

the english novel

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The English Novel

The Book Is A Standard And Comprehensive Study Of The English Novel. It Would Be Found Highly Useful By The Students, Researchers And Teachers Of English Literature.

The Origins of the English Novel, 1600-1740

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

The English Novel From Dickens To Lawrence

Raymond Williams begins his brilliantly perceptive study of the English novel in the 1840s, a period of rapid social change brought on by the Industrial Revolution, the struggle for democratic reform, and the growth of cities and towns. Unsettling, indeed critical, for individuals and communities alike, this process of change prompted the novelists of the time to explore new forms of writing. The genius of Dickens, the powerful originality of the Brontë sisters, the passionate vision of George Eliot – all gave new force and humanity to the English novel, whose roots in the evolving community Raymond Williams proceeds to trace through the work of Hardy, Gissing and Wells, and on to D.H. Lawrence.

The English Novel

As a perceptive and generous critic, Saintsbury's love for Victorian novels shines in 'The English Novel' as he lays out his critical essays and discussions on works by the likes of Swift, Scott, Thackeray, Austen, Dickens, and other writers of the late-nineteenth century. His positioning as a writer just after the Victorian era ended and the iconoclasts of the time had passed away makes his insights near-impossible to recreate now. This book offers a fascinating glimpse into the world of literature before the profusion of writers and genres and publishers, and is a must-read for anyone interested in the history of the English novel.

End of empire and the English novel since 1945

Available in paperback for the first time, this first book-length study explores the history of postwar England during the end of empire through a reading of novels which appeared at the time, moving from George Orwell and William Golding to Penelope Lively, Alan Hollinghurst and Ian McEwan. Particular genres are also discussed, including the family saga, travel writing, detective fiction and popular romances. All included reflect on the predicament of an England which no longer lies at the centre of imperial power, arriving at a fascinating diversity of conclusions about the meaning and consequences of the end of empire and the privileged location of the novel for discussing what decolonization meant for the domestic English population of the metropole. The book is written in an easy style, unburdened by large sections of abstract reflection. It endeavours to bring alive in a new way the traditions of the English novel.

The English Novel in History, 1700-1780

The English Novel in History 1700-1780 provides students with specific contexts for the early novel in response to a new understanding of eighteenth-century Britain. It traces the social and moral representations of the period in extended readings of the major novelists, as well as evaluating the importance of lesser known ones. John Richetti traces the shifting subject matter of the novel, discussing: * scandalous and amatory fictions * criminal narratives of the early part of the century * the more disciplined, realistic, and didactic strain that appears in the 1740's and 1750's * novels promoting new ideas about the nature of domestic life * novels by women and how they relate to the shift of subject matter This original and useful book revises traditional literary history by considering novels from those years in the context of the transformation of Britain in the eighteenth century.

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 popular *Literary Theory: An Introduction* (Second Edition, 1996).

A Companion to the English Novel

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

Nation & Novel

Patrick Parrinder traces English prose fiction from its late medieval origins through its stories of rogues and criminals, family rebellions and suffering heroines, to the contemporary novels of immigration. He provides both a comprehensive survey and a new interpretation of the importance of the English novel.

An Introduction to 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 Cambridge History of the English Novel

The twentieth-century English novel encompasses a vast body of work, and one of the most important and most widely read genres of literature. Balancing close readings of particular novels with a comprehensive survey of the last century of published fiction, this Companion introduces readers to more than a hundred major and minor novelists. It demonstrates continuities in novel-writing that bridge the century's pre- and post-War halves and presents leading critical ideas about English fiction's themes and forms. The essays examine the endurance of modernist style throughout the century, the role of nationality and the contested role of the English language in all its forms, and the relationships between realism and other fictional modes: fantasy, romance, science fiction. Students, scholars and readers will find this Companion an indispensable guide to the history of the English novel.

The Cambridge Companion to the Twentieth-Century 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 popular *Literary Theory: An Introduction* (Second Edition, 1996).

English Novel

Argues that novelists graft aging onto narrative duration and reveals the politics of senescence in nineteenth and early-twentieth century plots.

Aging, Duration, and the English Novel

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.

Risk and the English 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.

Work in the English Novel

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

A Companion to the English 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.

The English Novel, Vol I

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.

The English Novel in History, 1700-1780

"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

Factual Fictions

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

The Birth of Liberal Guilt 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.

English Novel in History, 1895–1920

In the book "The English Novel," Ford Madox traces the development of the literary genre of the novel from the earliest times to the death of Joseph Conrad. Ford pays a lot of attention to the origin and the laws of development, and the potential of the novel as a genre.

The English Novel

A lively exploration of the relation between the arrival of the novel, the literary form that uses life-as-a-journey as its master trope, and the transport revolution in eighteenth-century Britain.

Mobility in the English Novel from Defoe to Austen

'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.

The English Novel at Mid-Century

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.

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

Elizabeth Singer Rowe played a pivotal role in the development of the novel during the eighteenth century. Winner of the CHOICE Outstanding Academic Title of the Choice ACRL 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.

Elizabeth Singer Rowe and the Development of the English 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

First published in 1965, in the words of the author: 'This volume is to deal with the years in which the novel was still an experiment. At the beginning of the 18th century there was no novel. By the end, novels of every description were being published, not in dozens, but in hundreds.'

Before Jane Austen

This book investigates the critical importance of women to the eighteenth-century debate on property as conducted in the fiction of the period. April London argues that contemporary novels advanced several, often conflicting, interpretations of the relation of women to property, ranging from straightforward assertions of equivalence between women and things to subtle explorations of the self-possession open to those denied a full civic identity. Two contemporary models for the defining of selfhood through reference to property structure the book, one historical (classical republicanism and bourgeois individualism), and the other literary (pastoral and georgic). These paradigms offer a cultural context for the analysis of both canonical and less well-known writers, from Samuel Richardson and Henry Mackenzie to Clara Reeve and Jane West. While this study focuses on fiction from 1740–1800, it also draws on the historiography, literary criticism and philosophy of the period, and on recent feminist and cultural studies.

Women and Property in the Eighteenth-Century English 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 Female Reader in the English Novel

Bradbury argues that almost a century since the emergence of Modernism, it is now possible to see the entire period in perspective. It is clear that the first 50 years - from Henry James, Wilde and Stevenson, through James Joyce, Lawrence, Forster, to Huxley, Isherwood and Orwell - have been extensively discussed in print. The years since World War II, though, have not been examined in depth, yet have produced talents such as Graham Greene, Angus Wilson, Beckett, Doris Lessing, Margaret Drabble, Angela Carter, Ian McEwan, Kingsley and Martin Amis, Julian Barnes, Fay Weldon, Salman Rushdie and Timothy Mo.

The English Novel

Asking what Indian readers chose to read and why, *In Another Country* shows how readers of the English novel transformed the literary and cultural influences of empire. She further demonstrates how Indian novelists writing in English, from Krupa Sathianadhan to Salman Rushdie, took an alien form in an alien language and used it to address local needs. Taken together in this manner, reading and writing reveal the complex ways in which culture is continually translated and transformed in a colonial and postcolonial context.

The English Novel

The Handbook systematically charts the trajectory of the English novel from its emergence as the foremost literary genre in the early twentieth century to its early twenty-first century status of eccentric eminence in new media environments. Systematic chapters address 'The English Novel as a Distinctly Modern Genre', 'The Novel in the Economy', 'Genres', 'Gender' (performativity, masculinities, feminism, queer), and 'The Burden of Representation' (class and ethnicity). Extended contextualized close readings of more than twenty key texts from Joseph Conrad's *Heart of Darkness* (1899) to Tom McCarthy's *Satin Island* (2015) supplement the systematic approach and encourage future research by providing overviews of reception and theoretical perspectives.

The English Novel and the Movies

