

ROUTLEDGE REVIVALS

Essays on Fiction 1971-82

Frank Kermode



Essays On Fiction 1971 8

Pam Morris



Essays On Fiction 1971 8:

The Reader's Construction of Narrative Horst Ruthrof, 2016-08-19 In this book first published in 1981 the author argues that narrative is an interaction between the presented world and the presentational process and attempts to define narrative from the perspective of reading The Reader's Construction of Narrative includes chapters on narrative language translating narrative and discusses what happens when we read a narrative text This book will be of particular interest to students of literary theory

The Edwardian Ford Madox Ford Laura Colombino, Max Saunders, 2013-08-01 The controversial British writer Ford Madox Ford 1873 1939 is increasingly recognized as a major presence in early twentieth century literature This series of International Ford Madox Ford Studies was founded to reflect the recent resurgence of interest in him Each volume is based upon a particular theme or issue and relates aspects of Ford's work life and contacts to broader concerns of his time Ford is best known for his fiction especially *The Good Soldier* long considered a modernist masterpiece and *Parade's End* which Anthony Burgess described as the finest novel about the First World War Samuel Hynes has called the greatest war novel ever written by an Englishman and which has been adapted by Tom Stoppard for the acclaimed BBC HBO television series This volume focuses on Ford's work from the Edwardian decade and a half before the First World War It contains Michael Schmidt's Ford Madox Ford Lecture and fourteen other essays by British American French and German experts both leading authorities and younger scholars Chapters on Ford's fiction poetry criticism of literature and painting writing about England and dealings on the Edwardian literary scene as editor and with publishers bring out his versatility and ingenuity throughout his first major creative phase

Reading Narrative Discourse Andrew Gibson, 1990-02-19 *The Novel from Sterne to James: Essays on the Relation of Literature to Life* Juliet McMaster, 1981-06-18 *Imagining Inclusive Society in Nineteenth-Century Novels* Pam Morris, 2004-06-08 In *Imagining Inclusive Society in Nineteenth Century Novels* Pam Morris traces a dramatic transformation of British public consciousness that occurred between the Reform Acts of 1832 and 1867 This brief period saw a shift from a naturalized acceptance of social hierarchy to a general imagining of a modern mass culture Central to this collective revisioning of social relations was the pressure to restyle political leadership in terms of popular legitimacy to develop a more inclusive mode of discourse within an increasingly heterogeneous public sphere and to find new ways of inscribing social distinctions and exclusions Morris argues that in the transformed public sphere of mid nineteenth century Britain the urbane code of civility collapsed under the strain of the conflicting interests that constitute mass society It was replaced by a code of sincerity often manipulative and always ideological in that its inclusiveness was based upon a formally egalitarian assumption of mutual interiorities The irresistible movement toward mass politics shifted the location of power into the public domain Increasingly national leaders sought to gain legitimacy by projecting a performance of charismatic sincerity as a flattering and insinuating mode of address to mass audiences Yet by the latter decades of the century while the code of sincerity continued to dominate popular and political culture traditional political and

intellectual elites were reinscribing social distinctions and exclusions They did so both culturally by articulating sensibility as skepticism irony and aestheticism and scientifically by introducing evolutionist notions of sensibility and attaching these to a rigorous disciplinary code of bodily visibility Through an intensive intertextual reading of six key novels Brontë's *Shirley* Thackeray's *Henry Esmond* Dickens's *Bleak House* and *Our Mutual Friend* Gaskell's *North and South* and Eliot's *Romola* and an array of Victorian periodicals and political essays Morris analyzes just how actively novelists engaged in these social transformations Drawing on a wide range of literary cultural and historical thinkers Jürgen Habermas Michel Foucault Benedict Anderson Mary Poovey and Charles Tilly Morris makes an original and highly sophisticated contribution to our understanding of the complex and always contested processes of imagining social inclusiveness *The 1970s: A Decade of Contemporary British Fiction* Nick Hubble, John McLeod, Philip Tew, 2014-02-27 How did social cultural and political events in Britain during the 1970s shape Contemporary British Fiction Exploring the impact of events like the Cold War miners strikes and Winter of Discontent this volume charts the transition of British fiction from post war to contemporary Chapters outline the decade's diversity of writing showing how the literature of Ian McEwan and Ian Sinclair interacted with the experimental work of B S Johnson Close contextual readings of Welsh Scottish Northern Irish and English novels map the steady break up of Britain Tying the popularity of Angela Carter and Fay Weldon to the growth of the Women's Liberation Movement and calling attention to a new interest in documentary modes of autobiographical writing this volume also examines the rising resonance of the marginal voices the world of 1970s British Feminist fiction and postcolonial and diasporic writers Against a backdrop of social tensions this major critical reassessment of the 1970s defines explores and better understands the criticism and fiction of a decade marked by the sense of endings Faith and Fiction of Muriel Spark Ruth Whittaker, 1984-06-18 **The Publishers Weekly**, 1896 *The Oxford Handbook of the Eighteenth-Century Novel* J. A. Downie, 2016-09-01 Although the emergence of the English novel is generally regarded as an eighteenth century phenomenon this is the first book to be published professing to cover the eighteenth century English novel in its entirety This Handbook surveys the development of the English novel during the long eighteenth century in other words from the later seventeenth century right through to the first three decades of the nineteenth century when with the publication of the novels of Jane Austen and Walter Scott the novel finally gained critical acceptance and assumed the position of cultural hegemony it enjoyed for over a century By situating the novels of the period which are still read today against the background of the hundreds published between 1660 and 1830 this Handbook not only covers those masters and mistresses of early prose fiction such as Defoe Richardson Fielding Sterne Burney Scott and Austen who are still acknowledged to be seminal figures in the emergence and development of the English novel but also the significant number of recently rediscovered novelists who were popular in their own day At the same time its comprehensive coverage of cultural contexts not considered by any existing study but which are central to the emergence of the novel such as the book trade and the

mechanics of book production copyright and censorship the growth of the reading public the economics of culture both in London and in the provinces and the re printing of popular fiction after 1774 offers unique insight into the making of the English novel The Cambridge Companion to the Victorian Novel Deirdre David,2012-10-18 In the Victorian period the British novel reached a wide readership and played a major role in the shaping of national and individual identity As we come to understand the ways the novel contributed to public opinion on religion gender sexuality and race we continue to be entertained and enlightened by the works of Dickens George Eliot Thackeray Trollope and many others This second edition of the Companion to the Victorian Novel has been updated fully taking account of new research and critical methodologies There are four new chapters and the others have been thoroughly updated as has the guide to further reading Designed to appeal to students teachers and readers these essays reflect the latest approaches to reading and understanding Victorian fiction *Stanley Kubrick's 2001: A Space Odyssey* Robert Kolker,2006-03-23 Almost all students have seen 2001 but virtually none understand its inheritance its complexities and certainly not its ironies The essays in this collection commissioned from a wide variety of scholars examine in detail various possible readings of the film and its historical context They also examine the film as a genre piece as the summa of science fiction that simultaneously looks back on the science fiction conventions of the past Kubrick began thinking of making a science fiction film during the genre s heyday in the fifties rethinks the convention in light of the time of the film s creation and in turn changes the look and meaning of the genre that it revived which now remains as prominent as it was almost four decades ago Constructed out of its director s particular intellectual curiosity his visual style and his particular notions of the place of human agency in the world and in this case the universe 2001 is like all of his films more than it appears and it keeps revealing more the more it is seen Though their backgrounds and disciplines differ the authors of this essay collection are united by a talent for vigorous yet incisive writing that cleaves closely to the text to the film itself with its contextual and intrinsic complexities granting readers privileged access to Kubrick s formidable intricate classic work of science fiction **Shadows of Doubt** Barry Keith Grant,2011 In *Shadows of Doubt* Barry Keith Grant questions the idea that Hollywood movies reflect moments of crisis in the dominant image of masculinity Arguing instead that part of the mythic function of genre movies is to offer audiences an ongoing dialogue on issues of gender Grant explores a wide diversity of films **The Modern Satiric Grotesque and Its Traditions** John R. Clark,2014-07-15 Thomas Mann predicted that no manner or mode in literature would be so typical or so pervasive in the twentieth century as the grotesque Assuredly he was correct The subjects and methods of our comic literature and much of our other literature are regularly disturbing and often repulsive no laughing matter In this ambitious study John R Clark seeks to elucidate the major tactics and topics deployed in modern literary dark humor In Part I he explores the satiric strategies of authors of the grotesque strategies that undercut conventional usage and form the de basement of heroes the denigration of language and style the disruption of normative narrative technique and even the

debunking of authors themselves Part II surveys major recurrent themes of grotesquerie tedium scatology cannibalism dystopia and Armageddon or the end of the world Clearly the literature of the grotesque is obtrusive and ugly its effect morbid and disquieting and deliberately meant to be so Grotesque literature may be unpleasant but it is patently insightful Indeed as Clark shows all of the strategies and topics employed by this literature stem from age old and spirited traditions Critics have complained about this grim satiric literature asserting that it is dank cheerless unsavory and negative But such an interpretation is far too simplistic On the contrary as Clark demonstrates such grotesque writing in its power and its prevalence in the past and present is in fact conventional controlled imaginative and vigorous no mean achievements for any body of art

The Entropy Exhibition Colin Greenland, 2013-05-27 Michael Moorcock edited and produced the magazine New Worlds from 1964 to 1973 Within its pages he encouraged the development of new kinds of popular writing out of the genre of science fiction energetically reworking traditional themes images and styles as a radical response to the crisis of modern fiction The essential paradox of the new writing lay in its fascination with entropy the universal and irreversible decline of energy into disorder Entropy provides the key both to the anarchic vitality of the magazine and to its neglect by critics and academics as well as its intimate connection with other cultural experiments of the 1960s The fiction of the New Worlds writers who included Brian Aldiss J G Ballard and Moorcock himself was not concerned with the far future and outer space but with the ambiguous and unstable conditions of the modern world As Ballard put it The only truly alien planet is Earth The Entropy Exhibition is the first critical assessment of the literary movement known as New Wave science fiction It examines the history of the magazine and its background in the popular imagination of the 1960s traces the strange history of sex in science fiction and analyses development in stylistic theory and practice Detailed attention is given to each of the three principal contributors to New Worlds Aldiss Ballard and Moorcock Moorcock himself is most commonly judged by his commercial fantasy novels instead of by the magazine he supported with them but here the balance is at last redressed New Worlds emerges as nothing less than a focus and a metaphor for many of the transformations of English and American literature in the past two decades

Fantasy and Mimesis (Routledge Revivals) Kathryn Hume, 2014-08-01 Since Plato and Aristotle's declaration of the essence of literature as imitation western narrative has been traditionally discussed in mimetic terms Marginalized fantasy the deliberate from reality has become the hidden face of fiction identified by most critics as a minor genre First published in 1984 this book rejects generic definitions of fantasy arguing that it is not a separate or even separable strain in literary practice but rather an impulse as significant as that of mimesis Together fantasy and mimesis are the twin impulses behind literary creation In an analysis that ranges from the Icelandic sagas to science fiction from Malory to pulp romance Kathryn Hume systematically examines the various ways in which fantasy and mimesis contribute to literary representations of reality A detailed and comprehensive title this reissue will be of particular value to undergraduate literature students with an interest in literary genres and the centrality of literature to the creative

imagination Late Modernism and the Avant-Garde British Novel Julia Jordan, 2020-03-24 In the decades following the immediately postwar period in Britain a loose grouping of experimental writers that included Alan Burns Christine Brooke Rose B S Johnson and Ann Quin worked against the dominance as they saw it of the realist novel of the literary mainstream Late Modernism and the Avant Garde British Novel reassesses the experimentalism versus realism debates of the period and finds a body of work engaged with rather than merely antagonistic towards the literary culture it sought to renovate Charting these engagements it shows how they have significance not just for our understanding of these decades but for the broader movement of the novel through the century This volume takes some of the claims made about experimental fiction that it is unreadable nonlinear elliptical errant plotless and reimagines these descriptors as historically inscribed tendencies that express the period's investment in the idea of the accidental These novels are interested in the fleeting and the fugitive in discontinuity and shock The experimental novel cultivates an interest in methods of representation that are oblique attempting to conjure the world at an angle or in the rear view mirror by ellipsis or evasion These concepts error indeterminacy uncertainty accident all bear a relation to that which evades or resists interpretation and meaning Asking what are the wider political ethical and philosophical correlates of this incommensurability Late Modernism and the Avant Garde British Novel reads experimental literature in this light as suffused with anxiety about its adequacy in the light of its status as necessarily imitative and derivative and therefore redolent of the forms of not knowing and uncertainty that mark late modernism more generally Pastoral Cosmopolitanism in Edith Wharton's Fiction Margarida Cadima, 2023-07-11 American novelist Edith Wharton 1862-1937 is best known today for her tales of the city and the experiences of patrician New Yorkers in the Gilded Age This book pushes against the grain of critical orthodoxy by prioritizing other species of spaces in Wharton's work For example how do Wharton's narratives represent the organic profusion of external nature Does the current scholarly fascination with the environmental humanities reveal previously unexamined or overlooked facets of Wharton's craft I propose that what is most striking about her narrative practice is how she utilizes adapts and translates pastoral tropes conventions and concerns to twentieth century American actualities It is no accident that Wharton portrays characters returning to or exploring various natural localities such as private gardens public parks chic mountain resorts monumental ruins or country estate follies Such encounters and adventures prompt us to imagine new relationships with various geographies and the lifeforms that can be found there The book addresses a knowledge gap in Wharton and the environmental humanities especially recent debates in ecocriticism The excavation of Wharton's words and the background of her narratives with an eye to offering an ecocritical reading of her work is what the book focuses on **A Reference Guide for English Studies** Michael J. Marcuse, 1990-01-01 This text is an introduction to the full range of standard reference tools in all branches of English studies More than 10 000 titles are included The Reference Guide covers all the areas traditionally defined as English studies and all the field of inquiry more recently associated with English studies British

and Irish American and world literatures written in English are included Other fields covered are folklore film literary theory general and comparative literature language and linguistics rhetoric and composition bibliography and textual criticism and women s studies **Spirits of Fire** G. A. Rosso, Daniel P. Watkins, 1990 This work is a compilation of twelve essays on romantic literature by practitioners of a resurgent historical criticism sharing the common assumption that no aspect of the object of literary study escapes the conditioning power of historical change **Chinese Literature, Essays, Articles, Reviews** , 1987

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