

Ian Watt The Rise Of The Novel 1957

Chapter 1 Realism

This is the story of a most ingenious invention: the novel. Described for the first time in *The Rise of The Novel*, Ian Watt's landmark classic reveals the origins and explains the success of the most popular literary form of all time. In the space of a single generation, three eighteenth-century writers -- Daniel Defoe, Samuel Richardson and Henry Fielding -- invented an entirely new genre of writing: the novel. With penetrating and original readings of their works, as well as those of Jane Austen, who further developed and popularised it, he explains why these authors wrote in the way that they did, and how the complex changes in society – the emergence of the middle-class and the new social position of women – gave rise to its success. Heralded as a revelation when it first appeared, *The Rise of The Novel* remains one of the most widely read and enjoyable books of literary criticism ever written, capturing precisely and satisfyingly what it is about the form that so enthral us.

Before his masterpiece *The Rise of the Novel* made him one of the most influential post-war British literary critics, Ian Watt was a soldier, a prisoner of war of the Japanese, and a forced labourer on the notorious Burma-Thailand Railway. Both an intellectual biography and an intellectual history of the mid-century, this book reconstructs Watt's

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wartime world: these were harrowing years of mass death, deprivation, and terror, but also ones in which communities and institutions were improvised under the starkest of emergency conditions. Ian Watt: *The Novel and the Wartime Critic* argues that many of our foundational stories about the novel—about the novel's origins and development, and about the social, moral, and psychological work that the novel accomplishes—can be traced to the crises of the Second World War and its aftermath.

Questioning a literary history that, since Ian Watt's *Rise of the Novel*, has privileged the courtship plot, Kelly Hager proposes an equally powerful but overlooked narrative focusing on the failed marriage. Hager maps the legal history of marriage and divorce, providing crucial background as she reveals the prevalence of the failed-marriage plot in eighteenth- and nineteenth-century British novels. Dickens's novels emerge as representative case studies in their preoccupations with the disintegration of marriage, the far-reaching and disastrous effects of the doctrine of coverture, and the comic, spectacular, and monstrous possibilities afforded by the failed-marriage plot. Setting his narratives alongside the writings of liberal reformers like John Stuart Mill and the seemingly conservative agendas of Caroline Norton, Eliza Lynn Linton, and Sarah Stickney Ellis, Hager also offers a more contextualized account of the competing strands of the Woman Question. In the course of her revisionist readings of Dickens's novels, Hager uncovers a

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Dickens who is neither the conservative agent of the patriarchy nor a novelistic Jeremy Bentham, and reveals that tipping the marriage plot on its head forces us to adjust our understanding of the complexities of Victorian proto-feminism.

The novel was born religious, alongside Protestant texts produced in the same format by the same publishers. Novels borrowed features of these texts but over the years distinguished themselves, becoming the genre we know today. Jordan Alexander Stein traces this history, showing how the physical object of the book shaped the stories it contained.

Women Novelists Before Jane Austen

The Critics and Their Canons

Critical Theories of the English Novel from James to Hillis Miller

Novel Ventures

Romance and the History of Prose Fiction

Studies in Defoe, Richardson, and Fielding

"By taking a close look at materials no previous twentieth-century critic has seriously investigated in literary terms--ephemeral journalism, moralistic tracts, questions-and-answer columns, 'wonder' narratives--Paul Hunter discovers a tangled set of roots for the early novel. His provocative argument for a new historicized understanding of the genre and its early readers brilliantly reveals unexpected

affinities." --**Patricia Meyer Spacks, Edgar F. Shannon Professor of English, University of Virginia**

No genre manifests the pleasure of reading—and its power to consume and enchant—more than romance. In suspending the category of the novel to rethink the way prose fiction works, Without the Novel demonstrates what literary history looks like from the perspective of such readerly excesses and adventures. Rejecting the assumption that novelistic realism is the most significant tendency in the history of prose fiction, Black asks three intertwined questions: What is fiction without the novel? What is literary history without the novel? What is reading without the novel? In answer, this study draws on the neglected genre of romance to reintegrate eighteenth-century British fiction with its classical and Continental counterparts. Black addresses works of prose fiction that self-consciously experiment with the formal structures and readerly affordances of romance: Heliodorus's Ethiopian Story, Cervantes's Don Quixote, Fielding's Tom Jones, Sterne's Tristram Shandy, and Burney's The Wanderer. Each text presents itself as a secondary, satiric adaptation of anachronistic and alien narratives, but in revising foreign stories each text also relays

them. The recursive reading that these works portray and demand makes each a self-reflexive parable of romance itself.

Ultimately, Without the Novel writes a wider, weirder history of fiction organized by the recurrences of romance and informed by the pleasures of reading that define the genre.

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The Rise of the Novel (Studies in Defoe,

***Richardson and Fielding) : eksplikacija
Conrad in the Nineteenth Century
The Rise of the Novel, Studies in Defoe,
Richardson and Fielding, by Ian Watt
The Lives of the Novel
Faust, Don Quixote, Don Juan, Robinson
Crusoe***

***The Rise of the Novel
When Novels Were Books***

New scholarship concerning the life of the British novelist augments a critical study of Conrad's early literary development that examines his work in light of nineteenth-century social ethics and such movements as Romanticism and Symbolism

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"This may well be the most important study of the development of prose fiction in England since Ian Watt's classic *Rise of the Novel*, on which it builds." —Library Journal *The Origins of the English Novel, 1600-1740*, combines historical analysis and readings of extraordinarily diverse texts to reconceive the foundations of the dominant genre of the

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modern era. Now, on the fifteenth anniversary of its initial publication, *The Origins of the English Novel* stands as essential reading. The anniversary edition features a new introduction in which the author reflects on the considerable response and commentary the book has attracted since its publication by describing dialectical method and by applying it to early modern notions of gender. Challenging prevailing theories that tie the origins of the novel to the ascendancy of "realism" and the "middle class," McKeon argues that this new genre arose in response to the profound instability of literary and social categories. Between 1600 and 1740, momentous changes took place in European attitudes toward truth in narrative and toward virtue in the individual and the social order. The novel emerged, McKeon contends, as a cultural instrument designed to engage the epistemological and social crises of the age. "This book is a formidable attempt to articulate issues of almost imponderable centrality for modern life and literature. McKeon proposes with quite breathtaking ambition and considerable intellectual flourish to redefine the novel's key role in those immense cultural transformations that produce the modern world." —*Studies in the Novel* "A magisterial work of history and analysis." —*Arts and Letters* "A powerful and solid work that will dominate discussion of its subject for a long time to come." —*The New York Review of Books*

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In the past twenty years our understanding of the novel's emergence in eighteenth-century Britain has drastically changed. Drawing on new research in social and political history, the twelve contributors to this Companion challenge and refine the traditional view of the novel's origins and purposes. In various ways each seeks to show that the novel is not defined primarily by its realism of representation, but by the new ideological and cultural functions it serves in the emerging modern world of print culture. Sentimental and Gothic fiction and fiction by women are discussed, alongside detailed readings of work by Defoe, Swift, Richardson, Henry Fielding, Sterne, Smollett, and Burney. This multifaceted picture of the novel in its formative decades provides a comprehensive and indispensable guide for students of the eighteenth-century British novel, and its place within the culture of its time.

Imagination and Idealism in John Updike's Fiction

The Limits of Individualism from 1719-1900

The Victorian Novel

Reading Together in the Eighteenth-Century Home

The Social Life of Books

The Romantic Novel and the British Empire

Selected Essays

In his theory of the novel, Guido Mazzoni explains that novels consist of stories told in any way whatsoever about the experiences of ordinary men and women who exist as contingent beings within time and space. Novels allow readers to step into other lives and

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other versions of truth, each a small, local world, absolute in its particularity.

More than half a century after its translation into English, Erich Auerbach's *Mimesis* remains a masterpiece of literary criticism. A brilliant display of erudition, wit, and wisdom, his exploration of how great European writers from Homer to Virginia Woolf depicted reality has taught generations how to read Western literature. This new expanded edition includes a substantial essay in introduction by Edward Said as well as an essay, never before translated into English, in which Auerbach responds to his critics. A German Jew, Auerbach was forced out of his professorship at the University of Marburg in 1935. He left for Turkey, where he taught at the state university in Istanbul. There he wrote *Mimesis*, publishing it in German after the end of the war. Displaced as he was, Auerbach produced a work of great erudition that contains no footnotes, basing his arguments instead on searching, illuminating readings of key passages from his primary texts. His aim was to show how from antiquity to the twentieth century literature progressed toward ever more naturalistic and democratic forms of representation. This essentially optimistic view of European history now appears as a defensive--and impassioned--response to the inhumanity he saw in the Third Reich. Ranging over works in Greek, Latin, Spanish, French, Italian, German, and English, Auerbach used his remarkable skills in philology and comparative literature to refute any narrow form of nationalism or chauvinism, in his own day and ours. For many readers, both inside and outside the academy, *Mimesis* is among the finest works of literary criticism ever written. This Princeton Classics edition includes a substantial introduction by Edward Said as well as an essay in which Auerbach responds to his critics.

A classic description of the interworkings of social conditions changing attitudes, and literary practices during the period when the novel emerged as the dominant literary form of the individualist era. Fiction has always been in a state of transformation and circulation:

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how does this history of mobility inform the emergence of the novel? The Spread of Novels explores the active movements of English and French fiction in the eighteenth century and argues that the new literary form of the novel was the result of a shift in translation. Demonstrating that translation was both the cause and means by which the novel attained success, Mary Helen McMurrin shows how this period was a watershed in translation history, signaling the end of a premodern system of translation and the advent of modern literary exchange. McMurrin illuminates aspects of prose fiction translation history, including the radical revision of fiction's origins from that of cross-cultural transfer to one rooted by nation; the contradictory pressures of the book trade, which relied on translators to energize the market, despite the increasing devaluation of their labor; and the dynamic role played by prose fiction translation in Anglo-French relations across the Channel and in the New World. McMurrin examines French and British novels, as well as fiction that circulated in colonial North America, and she considers primary source materials by writers as varied as Frances Brooke, Daniel Defoe, Samuel Richardson, and Françoise Graffigny. The Spread of Novels reassesses the novel's embodiment of modernity and individualism, discloses the novel's surprisingly unmodern characteristics, and recasts the genre's rise as part of a burgeoning vernacular cosmopolitanism.

Ian Watt

How Novels Think

A History

The Spread of Novels

Humanistic Heritage

Desire and Domestic Fiction

The True Story of the Novel

Reprint. Originally published: Princeton, New Jersey: Princeton University Press, A 2013.

McKeon and others delve into the significance of the novel as a genre form, issues in novel techniques

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such as displacement, the grand theory, narrative modes such as subjectivity, character, and development, critical interpretation of the structure of the novel, and the novel in historical context. *Desire and Domestic Fiction* argues that far from being removed from historical events, novels by writers from Richardson to Woolf were themselves agents of the rise of the middle class. Drawing on texts that range from 18th-century female conduct books and contract theory to modern psychoanalytic case histories and theories of reading, Armstrong shows that the emergence of a particular form of female subjectivity capable of reigning over the household paved the way for the establishment of institutions which today are accepted centers of political power. Neither passive subjects nor embattled rebels, the middle-class women who were authors and subjects of the major tradition of British fiction were among the forgers of a new form of power that worked in, and through, their writing to replace prevailing notions of "identity" with a gender-determined subjectivity. Examining the works of such novelists as Samuel Richardson, Jane Austen, and the Brontës, she reveals the ways in which these authors rewrite the domestic practices and sexual relations of the past to create the historical context through which modern institutional power would seem not only natural but also humane, and therefore to be desired.

A landmark collection of Ian Watt's essays on Joseph Conrad.

Narrative Factuality

The Novel and the Wartime Critic

The Cambridge Companion to the Novel

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The Rise of the American Novel

Myths of Modern Individualism

The rise of the novel, by ian watt

The Representation of Reality in Western Literature - New and Expanded Edition

Srinivas Aravamudan here reveals how Oriental tales, pseudo-ethnographies, sexual fantasies, and political satires took Europe by storm during the eighteenth century. Naming this body of fiction Enlightenment Orientalism, he poses a range of urgent questions that uncovers the interdependence of Oriental tales and domestic fiction, thereby challenging standard scholarly narratives about the rise of the novel. More than mere exoticism, Oriental tales fascinated ordinary readers as well as intellectuals, taking the fancy of philosophers such as Voltaire, Montesquieu, and Diderot in France, and writers such as Defoe, Swift, and Goldsmith in Britain. Aravamudan shows that Enlightenment Orientalism was a significant movement that criticized irrational European practices even while sympathetically bridging differences among civilizations. A sophisticated reinterpretation of the history of the novel, Enlightenment Orientalism is sure to be welcomed as a landmark work in eighteenth-century studies.

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The Rise of the Novel Univ of California Press

This Companion focuses on the novel as a global genre with a 2,000-year history. The first section includes an examination of the various genres out of which it emerged (epic, history, romance, the picaresque) and the different ways in which fiction and realism (magical, hyper, and social) were developed in response to specific political, social, and economic forces. The second section focuses on how the novel works, considering how it has played a crucial role in the formation of more abstract social, political, and familial identities. The third section considers what the novel has become and will continue to become in the twenty-first century. It examines the recent interest in graphic novels as well as data, digitization, and a global literary marketplace's role in shaping the future of the novel. This book will be a key resource for students and scholars studying the novel as a genre.

At the start of the 18th century, literary "characters" referred as much to letters and typefaces as it did to persons in books. However, this text shows how, by the 19th century, readers used transactions with characters to

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accommodate themselves to newly-commercialized social relations.
The Origins of the English Novel, 1600-1740

Modern Essays in Criticism

Enlightenment Orientalism

A Political History of the Novel

The History of Tom Jones

Studies in Defoe, Richardson and Fielding

Without the Novel

The study of narrative—the object of the rapidly growing discipline of narratology—has been traditionally concerned with the fictional narratives of literature, such as novels or short stories. But narrative is a transdisciplinary and transmedial concept whose manifestations encompass both the fictional and the factual. In this volume, which provides a companion piece to Tobias Klauk and Tilmann Köppe's *Fiktionalität: Ein interdisziplinäres Handbuch*, the use of narrative to convey true and reliable information is systematically explored across media, cultures and disciplines, as well as in its narratological, stylistic, philosophical, and rhetorical dimensions. At a time when the notion of truth has come under attack, it is imperative to reaffirm the commitment to facts of certain types of narrative, and to examine critically the foundations of this commitment. But because it takes a background for a figure to emerge clearly, this book will also explore nonfactual types of narratives, thereby providing insights into the nature of narrative fiction that could not be reached from the narrowly literary perspective of early narratology.

Individualism as explored in four modern novels: Faust, Don Quixote, Don Juan, and Robinson Crusoe.

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Concentrating on the role of the imagination in Updike's works, this book shows him to be an original and powerful thinker and not the callow sensationalist that he is sometimes accused of being.

This magisterial work links the literary and intellectual history of England, Scotland, Ireland, and Britain's overseas colonies during the late eighteenth and early nineteenth centuries to redraw our picture of the origins of cultural nationalism, the lineages of the novel, and the literary history of the English-speaking world. Katie Trumpener recovers and recontextualizes a vast body of fiction to describe the history of the novel during a period of formal experimentation and political engagement, between its eighteenth-century "rise" and its Victorian "heyday." During the late eighteenth century, antiquaries in Ireland, Scotland, and Wales answered modernization and anglicization initiatives with nationalist arguments for cultural preservation. Responding in particular to Enlightenment dismissals of Gaelic oral traditions, they reconceived national and literary history under the sign of the bard. Their pathbreaking models of national and literary history, their new way of reading national landscapes, and their debates about tradition and cultural transmission shaped a succession of new novelistic genres, from Gothic and sentimental fiction to the national tale and the historical novel. In Ireland and Scotland, these genres were used to mount nationalist arguments for cultural specificity and against "internal colonization." Yet once exported throughout the nascent British empire, they also formed the basis of the first colonial fiction of Canada, Australia, and British India, used not only to attack imperialism but to justify the imperial project. Literary forms intended to shore up national memory

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paradoxically become the means of buttressing imperial ideology and enforcing imperial amnesia.

Mimesis

Truth's Ragged Edge

Before Novels

Theory of the Novel

Essays on Conrad

The Cambridge Companion to the Eighteenth-Century Novel

The Failed-Marriage Plot and the Novel Tradition

Describes the history and the evolution of the early American novel, moving from the first religious parables to tales of the city and introspective novels from before and after the civil war, discussing classics and lesser-known works alike. 15,000 first printing.

Nancy Armstrong argues that the history of the novel and the history of the modern individual are, quite literally, one and the same. She suggests that certain works of fiction created a subject, one displaying wit, will, or energy capable of shifting the social order to grant the exceptional person a place commensurate with his or her individual worth. Once the novel had created this figure, readers understood themselves in terms of a narrative that produced a self-governing subject. In the decades following the revolutions in British North America and France, the major novelists distinguished themselves as authors by questioning the fantasy of a self-made individual. To show how novels by Defoe, Austen, Scott,

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Brontë, Dickens, Eliot, Hardy, Haggard, and Stoker participated in the process of making, updating, and perpetuating the figure of the individual, Armstrong puts them in dialogue with the writings of Locke, Hume, Rousseau, Malthus, Darwin, Kant, and Freud. Such theorists as Althusser, Balibar, Foucault, and Deleuze help her make the point that the individual was not one but several different figures. The delineation and potential of the modern subject depended as much upon what it had to incorporate as what alternatives it had to keep at bay to address the conflicts raging in and around the British novel. This is an examination of the principle works of Anglo-American novel criticism, defining the values, method and concepts that these works have in common and advancing a defence of Anglo-American humanistic criticism and the ideas proposed by Structuralism, Marxism and deconstruction.

By the time Ian Watt published *The Rise of the Novel* in 1957, it was clear that many women novelists before Jane Austen had been overlooked in critical studies of literature and that some of them had been completely forgotten by the reading public. In this book, Brian Corman explores the question of how and why this came about. Corman provides a systematic survey of the reputations of early women novelists as canons of the novel developed over a period of roughly two hundred years, and, in so

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doing, suggests reasons for their frequent exclusion. *Women Novelists before Jane Austen* challenges the view that exclusion from the canon was a simple function of gender and goes deeper to examine potential reasons why certain women writers were overlooked. In the process, it provides an overview of histories of the British novel from the beginning through to the mid-twentieth century, ending with the publication of Watt's famous text. Further, Corman offers a prolegomenon to the important recovery work of the late-twentieth century in which many revised accounts of the history of the novel appeared, essentially improving the scope covered by Watt. This study historicizes the place of early women novelists in the British canon in order to provide an informed context for current views.

The Economy of Character

Resisting the Rise of the Novel

The Rise Of The Novel

Translation and Prose Fiction in the Eighteenth Century

A Foundling

A Historical Approach

Novels, Market Culture, and the Business of Inner Meaning

The eighteenth century British book trade marks the beginning of the literary marketplace as we know it. The lapsing of the Licensing Act in 1695 brought an end to pre-publication censorship of

printed texts and restrictions on the number of printers and presses in Britain. Resisting the standard "rise of the novel" paradigm, Novel Ventures incorporates new research about the fiction marketplace to illuminate early fiction as an eighteenth-century reader or writer might have seen it. Through a consideration of all 475 works of fiction printed over the four decades from 1690 to 1730, including new texts, translations of foreign works, and reprints of older fiction, Leah Orr shows that the genre was much more diverse and innovative in this period than is usually thought. Contextual chapters examine topics such as the portrayal of early fiction in literary history, the canonization of fiction, concepts of fiction genres, printers and booksellers, the prices and physical manufacture of books, and advertising strategies to give a more complex picture of the genre in the print culture world of the early eighteenth century. Ultimately, Novel Ventures concludes that publishers had far more influence over what was written, printed, and read than authors did, and that they shaped the development of English fiction at a crucial moment in its literary history.

A Handbook

The Literal Imagination

Fiction and Print Culture in England, 1690-1730

Bardic Nationalism

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***Dickens and the Rise of Divorce
The Cultural Contexts of Eighteenth-century
English Fiction***