

# Michael McKeon The Origins Of The English Novel

**Homer Obed Brown**

*The Origins of the English Novel, 1600-1740* Michael McKeon, 2002-05-22 The novel emerged, McKeon contends, as a cultural instrument designed to engage the epistemological and social crises of the age.

*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*

*Incest and the English Novel, 1684-1814* Ellen Pollak, 2003-06-13 She argues that the historical realignment of the categories of class, kinship, and representation that took place with the shift from patriarchal to egalitarian models of familial order marked a transformative moment in the cultural construction of incest.

*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.

**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.

Theory of the Novel Michael McKeon, 2000-12 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.

**The Oxford Handbook of English Prose, 1640-1714** ,2024-10-23 The Oxford Handbook of English Prose, 1640-1714 is the most wide-ranging overview available of prose writing in English during one of the most tumultuous periods in British and Irish history. Stretching from the outbreak of the English Civil Wars to the death of Queen Anne, the last Stuart monarch, the volume is unprecedented in the breadth of its coverage of an age in which prose moved from the margins of cultural life in Britain to its centre. The volume also breaks new ground in the diversity of the prose writing it covers: its thirty-six chapters by an array of established literary critics and historians capture the excitingly multiple forms that prose took in what was a golden age for non-fictional writing, but which also saw the emergence of modes of prose fiction that became part of the origin story of the eighteenth-century novel. This Handbook reflects that multiplicity and diversity in its

structure. Four longer introductory chapters map the changing contexts of the publication and reception of prose in the period, as well as the influence of the classical heritage and the role of relations with continental Europe. The subsequent thirty-two chapters are organized by different categories of prose writing. The contributors approach key authors and texts from various and often unconventional perspectives. The volume offers coverage of well-known writers and texts while also capturing the assortment of prose writing in a time of rapid political and social change: there are chapters on, for example, 'Bites and Shams'; 'Circulation Narratives'; 'Keys'; 'Pornography'; 'Recipe Books'; 'True Accounts', and even 'Handbooks'.

*The Cure of the Passions and the Origins of the English Novel* Geoffrey Sill, 2006-11-02 This new study examines the role of the passions in the rise of the English novel. Geoffrey Sill examines medical, religious, and literary efforts to anatomize the passions, paying particular attention to the works of Dr Alexander Monro of Edinburgh, Reverend John Lewis of Margate, and Daniel Defoe, novelist and natural historian of the passions. He shows that the figure of the 'physician of the mind' figures prominently not only in Defoe's novels, but also in those of Fielding, Richardson, Smollett, Burney, and Edgeworth.

**Romance for Sale in Early Modern England** Steve Mentz, 2006 Steve Mentz provides a comprehensive historicist and formalist account of prose romance, the most important genre of Elizabethan fiction. He explores how authors and publishers of prose fiction in late sixteenth-century England produced books that combined traditional narrative forms with a dynamic new understanding of the relationship between text and audience. Though prose fiction would not dominate English literary culture until the eighteenth century, Mentz demonstrates that the form began to invent itself as a distinct literary kind in England nearly two centuries earlier.

**The Cambridge Companion to English Restoration Theatre** Deborah Payne Fisk, 2000-05-11 This rich and varied portrait of the drama from 1660 to 1714 provides students with essential information about playwrights, staging and genres, situating them in the social and political culture of the time. No longer seen as a privileged arena for select dramatists and elite courtiers, the Restoration theatre is revealed in all of its tumult, energy and conflict. The fourteen newly-commissioned essays examine the theatre, paying attention to major playwrights such as Dryden, Wycherly and Congreve and also to more minor works and to plays by the first professional female dramatists. The book begins with chapters on the performance of the drama in its own time, on theatres, acting and staging, and continues with the main dramatic genres and themes, with a final chapter on the critical history of the drama. The volume also includes a thorough chronology and biographies and bibliographies of dramatists.

**The Secret History of Domesticity** Michael McKeon, 2005-12-30 Publisher Description

**An Anthology of Seventeenth-century Fiction** Paul Salzman, 1991 A sample of the major forms of fiction of the seventeenth century.

*The English Novel, 1770-1829: 1770-1799* Peter Garside, James Raven, Rainer Schöwerling, 2000 This historical

bibliography provides an entirely new foundation for the literary history of the late eighteenth century and the Romantic age. Offering a fresh assessment of the work of all novelists of the period, the two volumes address problems faced by generations of literary scholars and historians concerned with the development of the English novel. This first volume records full details of all known prose novels in English first published in the British Isles in the final three decades of the eighteenth century. They include many new discoveries, attributions to an extraordinary range of novelists and the first English translations of much Continental popular fiction. The bibliography firmly establishes publication details for many novels now apparently without any extant copies. A leading feature of the bibliography is its examination of a copy of every identified surviving novel. Research by James Raven, Antonia Forster, and many other international collaborators, has allowed a reconstruction of the full cast of British novelists of the period, their publishers and reviewers. A full transcription of titles and imprint lines is given, together with much other bibliographical and historical information, including contemporary reviews (with generous quotation), dedications, and pricing and printing details. Shelf-mark, microform and other library references assist readers to consult the surviving novels in modern library and research collections all over the world. In an introductory historical essay, James Raven considers the different themes embraced by the novel, profiles of popular authorship, translation, the economics and circumstances of novel production and design, and the scope of literary circulation and reception. By revisiting this history of the novel, identifying rare books now scattered across the world, and reconstructing the history of popular literature now lost, the volume challenges existing literary canons and refines our understanding of the range of imaginative writing and authorship in a critical period of English literature.

*Institutions of the English Novel from Defoe to Scott* Homer Obed Brown, 1997 After analyzing the figurative and thematic uses of private letters and social gossip in the constitution of the novel, Brown explores what was instituted in and by the fictions of Defoe, Fielding, Sterne, and Scott, with extensive discussion of the way Scott's work played a pivotal role in the novel's rise to institutional status.

**The Eighteenth Century**, 2002

**Reconsidering the Rise of the Novel**, 2000

The Eighteenth-century Novel Susan Spencer, Margo Collins, Albert J. Rivero, George Justice, Kit Kincade, 2001 Eleven contributions from American and British academics explore some of the 18th century's best-known novels as well as some more obscure pieces. The first three articles were written to honor the memory of Everett Zimmermann (U. of California, Santa Barbara) and draw extensively on his scholarship. Other topics include (for example) how Henry Fielding

**The Irish Novel in the Nineteenth Century** Jacqueline Belanger, 2005 Featuring twelve original essays by leading scholars in the fields of Irish literary and cultural studies, this book investigates how the 19th-century Irish novel was defined and understood in its own contemporary moment, and reconsiders current critical discourse surrounding 19th-century Irish

fiction.

The Longman Anthology of British Literature David Damrosch, Kevin J. H. Dettmar, 2006  
**Choice**, 1997

## **Michael McKeon The Origins Of The English Novel** Book Review: Unveiling the Power of Words

In a global driven by information and connectivity, the power of words has been evident than ever. They have the ability to inspire, provoke, and ignite change. Such is the essence of the book **Michael McKeon The Origins Of The English Novel**, a literary masterpiece that delves deep to the significance of words and their affect our lives. Compiled by a renowned author, this captivating work takes readers on a transformative journey, unraveling the secrets and potential behind every word. In this review, we will explore the book's key themes, examine its writing style, and analyze its overall effect on readers.

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