

NUMBER AND PATTERN IN THE EIGHTEENTH- CENTURY NOVEL

Defoe, Fielding, Smollett and Sterne

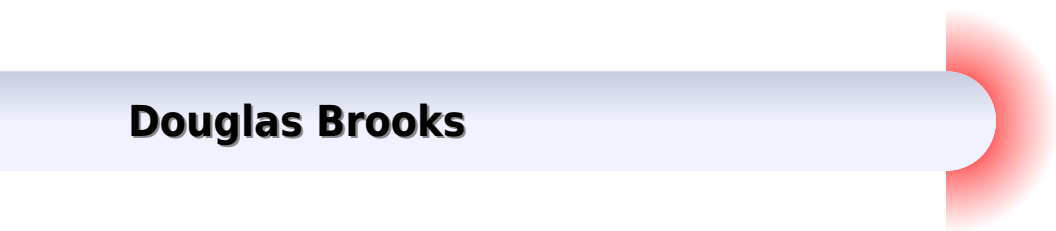
Douglas Brooks

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Douglas Brooks



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Number and Pattern in the Eighteenth-Century Novel Douglas Brooks, 2020-06-24 Numerological patterning in literature where structural details of a literary work are symbolically related to its meaning on the verbal level was particularly common from the Middle Ages up to the seventeenth century Originally published in 1973 the author breaks new ground in revealing that familiarity with this technique lived on into the eighteenth century supplying the more artistically aware of the early British novelists with meaningful formal guidelines An account is given of the origins and continuity of the numerological tradition in Western European and particularly English thought as it affected literary structure The careful structural patterning in the novels of Defoe and in Fielding's *Joseph Andrews* and *Tom Jones* is examined in detail Smollett too is shown to have been interested in exploring the possibilities of number and pattern and the clear cut numerological framework of Sterne's *Tristram Shandy* is revealed This original and controversial study combines structural analysis with fresh interpretative insights and draws parallels with painting music and architecture It also has an important bearing on the history of ideas in the first half of the eighteenth century [The Eighteenth-century British Novel and Its Background](#) Henry George Hahn, Carl Behm, 1985 To find more information about Rowman and Littlefield titles please visit www.rowmanlittlefield.com

Daniel Defoe Robert James Merrett, 2013-01-01 A highly conscious wordsmith Daniel Defoe used expository styles in his fiction and non fiction that reflected his ability to perceive material and intellectual phenomena from opposing but not contradictory perspectives Moreover the boundaries of genre within his wide ranging oeuvre can prove highly fluid In this study Robert James Merrett approaches Defoe's body of work using interdisciplinary methods that recognize dialectic in his verbal creativity and cognitive awareness Examining more than ninety of Defoe's works Merrett contends that this author's literariness exploits a conscious dialogue that fosters the reciprocity of traditional and progressive authorial procedures Along the way he discusses Defoe's lexical and semantic sensibility his rhetorical and aesthetic theories his contrarian theology and more Merrett proposes that Defoe's contrarian outlook celebrates a view of consciousness that acknowledges the brain's bipartite structure and in so doing illustrates how cognitive science may be applied to further explorations of narrative art **The English Novel, 1700-1740** Robert Letellier, 2003-02-28 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 These included such women as Penelope Aubin Jane Barker Mary Davys and Eliza Haywood who made a considerable contribution to widening the range of emotional responses in fiction These authors and many others continued writing in the genres inherited from the previous century such as criminal biographies the Utopian novel the science fictional voyage and the epistolary novel This annotated bibliography includes entries for these works and for critical materials pertinent to them The volume first seeks to establish the existing studies of the era along with anthologies It then provides entries for a wide

ranging selection of works which cover fictional theoretical historical political and cultural topics to provide a comprehensive background to the unfolding and understanding of prose fiction in the early 18th century This is followed by an alphabetical listing of novels their editions and any critical material available on each The next section provides a chronological record of significant and enduring works of fiction composed or translated in this period The volume concludes with extensive indexes

From Eternity to Time Aino Mäkilä, 2007 This study examines different conceptions of time in Daniel Defoe's 1660-1731 novels The temporal aspects of the novels are surveyed taking into account the historical situation of the novel as a genre and contemporary conceptions of time The modernisation process of the Western world serves as a wider context of the study as present research indicates that Defoe's novels exemplify a multilayered shift from pre-modern Western conceptions of time to those of the modern age The author also explores gendered time and economic and cultural values of time in Defoe's novels The book contributes a fresh analysis of Defoe's novels and demonstrates the crucial relation between historical cultural conceptions of time and the historically changing genre of the novel

Jane Austen & Company Bruce Stovel, 2012-07-02 Here we come to know Jane Austen by the company she keeps her predecessors Fielding Sterne Lennox and Burney her contemporary Scott and her successors Waugh and Amis comic novelists all And comedy is the connection between these twelve elegant essays by the distinguished academic Bruce Stovel who most lovingly engages Austen herself through his studies of her comic novels her art of conversation her pleasure principle and her prayers Edited by Nora Foster Stovel the collection includes an introduction by Juliet McMaster and an afterword by Isobel Grundy Introduction by Juliet McMaster Afterword by Isobel Grundy

Fielding, Dickens, Gosse, Iris Murdoch and Oedipal Hamlet Douglas Brooks-Davies, 1989-11-13 *The Formal Center in Literature* Richard Kopley, 2018 An investigation of the phenomenon of the framed formal center in literature of the last 180 years illuminating both the works and correspondences among works of different genres periods and nations

Renaissance Realism Alastair Fowler, 2003 This book questions the assumption of a single realism the continuous realism of novels Many suppose that narrative before the novel either looked forward to it or was medieval and allegorical and compare the introduction of single point perspective with the rise of the novel But continuous realism did not arise as soon as perspective was discovered In actuality a distinctive sort of Renaissance realism with its own conventions was practised from the late Middle Ages to the seventeenth century Renaissance Realism surveys the history of perspective showing that it only gradually came to dominate the western imagination and to become the default assumption for portrayal in the visual arts Looked at in this way correlates between literature and art emerge in the depiction of objects and events Treatment of spatial arrangement and time sequences for example closely parallel simultaneous narration in the visual arts

The Rise of the Novel Nicholas Seager, 2017-09-16 Why have scholars located the emergence of the novel in eighteenth century England What historical forces and stylistic developments helped to turn a disreputable type of writing into an eminent literary form This Reader's Guide explores the key critical debates and theories

about the rising novel from eighteenth century assessments through to present day concerns Nicholas Seager Surveys major criticism on authors such as Aphra Behn Daniel Defoe Samuel Richardson Henry Fielding and Jane Austen Covers a range of critical approaches and topics including feminism historicism postcolonialism and print culture Demonstrates how critical work is interrelated allowing readers to discern trends in the critical conversation Approachable and stimulating this is an invaluable introduction for anyone studying the origins of the novel and the surrounding body of scholarship

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