

a Pelican Book



The Rise of the Novel

Studies in Defoe, Richardson
and Fielding

Ian Watt

Richardson
Defoe

Rise Of The Novel Studies In Defoe

Ian Watt



Rise Of The Novel Studies In Defoe:

The Rise of the Novel Ian Watt, 1957 In this influential study Ian Watt traces the genesis and development of the most popular of all literary forms the novel In his penetrating and original readings of Daniel Defoe Samuel Richardson and Henry Fielding he investigates the reasons why the three main eighteenth century novelist wrote in the way they did a way resulting ultimately in the modern novel of the present day The rise of the middle classes and of economic individualism the philosophical innovations of the seventeenth century complex changes in the social position of women these are some of the factors underlying an age which produced the authors of Robinson Crusoe Pamela and Tom Jones *The Rise of the Novel* Ian Watt, 1957 **The Rise of the Novel** Ian Watt, 1979 **The Rise of the Novel: Studies in Defoe, Richardson and Fielding** Ian Watt, 2009-07 Reprint of Berkeley University of California Press 1962 *The Rise of the Novel, Studies in Defoe, Richardson and Fielding, by Ian Watt* Ian Pierre Watt, 1957 **The rise of the novel** John Watt, 1985

Erzählstruktur und Bildungsroman Liisa Saariluoma, 2004 Die herkömmliche Auffassung koppelt Wielands Geschichte des Agathon und Goethes Wilhelm Meisters Lehrjahre als die beiden ersten Bildungsromane zusammen Der Begriff Bildungsroman wird dabei verstanden als eine Zusammensetzung von Blanckenburgs Auffassung des Charakterromans als eine Entwicklungsgeschichte des Charakters der Hauptperson und von Diltheys Auffassung des Bildungsromans als Darstellung der Bildung des Protagonisten zu einem bestimmten Persönlichkeitsideal hin welche Auffassung zum ersten Mal schon in Kellers Besprechung der Lehrjahre vorkommt Als in der Forschung die Erreichbarkeit des Ideals einer harmonisch entwickelten Persönlichkeit u.a. in den Lehrjahren bestritten gestellt wurde wurde häufig ebenso die Bezeichnung Bildungsroman u.a. in bezug auf sie abgesprochen In der vorliegenden Arbeit wird die herkömmliche Auffassung des Bildungsromans in Frage gestellt Es wird gezeigt dass es sich im Bildungsroman nicht um die Darstellung der Entwicklung eines Charakters und oder der Darstellung einer bestimmten Art von Persönlichkeitsideal handelt sondern um eine neue Art der Gestaltung des erzählerischen Ganzen des Roman in der Weise dass aus dem Protagonisten das Subjekt wird durch das die Dinge sich zeigen als dynamischer Prozess der Erfahrung deren Richtung und Sinn erst zu suchen sind Der Protagonist selbst erscheint nicht mehr als ein Charakter sondern er tritt in verschiedenen Erfahrungen seines Lebens auf aufgrund deren er und auch der Leser ihn und den Prozess seiner Bildung erst gestalten müssen Diese Änderung der Erzählstruktur des Romans die neue Strukturierung der Verhältnisse zwischen dem Protagonisten der übrigen fiktiven Welt dem Erzähler und dem Leser soll als eine Modernisierung des Romanerzählens angesehen werden deren Kern die Stellung des seine Erfahrungen autonom interpretierenden Subjekts im Mittelpunkt des Romans ist **Defoe's Major Fiction** Elizabeth R. Napier, 2016-01-28 This book focuses on the pervasive concern with narrativity and self construction that marks Defoe's first person fictional narratives Defoe's fictions focus obsessively and elaborately on the act of storytelling not only in his creation of idiosyncratic voices preoccupied with the telling and often the concealing of their own life stories but also in his narrators

repeated adersion to other untold stories that compete for attention with their own Defoe s narratives raise profound questions about selfhood and agency as well as demonstrate competing attitudes about narration in his fictive worlds His canon exhibits a broad range of first person fictional accounts from pseudo memoir *A Journal of the Plague Year* *Memoirs of a Cavalier* to criminal autobiography *Moll Flanders* to confession *Roxana* and the narrators of these accounts secretive compulsive fractive exhibit an array of resistances to the telling of their life stories Such experiments with narration evince Defoe s deep involvement in projects of self description and delineation as he interrogates the boundaries of the self and dramatizes the arduousness of self accounting Defoe s fictions are emphatically consciousness centered and the significance of such a focus to the development of the novel is patently as great as is his realistic style Defoe s narrative project in fact challenges current views on the moment at which inwardness and interiority begin as Luk cs argued to comprise the subject matter of the novel implicitly attributing to identity and consciousness a place of signal and complex importance in the new genre

Reconsidering the Rise of the Novel ,2000 Licensing Entertainment William B. Warner,1998-09-10 Novels have been a respectable component of culture for so long that it is difficult for twentieth century observers to grasp the unease produced by novel reading in the eighteenth century William Warner shows how the earliest novels in Britain published in small format print media provoked early instances of the modern anxiety about the effects of new media on consumers Warner uncovers a buried and neglected history of the way in which the idea of the novel was shaped in response to a newly vigorous market in popular narratives In order to rein in the sexy and egotistical novel of amorous intrigue novelists and critics redefined the novel as morally respectable largely masculine in authorship national in character realistic in its claims and finally literary Warner considers early novelists in their role as entertainers and media workers and shows how the short erotic plot driven novels written by Behn Manley and Haywood came to be absorbed and overwritten by the popular novels of Defoe Richardson and Fielding Considering these novels as entertainment as well as literature Warner traces a different story one that redefines the terms within which the British novel is to be understood and replaces the literary history of the rise of the novel with a more inclusive cultural history

The Oxford Handbook of the Eighteenth-Century Novel J. A. Downie,2016 *The Oxford Handbook of the Eighteenth Century Novel* is the first published book to cover the eighteenth century English novel in its entirety It is an indispensable resource for those with an interest in the history of the novel

The Encyclopedia of the Novel Peter Melville Logan,Olakunle George,Susan Hegeman,Efraín Kristal,2014-02-11 Now available in a single volume paperback this advanced reference resource for the novel and novel theory offers authoritative accounts of the history terminology and genre of the novel in over 140 articles of 500 7 000 words Entries explore the history and tradition of the novel in different areas of the world formal elements of the novel story plot character narrator technical aspects of the genre such as realism narrative structure and style subgenres including the bildungsroman and the graphic novel theoretical problems such as definitions of the novel book history and the novel s relationship to other arts and

disciplines The Encyclopedia is arranged in A Z format and features entries from an international cast of over 140 scholars overseen by an advisory board of 37 leading specialists in the field making this the most authoritative reference resource available on the novel This essential reference now available in an easy to use fully indexed single volume paperback will be a vital addition to the libraries of literature students and scholars everywhere [Reader's Guide to Literature in English](#) Mark Hawkins-Dady,2012-12-06 Reader s Guide Literature in English provides expert guidance to and critical analysis of the vast number of books available within the subject of English literature from Anglo Saxon times to the current American British and Commonwealth scene It is designed to help students teachers and librarians choose the most appropriate books for research and study **300 Years of Robinsonades** Emmanuelle Peraldo,2020-03-10 Daniel Defoe s Robinson Crusoe 1719 has had an enduring and widespread impact becoming a universal myth This volume offers various approaches to the rewriting of the deserted island myth of the novel Its originality comes from the time range covered as its focus ranges from medieval proto Robinsonades to twentieth century cinematic adaptations It begins with an exploration of Robinsonades written before Robinson Crusoe prompting discussion about the label Robinsonade and why critics have seen Defoe s narrative as the hypotext of the genre Robinson Crusoe can only be understood in the context of the imperial expansion of Britain in the 18th century and the rise of capitalism but Robinsonades adapt to the audiences they address At the turn of the 19th century despite the changing context and the increasingly unrealistic claim that one could be stranded on a desert island fertile enough for rebuilding a new life and civilization the myth of Robinson resurfaced in R L Stevenson s and Joseph Conrad s fictions The 19th century was also marked by industrial revolution progress and scientism and the authors who wrote Robinsonades at that period witnessed how those developments changed the world The volume includes a discussion of Jules Verne s work as a critical perspective on colonial narratives and deals with transmedial and transgeneric approaches analysing the bridges and comparisons between the depictions of such narratives in literature cinema and television Finally the volume proposes a topical approach to the genre by focusing on the link between literature and the environment and how the Robinsonade can awaken people s consciences and help make a difference in the world Bearing in mind the idea that Robinsonades can be wake up calls the epilogue of this volume offers a very original comparison between the Robinsonade and the political situation in Great Britain regarding Europe *Gender, Taste, and Material Culture in Britain and North America, 1700-1830* John Styles,Amanda Vickery,2006 Between 1700 and 1830 men and women in the English speaking territories framing the Atlantic gained unprecedented access to material things The British Atlantic was an empire of goods held together not just by political authority and a common language but by a shared material culture nourished by constant flows of commodities Diets expanded to include exotic luxuries such as tea and sugar the fruits of mercantile and colonial expansion Homes were furnished with novel goods like clocks and earthenware teapots the products of British industrial ingenuity This groundbreaking book compares these developments in Britain and North America bringing together a multi

disciplinary group of scholars to consider basic questions about women men and objects in these regions In asking who did the shopping how things were used and why they became the subject of political dispute the essays show the profound significance of everyday objects in the eighteenth century Atlantic world *The Rise of the Novel* Ian P. Watt,1974

Prudence im Werk Daniel Defoes Dirk Barth,1973 Die vorliegende Arbeit versucht die Bedeutung des Wortes prudence im Werk Daniel Defoes m glichst exakt zu beschreiben und sie in ihrer gesellschaftlichen Relevanz zu interpretieren Ein theoretisches Einleitungskapitel erarbeitet ein Begriffsinstrumentarium zur Bedeutungs und Kontextforschung das im Hauptteil zur praktischen Anwendung gelangt *Novel Notions* Katherine E. Kickel,2007 First Published in 2007 Routledge is an imprint of Taylor Francis an informa company *Wege der forschung* ,1982 Month Ahead/Paperbound Books in Print ,1962

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