

The English Novel In Transition 1885 1940 Efello

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.

First published in 1954, *East-West Passage* is a detailed study of the literary relationship between Russia and the West. Divided into two parts, the book focuses both on specific literary connections, as well as on broader social and political considerations. It traces the gradual increase in awareness of Russian literature in England and the United States through the nineteenth and twentieth centuries, and considers the material that emerged in response, such as doctoral dissertations and critical essays. The volume highlights changes in literary tastes over the years, and explores in detail Russia's influence on the West. *East-West Passage* is ideal for those with an interest in the history of literature, as well as social and cultural history.

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.

This historically oriented study focuses on interactions between the oral and the written in nineteenth century English fiction. It examines orality and literacy events such as storytelling and reading aloud and describes the functions of oral traditions in historical, regional, and other novels. It is chiefly interested in writers' evaluations of tensions and conflicts between oral and written discourses and cultures.

How to Find Out About Literature aims to provide a general survey of literatures and a general indication of the dates of these literatures. The book first elaborates on how to study and appreciate literature and how to trace literary works, including exercises and universal and national bibliographies. The text then examines how to trace poetry, drama, novels, and prose, foreign and subject bibliographies, library and sale catalogues, and guides to libraries, and literary information on general reference books and encyclopedias. The manuscript discusses how to trace literary information in handbooks and concordances to poetry and drama, handbooks and reference books on novelists and prose writers, dictionaries and guides to the English language and specialized subjects, essays, theses, and periodical articles. The text ponders on how to trace periodical articles and literary abstracts. The book is a valuable reference for students and researchers in their studies.

Rapid developments in the fields of trade, market, commerce and telecommunication technologies, together with cultural confrontations at the global level are creating a paradigmatic shift in people's understanding of selfhood and identity. This book makes a serious attempt to trace and map out the making of contemporary post-national identities within the subcontinental cultural production of India and in its English Fiction. One of the structural ventures of this study is that these newer identities, which are basically fragmented, ruptured, hyphenated, and palimpsestic in nature, require new descriptions and new elaborations within the field of creative literature and literary criticism. In order to pursue its research on these lines, the present work contrasts the notion of subjecthood and identity with the earlier phases of Indian cultural imagination as represented in some of the pioneering works of Indian English Fiction that have now attained a canonical status. By analysing some of the predominant concerns that work as leitmotif in most of the Indian English novels, the book brings together and reinterprets some problematic concepts such as history, culture, religion, nation and nationalism and creates a theoretical axis upon which it charts insightful and engaging aspects of selfhood and identity.

Literature from the 'political' 1930s has often been read in contrast to the 'aesthetic' 1920s. This collection suggests a different approach. Drawing on recent work expanding our sense of the political and aesthetic energies of interwar modernisms, these chapters track transitions in British literature. The strains of national break-up, class dissension and political instability provoked a new literary order, and reading across the two decades between the wars exposes the continuing pressure of these transitions. Instead of following familiar markers - 1922, the Crash, the Spanish Civil War - or isolating particular themes from literary study, this collection takes key problems and dilemmas from literature 'in transition' and reads them across familiar and unfamiliar cultural works and productions, in their rich and contradictory context of publication. Themes such as gender, sexuality, nation and class are thus present throughout these essays. Major writers such as Woolf are read alongside forgotten and marginalised voices.

Paradise Pursued reinterprets the fiction of one of England's most important mid-century novelists. Knowledgeably yet accessibly written, it demonstrates the recurring obsession with paradisaal pursuit that runs through all twenty-three of Rose Macaulay's richly varied fictions.

Romanticism marked a dramatic turning point in philosophy and aesthetics. The shift from Classicism to Romanticism to Modernism and its Posts is paralleled in the shift from Kant to Hegel to Nietzsche to Derrida. The central notions of the Enlightenment: nature, progress, rationalism, and rejection of the irrational are opposed by the central notions of the Counter-Enlightenment: relativism, vitalism, anti-rationalism, and sense of the organic. Then there is the idea of freedom

at the heart of the West's religious and secular vocabularies. The authors discussed in this study ask their readers to consider the question of freedom and constraints upon it. For some, freedom is found in Christianity; for others, Christianity is freedom's enemy.

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.

First published in 1959. Routledge is an imprint of Taylor & Francis, an informa company.

Few centuries have seen greater changes in 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'.

In an exciting and important book... The theoretical chapters are a model of elegantly styled accommodation; yet they brook no fudging of the issues, no comfortable ambiguities - Modern Fiction Studies The Transformation of the English Novel, 1890-1930: Studies in Hardy, Conrad, Joyce, Lawrence, Forster and Woolf is a provocative exploration of a crucial period in the development of the English novel, integrating critical theory, historical background and sophisticated close reading. Divided into two major sections, the first shows how historical and contextual material is essential for developing powerful readings. The second section is theoretical and speaks of the transformation in the way that we read and think about authors, readers, characters and form in the light of recent theory, offering an alternative to the deconstructive and Marxist trends in literary studies.

This book includes essays on writers from the 1840s to the 1890s, well known writers such as Anne Bronte, Wilkie Collins and Bram Stoker, lesser known writers such as Geraldine Jewsbury, Charles Reade, Margaret Oliphant, George Moore, Sarah Grand and Mary Ward. The contributors explore important thematic concerns: the relation between private and public realms; gender and social class; sexuality and the marketplace; and male and female cultural identity. Argues that novelists graft aging onto narrative duration and reveals the politics of senescence in nineteenth and early-twentieth century plots.

This book conveys the story of a society in the throes of restructuring itself and struggling to find a new identity. A particularly attractive aspect of this study is the focus on young adult literature and its place in post-apartheid South Africa, as well as its potential use in the classroom and lecture hall. Intersecting these two topics provides a compelling lens for refocusing debate on young adult fiction while offering a new and novel angle on debates in South Africa after the end of apartheid. The multilingual and multicultural South African society has resulted in fiction that differs from other parts of the English-speaking world. This work presents a holistic critique of South African young adult fiction and addresses issues such as change and transformation, identity politics, sexuality, and the issue of the right of white writers to represent and "write" characters of different races. ?

The English novel written between 1700 and 1740 remains a comparatively neglected area. In addition to Daniel Defoe, whose Robinson Crusoe and Moll Flanders are landmarks in the history of English fiction, many other authors were at work. This bibliography provides a listing of novels and critical materials pertinent to them. It additionally includes entries for bibliographies, anthologies, and studies that illuminate the cultural, political, and historical background of the period. Entries include annotations, and the volume is fully indexed.

First published in 1988, this encyclopedia serves as an overview and point of entry to the complex interdisciplinary field of Victorian studies. The signed articles, which cover persons, events, institutions, topics, groups and artefacts in Great Britain between 1837 and 1901, have been written by authorities in the field and contain bibliographies to provide guidelines for further research. The work is intended for undergraduates and the general reader, and also as a starting point for graduates who wish to explore new fields.

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.

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.

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.

This book provides an informed and lively introduction to the Indian novel in English which is now a fixture on the international literary scene. It discusses the work of major writers including Rabindranath Tagore, Mulk Raj Anand, RK Narayan, Salman Rushdie, Nayantara Sahgal, Amitav Ghosh, Arundhati Roy, and Vikram Seth.

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.

Focusing on the work of Hardy, Lawrence, Conrad, Joyce, Forster and Woolf, this study is divided into two sections: the first shows how historical and contextual material is essential for developing powerful readings; the second discusses how new theory has transformed the way we read and think.

Originally published in 1983, *D.H. Lawrence* is an annotated bibliographic collection of works by and about D.H. Lawrence. Consisting of three parts, the primary bibliography contains separate bibliographies of Lawrence's major publications, of collection editions of his works, of his letters, and of concordances to his writings. The secondary bibliography contains bibliographies of biographical and critical publications concerning Lawrence, generally or his individual works. Appendixes and Indexes include an extensive checklist of major foreign-language publications concerning Lawrence and a useful topical and thematic subject index for the guide.

Examines debates central to postwar British culture, showing the pressures of reconstruction and the mutual implication of war and peace.

This collection of essays is dedicated to the memory of David Hawkes (1923–2009), who is remembered as a pre-eminent translator and interpreter of Chinese literature into English, his most famous work being the translation of the classic eighteenth-century Chinese novel, the *Hongloumeng* or *The Story of the Stone*. The first part of the collection consists of studies on him and his works; the second part on the art of translation into English from Chinese literature. All the essays are written by scholars in the field from Britain, America, Australia and Hong Kong.

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