

Ian Watt The Rise Of The Novel 1957 Chapter 1 Realism

Reprint. Originally published: Princeton, New Jersey: Princeton University Press, A 2013.

Before his masterpiece *The Rise of the Novel* made him one of the most influential post-war British literary critics, Ian Watt was a soldier, a prisoner of war of the Japanese, and a forced labourer on the notorious Burma-Thailand Railway. Both an intellectual biography and an intellectual history of the mid-century, this book reconstructs Watt's wartime world: these were harrowing years of mass death, deprivation, and terror, but also ones in which communities and institutions were improvised under the starkest of emergency conditions. *Ian Watt: The Novel and the Wartime Critic* argues that many of our foundational stories about the novel about the novel's origins and development, and about the social, moral, and psychological work that the novel accomplishes can be traced to the crises of the Second World War and its aftermath.

Concentrating on the role of the imagination in Updike's works, this book shows him to be an original and powerful thinker and not the callow sensationalist that he is sometimes accused of being.

The Other Rise of the Novel relies on new research concerning the relevance of bourgeois values and ideals in the early modern period in France to question the extent to which characters in works of fiction portray the rise of individualistic and self-interested behavior.

This is an examination of the principle works of Anglo-American novel criticism, defining the values, method and concepts that these works have in common and advancing a defence of Anglo-American humanistic criticism and the ideas proposed by Structuralism, Marxism and deconstruction.

Issued also in printed form.

The novel was born religious, alongside Protestant texts produced in the same format by the same publishers. Novels borrowed features of these texts but over the years distinguished themselves, becoming the genre we know today. Jordan Alexander Stein traces this history, showing how the physical object of the book shaped the stories it contained.

"This is an exciting and wholly original book. It is devilishly intelligent, formidable in its deployment of history and theory."—John Richetti, author of *Popular Fiction before Richardson*

The novel emerged, McKeon contends, as a cultural instrument designed to engage the epistemological and social crises of the age.

This Companion focuses on the novel as a global genre with a 2,000-year history. The first section includes an examination of the various genres out of which it emerged (epic, history, romance, the picaresque) and the different ways in which fiction and realism (magical, hyper, and social) were developed in response to specific political, social, and economic forces. The second section focuses on how the novel works, considering how it has played a crucial role in the formation of more abstract social, political, and familial identities. The third section considers what the novel has become and will continue to become in the twenty-first century. It examines the recent interest in graphic novels as well as data, digitization, and a global literary marketplace's role in shaping the future of the novel. This book will be a key resource for students and scholars studying the novel as a genre.

In the past twenty years our understanding of the novel's emergence in eighteenth-century Britain has drastically changed. Drawing on new research in social and political history, the twelve contributors to this Companion challenge and refine the traditional view of the novel's origins and purposes. In various ways each seeks to show that the novel is not defined primarily by its realism of representation, but by the new ideological and cultural functions it serves in the emerging modern world of print culture. Sentimental and Gothic fiction and fiction by women are discussed, alongside detailed readings of work by Defoe, Swift, Richardson, Henry Fielding, Sterne, Smollett, and Burney. This multifaceted picture of the novel in its formative decades provides a comprehensive and indispensable guide for students of the eighteenth-century British novel, and its place within the culture of its time.

A lively exploration of the relation between the arrival of the novel, the literary form that uses life-as-a-journey as its master trope, and the transport revolution in eighteenth-century Britain.

Cover -- Half Title -- Title -- Copyright -- Contents -- Acknowledgments -- Introduction: Home Improvements -- 1. How to Read -- 2. Reading and Sociability -- 3. Using Books -- 4. Access to Reading -- 5. Verse at Home -- 6. Drama and Recital -- 7. Fictional Worlds -- 8. Piety and Knowledge -- Afterword -- Notes -- Index -- A -- B -- C -- D -- E -- F -- G -- H -- I -- J -- K -- L -- M -- N -- O -- P -- R -- S -- T -- V -- W -- Y -- Z

Praise for the new (2001) edition: "Ian Watt's *The Rise of the Novel* still seems to me far and away the best book ever written on the early English novel—wise, humane, beautifully organized and expressed, one of the absolutely indispensable critical works in modern literary scholarship. And W. B. Carnochan's brilliant introduction does a wonderful job of showing how Watt's book came into being and changed for good the way the novel in general is taught and understood."—Max Byrd, author of *Grant: A Novel* "Ian Watt's *The Rise of the Novel* remains the single indispensable, absolutely essential book for students of the 18th-century novel."—John Richetti, author of *The English Novel in History: 1700-1780* Praise for the original edition: "A remarkable book. . . . A pioneer work in the application of modern sociology to literature."—*Manchester Guardian* "An outstanding contribution to the field of historical sociology and the sociology of knowledge. . . . The author has set the 'rise of the novel' as a new literary genre in the social context of eighteenth-century England, with emphasis on the predominant middle-class features of the period."—*American Journal of Sociology*

The eighteenth century British book trade marks the beginning of the literary marketplace as we know it. The lapsing of the Licensing Act in 1695 brought an end to pre-publication censorship of printed texts and restrictions on the number of printers and presses in Britain. Resisting the standard "rise of the novel" paradigm, *Novel Ventures* incorporates new research about the fiction marketplace to illuminate early fiction as an eighteenth-century reader or writer might have seen it. Through a consideration of all 475 works of fiction printed over the four decades from 1690 to 1730, including new texts, translations of foreign works, and reprints of older fiction, Leah Orr shows that the genre was much more diverse and innovative in this period than is usually thought. Contextual chapters examine topics such as the portrayal of early fiction in literary history, the canonization of fiction, concepts of fiction genres, printers and booksellers, the prices and physical manufacture of books, and advertising strategies to give a more complex picture of the genre in the print culture world of the early eighteenth century. Ultimately, *Novel Ventures* concludes that publishers had far more influence over what was written, printed, and read than authors did, and that they shaped the development of English fiction at a crucial moment in its literary history.

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.

By the time Ian Watt published *The Rise of the Novel* in 1957, it was clear that many women novelists before Jane Austen had been overlooked in critical studies of literature and that some of them had been completely forgotten by the reading public. In this book, Brian Corman explores the question of how and why this came about. Corman provides a systematic survey of the reputations of early women novelists as canons of the novel developed over a period of roughly two hundred years, and, in so doing, suggests reasons for their frequent exclusion. *Women Novelists before Jane Austen* challenges the view that exclusion from the canon was a simple function of gender and goes deeper to examine potential reasons why certain women writers were overlooked. In the process, it provides an overview of histories of the British novel from the beginning through to the mid-twentieth century, ending with the publication of Watt's famous text. Further, Corman offers a prolegomenon to the important recovery work of the late-twentieth century in which many revised accounts of the history of the novel appeared, essentially improving the scope covered by Watt. This study historicizes the place of early women novelists in the British canon in order to provide an informed context for current views.

Before his masterpiece *The Rise of the Novel* made him one of the most influential post-war British literary critics, Ian Watt was a soldier, a prisoner of war of the Japanese, and a forced labourer on the notorious Burma-Thailand Railway. Both an intellectual biography and an intellectual history of the mid-century, this book reconstructs Watt's wartime world: these were harrowing years of mass death, deprivation, and terror, but also ones in which communities and institutions were improvised under the starkest of emergency conditions. *Ian Watt: The Novel and the Wartime Critic* argues that many of our foundational stories about the novel—about the novel's origins and development, and about the social, moral, and psychological work that the novel accomplishes—can be traced to the crises of the Second World War and its aftermath.

Ever since Ian Watt's *The Rise of the Novel* (1957), many critics have argued that a constitutive element of the early 'novel' is its embrace of realism. Anne F. Widmayer contends, however, that Restoration and early eighteenth-century prose narratives employ techniques that distance the reading audience from an illusion of reality; irony, hypocrisy, and characters who are knowingly acting for an audience are privileged, highlighting the artificial and false in fictional works. Focusing on the works of four celebrated playwright-novelists, Widmayer explores how the increased interiority of their prose characters is ridiculed by the use of techniques drawn from the theatre to throw into doubt the novel's ability to portray an unmediated 'reality'. Aphra Behn's dramatic techniques question the reliability of female narrators, while Delarivier Manley undermines the impact of women's passionate anger by suggesting the self-consciousness of their performances. In his later drama, William Congreve subverts the character of the apparently objective critic that is recurrent in his prose work, whilst Henry Fielding uses the figure of the satirical writer in his rehearsal plays to mock the novelist's aspiration to control the way a reader reads the text. Through analysing how these writers satirize the reading public's desire for clear distinctions between truth and illusion, Anne F. Widmayer also highlights the equally fluid boundaries between prose fiction and drama.

Books Are Weapons Books have wielded an immense power for good and evil throughout the history of the human race. Here is a thoughtful and probing discussion of sixteen of the most important works of all time which influenced history, economics, culture, civilization, and scientific thought from the Renaissance to the present day. Such widely different, but immensely powerful books as Hitler's *Mein Kampf*, which foreshadowed the death and destruction of World War II, Harvey's famous volume on blood circulation which revolutionized medical theory and treatment, Einstein's theories on relativity which opened the atomic age are clearly described in this provocative and readable volume. Dr. Downs, former President of the American Library Association and head of the University of Illinois Library, also shows the widespread and decisive influence of other great works, including Newton's presentation of his discovery of the laws of gravity, a cornerstone in scientific theory today, Darwin's *Origin of Species* which many churchmen thought contradicted the Bible, Harriet Beecher Stowe's *Uncle Tom's Cabin* which is considered one of the major causes of the American Civil War, and Freud's *Interpretation of Dreams*, the great volume from the man who revolutionized modern man's thoughts about himself. Altogether, here is a fascinating presentation of books from many times which shows the tremendous power of the printed word on human development.

This volume offers a unified treatment and critical review of the literature related to the fluid dynamics, heat transfer, and mass transfer of single bubbles, drops, and particles. 1978 edition.

A landmark collection of Ian Watt's essays on Joseph Conrad.

Desire and Domestic Fiction argues that far from being removed from historical events, novels by writers from Richardson to Woolf were themselves agents of the rise of the middle class. Drawing on texts that range from 18th-century female conduct books and contract theory to modern psychoanalytic case histories and theories of reading, Armstrong shows that the emergence of a particular form of female subjectivity capable of reigning over the household paved the way for the establishment of institutions which today are accepted centers of political power. Neither passive subjects nor embattled rebels, the middle-class women who were authors and subjects of the major tradition of British fiction were among the forgers of a new form of power that worked in, and through, their writing to replace prevailing notions of "identity" with a gender-determined subjectivity. Examining the works of such novelists as Samuel Richardson, Jane Austen, and the Brontës, she reveals the ways in which these authors rewrite the domestic practices and sexual relations of the past to create the historical context through which modern institutional power would seem not only natural but also humane, and therefore to be desired.

Describes the history and the evolution of the early American novel, moving from the first religious parables to tales of the city and introspective novels from before and after the civil war, discussing classics and lesser-known works alike. 15,000 first printing.

Individualism as explored in four modern novels: *Faust*, *Don Quixote*, *Don Juan*, and *Robinson Crusoe*.

A classic description of the interworkings of social conditions changing attitudes, and literary practices during the period when the novel emerged as the dominant literary form of the individualist era.

McKeon and others delve into the significance of the novel as a genre form, issues in novel techniques such as displacement, the grand theory, narrative modes such as subjectivity, character, and development, critical interpretation of the structure of the novel, and the novel in historical context.

New scholarship concerning the life of the British novelist augments a critical study of Conrad's early literary development that examines his work in light of nineteenth-century social ethics and such movements as Romanticism and Symbolism

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.

Women and the Rise of the Novel, 1405-1726 is the first theoretical study of early modern women's contribution to the rise of the novel. Named in its first edition an 'Outstanding Academic Book of the Year,' by Choice, this second, expanded edition includes two new chapters that extend its scope to include philosophical writings and memoirs.

[Copyright: 0a0266367eba183a157ca4917e35a19b](#)