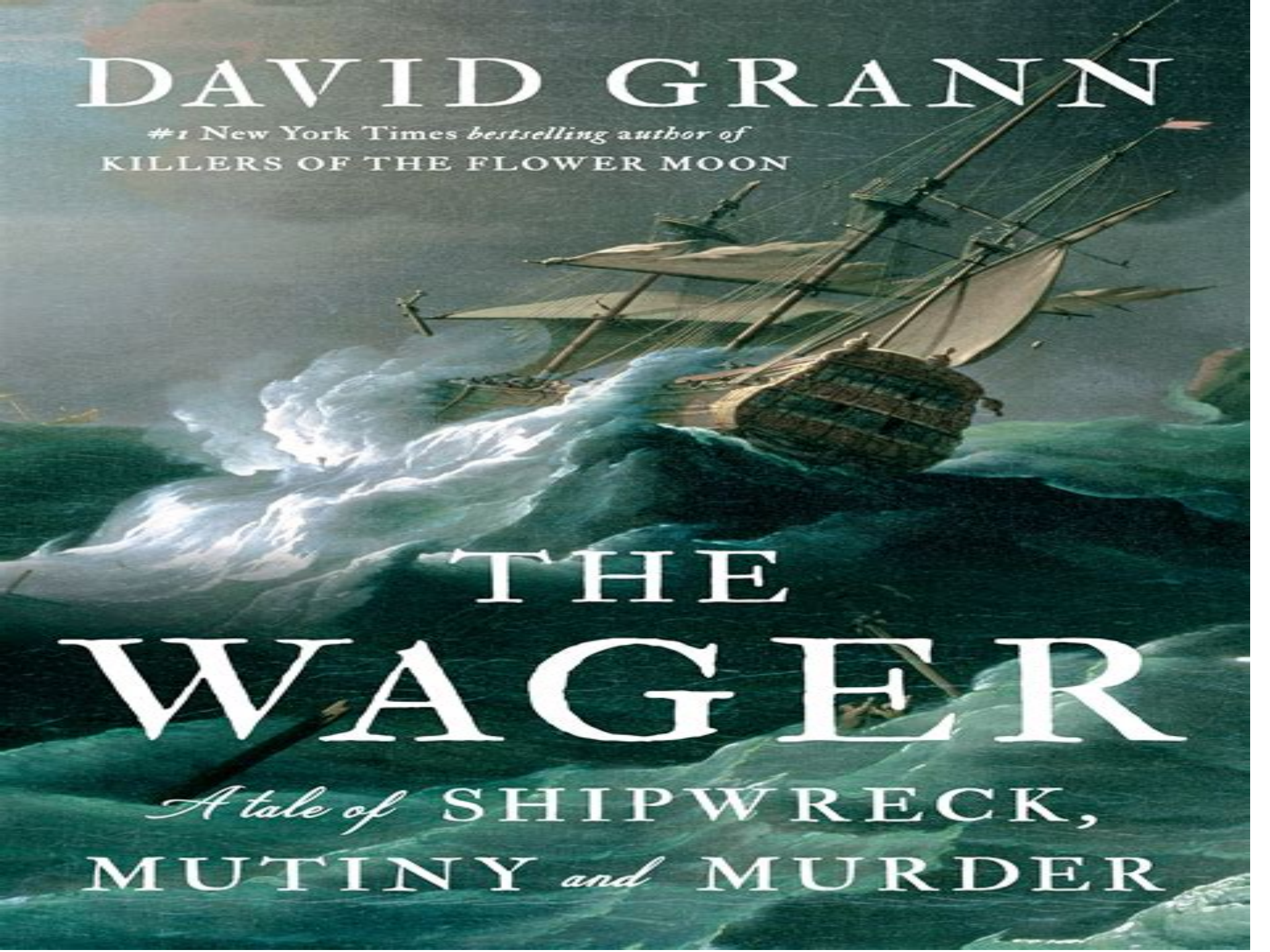




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Novels Of The 1740s

Robert Letellier



Novels Of The 1740s:

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

The Origins of the English Novel, 1600-1740 Michael McKeon, 2021-04-27 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 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

The Courtship Novel, 1740-1820 Katherine Sobba Green, 2021-10-21 The period from her first London assembly to her wedding day was the narrow span of autonomy for a middle class Englishwoman in the eighteenth and early nineteenth centuries For many women as Katherine Sobba Green

shows the new ideal of companionate marriage involved such thoroughgoing revisions in self perception that a new literary form was needed to represent their altered roles That the choice among suitors ideally depended on love and should not be decided on any other grounds was a principal theme among a group of heroine centered novels published between 1740 and 1820 During these decades some two dozen writers most of them women published such courtship novels Specifically aiming them at young women readers these novelists took as their common purpose the disruption of established ideas about how dutiful daughters and prudent young women should comport themselves during courtship Reading a wide range of primary texts Green argues that the courtship novel was a feminized genre written about by and for women She challenges contemporary readers to appreciate the subtleties of early feminism in novels by Eliza Haywood Mary Collyer Charlotte Lennox Samuel Richardson Frances Brooke Fanny Burney Mary Wollstonecraft Jane West Mary Brunton Maria Edgeworth and Jane Austen to recognize that these courtship novelists held in common a desire to reimagine the subject positions through which women understood themselves

Novels of the 1740s Jerry C. Beasley, 1982

Reading Fictions, 1660-1740 Kate Loveman, 2008 Kate Loveman explores the ways in which seventeenth and eighteenth century reading habits were applied to and shaped genres Examining works by authors such as Defoe Swift Richardson and Fielding she recovers a lost critical discourse through which authors and readers interrogated mocked and elaborated fictions Her lively book offers a striking new approach to Restoration and eighteenth century literature and politics in particular to understanding the development of the novel

Ritual Violence and the Maternal in the British Novel, 1740-1820 Raymond F. Hilliard, 2010 This challenging book brings to light a mythic dimension of seventeen important eighteenth and early nineteenth century narratives that revolve around the persecution of one or more important female characters and offers original reading of novels by Richardson Fielding Burney Radcliffe Godwin Austen Scott and others The myth in question which Raymond Hilliard calls the myth of persecution and reparation serves as a major vehicle for the early novel's preoccupation with the mother a mythic figure distinct from the historical mother or from the mother as she is represented in eighteenth and early nineteenth century maternal ideology Hilliard argues that the myth of persecution and reparation derives from the topos of female sacrifice in the romance tradition and shows that this topos is central to several kinds of novels realist Gothic Jacobin feminist and historical Hilliard contends that the narrative of persecution and reparation anticipates the twentieth century maternal myth associated with the work of Melanie Klein and other relational model psychoanalytic theorists and he thus also examines the psychosexual significance of the mother Hilliard explores the relation of psychosexual themes to social representations and delineates a new theory of plot both tragic and comic plots in the early novel

Book Jacket

British Fiction and the Production of Social Order, 1740-1830 Miranda J. Burgess, 2000-10-26 In British Fiction and the Production of Social Order Miranda Burgess examines what Romantic period writers called romance a hybrid genre defined by a shared role in the negotiation of conflicts between political economy and moral philosophy Reading

a broad range of fictional and non fictional works published between 1740 and 1830 Burgess places authors such as Richardson Scott Austen and Wollstonecraft in a new economic social and cultural context She explores the interaction between writing and the formation of community particularly in relation to issues of legitimacy and gender Burgess argues that the romance held a key role in remaking the national order of a Britain dependent on ideologies of human nature for justification of its social economic and political systems

A Companion to the English Novel Stephen Arata, Madigan Haley, J. Paul Hunter, Jennifer Wicke, 2019-01-29 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

The Theory of Characterization in Prose Fiction Prior to 1740 Arthur Jerrold Tieje, 1916

The English Novel, Vol I Richard W.F. Kroll, 2014-07-21 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

Technologies of the Novel Nicholas D. Paige, 2020-11-19 The first quantitative history of the novel s evolution written with the tools and perspectives provided by the digital humanities

Reconsidering the Rise of the Novel, 2000

The

Cambridge Companion to English Literature, 1740-1830 Thomas Keymer, Tom Keymer, Jon Mee, 2004-06-17 This volume offers an introduction to British literature that challenges the traditional divide between eighteenth century and Romantic studies Contributors explore the development of literary genres and modes through a period of rapid change They show how literature was shaped by historical factors including the development of the book trade the rise of literary criticism and the expansion of commercial society and empire The wide scope of the collection juxtaposing canonical authors with those now gaining new attention from scholars makes it essential reading for students of eighteenth century literature and Romanticism

A List of English Tales and Prose Romances Printed Before 1740 Arundell James Kennedy Esdaile, 1912 **The Journal of English and Germanic Philology** , 1912 The Publishers' Trade List Annual , 1982 *The Treatment of Nature in the More Important Novels Between 1740-1798* Irene Mary Stanley Parkell, 1923 **Literature Criticism from 1400 to 1800** , 2000 Social Protest in the Eighteenth-century English Novel Mona Scheuermann, 1984-12-31 **Graphic Illustration of the Novels of Samuel Richardson, 1740-1810** Thomas Cary Duncan Eaves, 1951

Embracing the Song of Phrase: An Emotional Symphony within **Novels Of The 1740s**

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