The English Novel | 2b7e9f22e22b5d05f63fd6bd2f59b519

Speech in the English Novel
The Nineteenth-Century English Novel Before Jane Austen
English Novel in History, 1895–1920
Ethics and the English Novel from Austen to Forster
Bloom
Aging, Duration, and the English Novel
The History of the English Novel: Yesterday
The English Novel at Mid-Century
The English Novel and Prose Narrative
Ethics and Narrative in the English Novel, 1880–1914
The English Novel
Elizabeth Singer Rowe and the Development of the English Novel
The Cambridge History of the English Novel
A Short History of the English Novel
The English Novel from Dickens to Lawrence
The Indian English Novel
English Novel in History, 1895–1920
Before Jane Austen
The Origins of the English Novel, 1600–1740
The English Novel
Nation and Novel
The English Novel and the Movies
The Birth of Liberal Guilt in the English Novel
Speech in the English Novel
Masters of the English Novel
Women in the English Novel, 1800–1900
Risk and the English Novel
The English Novel, Vol I
The Female Reader in the English Novel
An Introduction to the English Novel
Cavalcade of the English Novel
The Development of the English Novel
A Companion to the English Novel
Incest and the English Novel, 1684–1814
The English Novel in the Time of Shakespeare
Factual Fictions
The English Novel in History, 1700–1780

This book is part of the TREDITION CLASSICS series. The creators of this series are united by passion for literature and driven by the intention of making all public domain books available in printed format again - worldwide. At tredition we believe that a great book never goes out of style. Several mostly non-profit literature projects provide content to
tredition. To support their good work, tredition donates a portion of the proceeds from each sold copy. As a reader of a TREDITION CLASSICS book, you support our mission to save many of the amazing works of world literature from oblivion. Patrick Parrinder's new history of the English novel from its beginnings to the present day traces the form's distinctive and often subversive reflection of national identity across the centuries. From the early stories of rogues and criminals to present-day novels of immigration, fiction has played a major part in defining our ideas of England and Englishness. Nation and Novel provides both a comprehensive survey and also a new interpretation of the importance of the English novel. 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. For other editions, see Author Catalog. 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. Starting from the botanical crazes inspired by Linnaeus in the eighteenth century, and exploring the variations it spawned--natural history, landscape architecture, polemical battles over botany's prurience--this study offers a fresh, detailed reading of the courtship novel from Jane Austen to George Eliot and Henry James. By reanimating a cultural understanding of
botany and sexuality that we have lost, it provides an entirely new and powerful account of the novel's role in scripting sexualized courtship, and illuminates how the novel and popular science together created a cultural figure, the blooming girl, that stood at the center of both fictional and scientific worlds. The Oxford Studies in Postcolonial Literatures series offers stimulating and accessible introductions to definitive topics and key genres and regions within the rapidly diversifying field of postcolonial literary studies in English. It is often claimed that unlike the British novel or the novel in indigenous Indian languages, Anglophone fiction in India has no genealogy of its own. Interrogating this received idea, Priyamvada Gopal shows how the English-language or Anglophone Indian novel is a heterogeneous body of fiction in which certain dominant trends and recurrent themes are, nevertheless, discernible. It is a genre that has been distinguished from its inception by a preoccupation with both history and nation as these come together to shape what scholars have termed 'the idea of India'. Structured around themes such as 'Gandhi and Fiction', 'The Bombay Novel', and 'The Novel of Partition', this study traces lines of influence across significant literary works and situates individual writers and texts in their historical context. Its emergence out of the colonial encounter and nation-formation has impelled the Anglophone novel to return repeatedly to the question: 'What is India?' In the most significant works of Anglophone fiction, 'India' emerges not just as a theme but as a point of debate, reflection, and contestation. Writers whose works are considered in their context include Rabindranath Tagore, Mulk Raj Anand, RK Narayan, Salman Rushdie, Nayantara Sahgal, Amitav Ghosh, Arundhati Roy, and Vikram Seth. Drawing on interdisciplinary work in the field of ethics and literature by a diverse range of thinkers, including Martha Nussbaum, Emmanuel Levinas and Paul Ricoeur, Jil Larson offers new readings of late Victorian and turn-of-the-century British fiction, she shows how ethical
concepts can transform our understanding of narratives, just as narratives make possible a valuable, contextualised moral deliberation. Focusing on novels by Thomas Hardy, Sarah Grand, Olive Schreiner, Oscar Wilde, and Henry James, Larson explores the conjunction of ethics and fin-de-siècle history and culture through a consideration of what narratives from this period tell us about emotion, reason, and gender, aestheticism, and such speech acts as promising and lying. This book will be of interest to scholars of nineteenth century and modernism, and all interested in the conjunction between narrative, ethics and literary theory. 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. Daniel Born explores the concept of liberal guilt as it first developed in British political and literary culture between the late Romantic period and World War I. Disturbed by the twin spectacle of urban poverty at home and imperialism abroad, major nove
social perspective and guiding ideas than the eighteenth century; literature in every Western country was a powerful instrument not only in recording these changes but in bringing them about. In England, the rise and development of a new literary form – the novel – graphically mirrors that great transition in social ideology, often with rare entertainment. Originally published in 1965, in the words of Professor Steeves: ‘This volume is to deal with the years in which the novel was still an experiment. At the beginning of the eighteenth century there was no novel. By the end, novels of every description were being published, not in dozens, but in hundreds. The badness of the product was universally recognized, but perhaps fifty had emerged out of the ruck of mediocrity, some tolerable, some good, and some great.’ The author tells us that it is the province of the novel ‘to deal with what seems to be real people, in situations which have the tang of the life of the time and which pose significant problems related to that life.’ He examines the changing view of the social scene in the works of the great novelists of the period – Defoe, Richardson, Fielding, Smollett, and Sterne – and in the less familiar but still significant novels of others from the time. The discussion ends with Austen because she comes ‘exactly at the end of a century highly important in intellectual and cultural history, and at the beginning of another century equally epoch-making. Miss Austen can properly be called the first modern English novelist, the earliest to be read with the feeling that she depicts our life, and not a life placed back somewhere in history, or off somewhere in imagined space’. The novel emerged, McKeon contends, as a cultural instrument designed to engage the epistemological and social crises of the age. 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 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. This 1909 volume includes essays on the development of the novel and on eminent novelists, including Anthony
Trollope and Thomas Hardy. 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. "Nowadays, most readers take the intersection between fiction and fact for granted. We've developed a faculty for pretending that even the most bizarre literary inventions are, for the nonce, real. . . . The value of Davis's book is that it explores the h
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. 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, 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. Argues that novelists graft aging onto narrative duration and reveals the politics of senescence in nineteenth and early-twentieth century plots. Since Speech in the English Novel first appeared in 1973, it has won international recognition as an important pioneering study of a topic that lies on the frontiers of literature and linguistics - the nature and function of fictional dialogue and its relationship to real speech. Drawing on a wide range of examples from many periods, the book includes general and theoretical chapters and also case-studies of particular texts, as well as a whole chapter devoted to Dickens. It has been found stimulating and useful by teachers and students in many countries, and has been praised by numerous scholars. The Year's Work in English Studies described it as a 'classic'; Studia Neophilologica said that it 'opened up new vistas for research'; Language and Style found that it 'admirably bridges the gap between linguistics and English studies', and English Studies judged it 'a thoroughly readable and even entertaining book'. This new edition incorporates numerous revisions, new examples, and additions to the bibliographies. She argues that the historical realignment of the categories of class, kinship, and representation that took place with the shift from patriarchal to egalitarian models of familial order marked a transformative moment in the cultural construction of incest. 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. Discusses Daniel Defoe, Jonathan Swift, Samuel Richardson, Henry Fielding, Tobias Smollett, Laurence Sterne, Oliver Goldsmith, Henry MacKenzie, Frances Burney, Samuel Johnson, William Beckford, Horace Walpole, Ann Radcliffe, Matthew Gregory Lewis, Robert Bage, Mary Wollstonecraft, Maria Edgeworth, Jane Austen, William Godwin, and Thomas Holcroft. This collection of authoritative essays represents the latest scholarship on topics relating to the themes, movements, and forms of English fiction, while chronicling its development in Britain from the early 18th century to the present day. Comprises cutting-edge research currently being undertaken in the field, incorporating the most salient critical trends and approaches. Explores the history, evolution, genres, and narrative elements of the English novel. Considers the advancement of various literary forms - including such genres as realism, romance, Gothic, experimental fiction, and adaptation into film. Includes coverage of narration, structure, character, and affect; shifts in critical reception to the English novel; and geographies of contemporary English fiction. Features contributions from a variety of distinguished and high-profile literary scholars, along with emerging younger critics. Includes a comprehensive scholarly bibliography of critical works on and about the novel to aid further reading and research.

'So far as the young were concerned,' Orwell wrote of Britain in the years after the Great War, 'the official beliefs were dissolving like sandcastles.' Most critical accounts of that postwar generation have been constrained by having to deal with the myth of the 'thirties.' Michael Gorra's innovation in this exciting study of the postwar generation's major novelists lies in seeing the consequences of that dissolution in formal rather than political terms, arguing that the novelist's difficulty in
representing human character in what Wyndham Lewis called a 'shell-shocked' age is itself a sign of that loss of belief. But while most studies of this generation end with the coming of World War 2, Gorra follows these novelists throughout their careers. The result is a book that not only shows how the British novel's increasing consciousness of its own limitations stands as a mirror to the country's loss of power, but also provides memorable portraits of four major twentieth century writers. Complicating a pervasive view of the ethical thought of the Victorians and their close relations, which emphasizes the domineering influence of a righteous and repressive morality, Wainwright discerns a new orientation towards an expansive ethics of flourishing or living well in Austen, Gaskell, Dickens, Eliot, Hardy and Forster. In a sequence of remarkable novels by these authors, Wainwright traces an ethical perspective that privileges styles of life that are worthy and fulfilling, admirable and rewarding. Presenting new research into the ethical debates in which these authors participated, this rigorous and energetic work reveals the ways in which ideas of major theorists such as Kant, F. H. Bradley, or John Stuart Mill, as well as those of now little-known writers such as the priest Edward Tagart, the preacher William Macall, and philanthropist Helen Dendy Bosanquet, were appropriated and reappraised. Further, Wainwright seeks also to place these novelists within the wider context of modernity and proposes that their responses can be linked to the on-going and animated discussions that characterize modern moral philosophy. 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. 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