long struggle of the novelist to see life steadily and whole, and points out some of the problems and hazards that beset the writer still.

**The Fallen Woman in the Nineteenth-Century English Novel**

This book offers new perspectives on the concept of habit in the nineteenth-century novel, delineating the complex, changing significance of the term and exploring the ways in which its meanings play out in a range of narratives, from Dickens to James.

**The Novel in English**

Taking the cue from the currency of risk in popular and interdisciplinary academic discourse, this book explores the development of the English novel in relation to the emergence and institutionalization of risk, from its origins in probability theory in the late seventeenth century to the global ‘risk society’ in the twenty-first century. Focussing on 29 novels from Defoe to McEwan, this book argues for the contemporaneity of the rise of risk and the novel and suggests that there is much to gain from reading the risk society from a diachronic, literary-cultural perspective. Tracing changes and continuities, the fictional case studies reveal the human preoccupation with safety and control of the future. They show the struggle with uncertainties and the construction of individual or collective ‘logics’ of risk, which oscillate between rational calculation and emotion, helplessness and denial, and an enabling or destructive sense of adventure and danger. Advancing the study of risk in fiction beyond the confinement to dystopian disaster narratives, this book shows how topical notions, such as chance and probability, uncertainty and responsibility, fears of decline and transgression, all cluster around risk.

**The Graphic Novel**

First published in 1951 (this edition in 1967), this book forms the first part of Arnold Kettle’s An Introduction to the English Novel. Since the novel, like every other literary form, is a product of history, the book opens with a discussion of how and why the novel developed in England in the eighteenth century, as well as the function and background of prose fiction. The third part of the book examines six great novels from Jane Austen to George Eliot. ‘A serious and rewarding study.’ The Times Literary Supplement ‘His examination of some eighteenth century writers and analysis of six famous novels- from Emma to Middlemarch- have wit, authority and a sensitivity that compel the reader’s attention.’ Dublin Magazine
**An Introduction to the English Novel: Henry James to the present day**

**Late Modern English**

The English Novel and Prose Narrative provides an astute, wide-ranging and accessible critical introduction to the English novel and short fiction, and explores the novel's relations to narrative forms such as biography and autobiography. David Amigoni expertly guides readers in methods of narrative analysis and close reading, while stressing the need to place narratives and narrative theories in historical and cultural context. To this end, he traces critical debates about the origins of the novel, domestic realism and romance, the bildungsroman, journalism and mass culture, the experimental novel, postmodernism and postcolonialism. Adopting a case-study approach, the author provides theoretically informed readings of Pamela, Tristram Shandy, Emma, Jane Eyre, The Mill on the Floss, Bleak House, The Spoils of Poynton, Mrs Dalloway and Midnight's Children as well as short stories by Thomas Hardy and Katherine Mansfield. While primarily an introductory guide, the book also offers a distinct approach to the history of novel criticism that will engage readers interested in the genre at all levels.

**Key Features:**
- An all-round introduction to the novel in historical, theoretical and critical contexts
- Historically and theoretically grounded readings of widely taught novels
- Offers ways of approaching biography and autobiography as contributions to working-class writing and women’s writing
- Traces critical debates that have shaped fictional and non-fictional prose narratives in cultural history

**The Cambridge History of the English Novel**

An introductory student guide to the novel in the twentieth century, this text gives the student a socio-historic context against which to assess the modern, post-modern and contemporary novel.

**The English Novel**

The Cambridge History of the English Novel chronicles an ever-changing and developing body of fiction across three centuries. An interwoven narrative of the novel's progress unfolds in more than fifty chapters, charting continuities and innovations of structure, tracing lines of influence in terms of themes and techniques, and showing how greater and lesser authors shape the genre. Pushing beyond the usual period-centered boundaries, the History's emphasis on form reveals the range and depth the novel has achieved in English. This book will be indispensable for research libraries and scholars, but is accessibly written for students. Authoritative, bold and clear, the History raises multiple useful questions for future visions of the invention and re-invention of the novel.

**The Nineteenth-Century English Novel**

**Risk and the English Novel**
This introduction provides a historical overview of the graphic novel, with a strong focus on its international significance.

**Habit in the English Novel, 1850-1900**

This is an engaging introduction to the novel and narrative theory that will deepen readers' understanding and enhance their appreciation and enjoyment of this popular genre. Provides readers with the critical tools to become expert narratologists and more insightful readers. Reflects on the rise of world literature, with examples drawn from Spanish, French, Italian, German, Scandinavian, and Russian novels for analysis or illustration, as well as works from English and American literature. Featured topics include the handling of space and time in the novel, narrative situations, literary symbols, and gendering.

**The Modern Novel**

Originally published in 1985, this book traces the development of an ideal of work in English writing which runs parallel to that of the Protestant work ethic. The author has called this the myth of vocation: work is seen as the primary source of self-definition, psychic integration and fulfilment. The root, and the purest form, of the idea is to be found in Robinson Crusoe. This work, so seminal in many ways, presents a prototypical middle-class hero, caught in a conflict between the impulse to adventure and that to create and make profits. The conflicts articulated in this work are picked up more or less explicitly by more than one of the great Victorian novelists. This book treats in detail several paradigmatic examples, deriving its terms of reference from modern sociological treatments of work and its effects on persons. The gospel of work need not result in capitalistic or protestant attitudes, but is compatible also with communistic ideas. This study serves to revalue the concept of work as a humanistic activity as well as offering a subtle reading of major works of literature.

**An Introduction to the English Novel - Volume Two: Henry James to the Present**

Elizabeth Singer Rowe and the Development of the English Novel is the first in-depth study of Rowe's prose fiction. A four-volume collection of her work was a bestseller for a hundred years after its publication, but today Rowe is a largely unrecognized figure in the history of the novel. Although her poetry was appreciated by poets such as Alexander Pope for its metrical craftsmanship, beauty, and imagery, by the time of her death in 1737 she was better known for her fiction. According to Paula R. Backscheider, Rowe's major focus in her novels was on creating characters who were seeking a harmonious, contented life, often in the face of considerable social pressure. This quest would become the plotline in a large number of works in the second half of the eighteenth century, and it continues to be a major theme today in novels by women. Backscheider relates Rowe's work to popular fiction written by earlier writers as well as by her contemporaries. Rowe had a lasting influence on major movements, including the politeness (or gentility) movement, the reading revolution, and the Bluestocking society. The author reveals new information about each of these movements, and
Elizabeth Singer Rowe emerges as an important innovator. Her influence resulted in new types of novel writing, philosophies, and lifestyles for women. Backscheider looks to archival materials, literary analysis, biographical evidence, and a configuration of cultural and feminist theories to prove her groundbreaking argument.

**The History of Tom Jones**

Leading scholar Stephen Kern offers a probing analysis of the modernist novel, encompassing American, British and European works. Organized thematically, the book offers a comprehensive analysis of the stunningly original formal innovations in novels by Conrad, Joyce, Woolf, Proust, Gide, Faulkner, Dos Passos, Kafka, Musil and others. Kern contextualizes and explains how formal innovations captured the dynamic history of the period, reconstructed as ten master narratives. He also draws briefly on poetry and painting of the first half of the twentieth century. The Modernist Novel is set to become a fundamental source for discussions of the genre and a useful introduction to the subject for students and scholars of modernism and twentieth-century literature.

**Scholars and Rebels**

Written by one of the world’s leading literary theorists, this book provides a wide-ranging, accessible and humorous introduction to the English novel from Daniel Defoe to the present day. Covers the works of major authors, including Daniel Defoe, Henry Fielding, Samuel Richardson, Laurence Sterne, Walter Scott, Jane Austen, the Brontës, Charles Dickens, George Eliot, Thomas Hardy, Henry James, Joseph Conrad, Virginia Woolf, D.H. Lawrence and James Joyce. Distils the essentials of the theory of the novel. Follows the model of Eagleton’s hugely popular Literary Theory: An Introduction (Second Edition, 1996).

**The Cambridge Introduction to the Eighteenth-Century Novel**

This book examines how reading is represented within the novels of the late eighteenth and early nineteenth century. Contemporary accounts portrayed the female reader in particular as passive and impressionable; liable to identify dangerously with the world of her reading. This study shows that female characters are often active and critical readers, and develop a range of strategies for reading both texts and the world around them. The novels of Frances Burney, Charlotte Smith, Mary Hays, Elizabeth Inchbald, Maria Edgeworth and Jane Austen (among others) reveal a diversity of reading practices, as how the heroine reads is often more important than what she reads. The book combines close stylistic analysis with a consideration of broader intellectual debates of the period, including changing attitudes towards sympathy, physiognomy and portraiture.

**The English Novel, Vol I**

**Prose Fiction: An Introduction to the Semiotics of Narrative**
This concise and highly accessible textbook outlines the principles and techniques of storytelling. It is intended as a high-school and college-level introduction to the central concepts of narrative theory – concepts that will aid students in developing their competence not only in analysing and interpreting short stories and novels, but also in writing them. This textbook prioritises clarity over intricacy of theory, equipping its readers with the necessary tools to embark on further study of literature, literary theory and creative writing. Building on a ‘semiotic model of narrative,’ it is structured around the key elements of narratological theory, with chapters on plot, setting, characterisation, and narration, as well as on language and theme – elements which are underrepresented in existing textbooks on narrative theory. The chapter on language constitutes essential reading for those students unfamiliar with rhetoric, while the chapter on theme draws together significant perspectives from contemporary critical theory (including feminism and postcolonialism). This textbook is engaging and easily navigable, with key concepts highlighted and clearly explained, both in the text and in a full glossary located at the end of the book. Throughout the textbook the reader is aided by diagrams, images, quotes from prominent theorists, and instructive examples from classical and popular short stories and novels (such as Jane Austen’s Pride and Prejudice, Franz Kafka’s ‘The Metamorphosis,’ J. K. Rowling’s Harry Potter, or Dostoyevsky’s The Brothers Karamazov, amongst many others). Prose Fiction: An Introduction to the Semiotics of Narrative can either be incorporated as the main textbook into a wider syllabus on narrative theory and creative writing, or it can be used as a supplementary reference book for readers interested in narrative fiction. The textbook is a must-read for beginning students of narratology, especially those with no or limited prior experience in this area. It is of especial relevance to English and Humanities major students in Asia, for whom it was conceived and written.

The Female Reader in the English Novel

This book introduces readers to the history of the novel in the twentieth century and demonstrates its ongoing relevance as a literary form. A jargon-free introduction to the whole history of the novel in the twentieth century. Examines the main strands of twentieth-century fiction, including post-war, post-imperial and multicultural fiction, the global novel, the digital novel and the post-realist novel. Offers students ideas about how to read the modern novel, how to enjoy its strange experiments, and how to assess its value, as well as suggesting ways to understand and appreciate the more difficult forms of modern fiction Pays attention both to the practice of novel writing and to theoretical debates among novelists. Claims that the novel is as purposeful and relevant today as it was a hundred years ago. Serves as an excellent springboard for classroom discussions of the nature and purpose of modern fiction.

The Novel

Beginning its life as the sensational entertainment of the eighteenth century, the novel has become the major literary genre of modern times. Drawing on hundreds of examples of famous novels from all over the world, Marina MacKay explores the essential aspects of the novel and its history: where novels came from and why we read them; how we think about their styles and techniques, their people, plots, places, and politics. Between the main chapters are longer readings of individual
works, from Don Quixote to Midnight's Children. A glossary of key terms and a guide to further reading are included, making this an ideal accompaniment to introductory courses on the novel.

**The Origins of the English Novel, 1600-1740**

Through analysis of eight English novels of the Nineteenth century, this work explores the ways in which the novel contributes to the formation of ideology regarding the family, and, conversely, the ways in which changing attitudes toward the family shape and reshape the novel.

**An Introduction to the English Novel**

The novel emerged, McKeon contends, as a cultural instrument designed to engage the epistemological and social crises of the age.

**An Introduction to the English Novel (2 Vols)**

Many of the earliest books, particularly those dating back to the 1900s and before, are now extremely scarce and increasingly expensive. We are republishing these classic works in affordable, high quality, modern editions, using the original text and artwork.

**The English Novel in History, 1700-1780**

Written by a foremost scholar of contemporary culture and theory, this book offers not only a survey but also a historical and cultural context to British literature produced in the second half of the twentieth century. Steven Connor provides in-depth analyses of the novel and its relationship with its own form, with contemporary culture and with history. He incorporates an extensive and varied range of writers in his discussions such as George Orwell* William Golding* Angela Carter* Doris Lessing * Timothy Mo* Hanif Kureishi* Marina Warner* Maggie Gee

**Written by a foremost scholar of contemporary culture and theory, The English Novel in History, 1950 to the Present offers not only a survey but also a historical and cultural context to British literature produced in the second half of this century.**

**Understanding Unseens**

What is 'English' about the English novel, and how has the idea of the English nation been shaped by the writers of fiction? How do the novel's profound differences from poetry and drama affect its representation of national consciousness? Nation and Novel sets out to answer these questions by tracing English prose fiction from its late medieval origins through its stories of rogues and criminals, family rebellions and suffering heroines, to the present-day novels of immigration. Major novelists from Daniel Defoe to the late twentieth century have drawn on national history and mythology in novels which have pitted Cavalier against Puritan, Tory against Whig, region against nation, and domesticity against empire. The novel is deeply concerned with the fate of the nation, but almost
always at variance with official and ruling-class perspectives on English society. Patrick Parrinder's groundbreaking new literary history outlines the English novel's distinctive, sometimes paradoxical, and often subversive view of national character and identity. This sophisticated yet accessible assessment of the relationship between fiction and nation will set the agenda for future research and debate.

The Cambridge Introduction to the Novel

The English Novel, Volume I: 1700 to Fielding collects a series of previously-published essays on the early eighteenth-century novel in a single volume, reflecting the proliferation of theoretical approaches since the 1970s. The novel has been the object of some of the most exciting and important critical speculations, and the eighteenth-century novel has been at the centre of new approaches both to the novel and to the period between 1700 and 1750. Richard Kroll's introduction seeks to frame the contributions by reference to the most significant critical discussions. These include: the question of whether and how we can talk about the 'rise' of the novel; the vexed question of what might constitute a novel; the relationship between the novel and possibly competing genres such as history or the romance; the relationship between early male writers like Defoe and popular novels by women in the early eighteenth century; the general ideological role played by novels relative to eighteenth-century culture (are they means of ideological conscription or liberation?); poststructuralist analyses of identity and gender; and the emergence of sentimental and domestic codes after Richardson. Since the modern European novel is often thought to have been formed in this period, these debates have clear implications for students of the novel in general as well as for those interested in the early enlightenment. Headnotes place each essay within the map of these wider concerns, and the volume offers a useful further reading list. Taken as a whole, this collection encapsulates the state of criticism at the present moment.

An Introduction to the English Novel

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English Novel in History, 1895-1920

The English Novel and Prose Narrative

A clearly written account of the development of the novel over the course of the long eighteenth century.
The English Novel in the Time of Shakespeare

A sympathetic view of the fallen women in Victorian England begins in the novel. First published in 1984, this book shows that the fallen woman in the nineteenth-century novel is, amongst other things, a direct response to the new society. Through the examination of Dickens, Gaskell, Collins, Moore, Trollope, Gissing and Hardy, it demonstrates that the fallen woman is the first in a long line of sympathetic creations which clash with many prevailing social attitudes, and especially with the supposedly accepted dichotomy of the ‘two women’. This book will be of interest to students of nineteenth-century literature and women in literature.

English Novel

The past few decades have witnessed an unprecedented surge of interest in the language of the Late Modern English period. Late Modern English: Novel Encounters covers a broad range of topics addressed by international experts in fields such as phonology, morphology, syntax, lexis, spelling and pragmatics; this makes the collection attractive to any scholar or student interested in the history of English. Each of the four thematic sections in the book represents a core area of Late Modern English studies. This division makes it easy for specialists to access the chapters that are of immediate relevance to their own work. An introductory chapter establishes connections between chapters within as well as between the four sections. The volume highlights recent advances in research methodology such as spelling normalization and other areas of corpus linguistics; several contributions also shed light on the interplay of internal and external factors in language change.

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