

The Craft Of The Novel

The Rise of the Novel, Updated Edition The Novels and Tales of Robert Louis Stevenson The Chautauquan Victims of the Book The Story of the Mind English Theories of the Novel: Eighteenth century New Book List An appreciative life of ... the earl of Beaconsfield, ed. by C. Brown The Rocket: Or, the Story of the Stephensons, Father and Son. A Book for Boys Critical Theory and the Novel The Story of the Rocks The Galaxy Chambers's Edinburgh journal, conducted by W. Chambers. [Continued as] Chambers's Journal of popular literature, science and arts Blix Chambers's Journal of Popular Literature, Science and Arts The Dial The Nation Andrews' American Queen Publishers' circular and booksellers' record The Story of the Church of Egypt Ian Watt Robert Louis Stevenson François Proulx James Mark Baldwin Walter F. Greiner General Theological Seminary (New York, N.Y.) Cornelius Brown Helen Cross KNIGHT David Bruce Suchoff Joel Dorman Steele William Conant Church Chambers's journal Frank Norris Edith Louisa Butcher

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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

victims of the book uncovers a long neglected but once widespread subgenre the fin de si cle novel of formation in france novels about and geared toward adolescent male readers were imbued with a deep worry over young frenchmen's masculinity as evidenced by titles like crise de jeunesse youth in crisis 1897 la crise virile crisis of virility 1898 la vie st rile a sterile life 1892 and la mortelle impuissance deadly impotence 1903 in this book fran ois proulx examines a wide panorama of these novels many of which have rarely been studied as well as polemical essays pedagogical articles and medical treatises on the perceived threats posed by young frenchmen's reading habits against this cultural backdrop he illuminates all that was at stake in representations of the male reader by prominent novelists of the period including jules vall s paul bourget maurice barr s andr gide and marcel proust in the final decades of the nineteenth century

social commentators insistently characterized excessive reading as an emasculating illness that afflicted fin de siècle writers. In response to this pathologization of reading with a profusion of novels addressed to young male readers, paradoxically proposing their own novels as potential cures in the early twentieth century, this corpus was critically revisited by a new generation of writers. Victims of the book shows how Gide and Proust in particular reworked the fin de siècle paradox to subvert cultural norms about literature and masculinity, proposing instead a queer pact between writer and reader.

Using the methods of Frankfurt School theorists Walter Benjamin and Theodor Adorno, David Suchoff offers new readings of Dickens, Melville, and Kafka that underscore the political and social critiques inherent in their novels. Suchoff's aim is to redeem the critical power of mass culture in the modern novel and he argues that ideological battles fought in American literary criticism during the Cold War decades have limited our current interpretations of mass culture's critical force in political fiction. Suchoff demonstrates how the works of these nineteenth and early twentieth century novelists were taken up into the Cold War literary canon and made to fit the arguments of American liberal critics for subversive fiction and of New Historicist critics for a contained modern novel. Applying Benjamin's redemptive criticism and Adorno's dialectical method, Suchoff's readings of Dickens, Melville, and Kafka show how the political problems posed by mass culture and audience for each writer became part of the dialectically critical grain of their most important social novels. He examines Dickens's struggle with Victorian taste and the relation of his work to advertising and other nonliterary forms; Melville's confrontations with popular ideologies of American expansion and race; and Kafka's concern with the popular Yiddish theater and Jewish political movements. Throughout, Suchoff reveals the continuing importance of commodity culture in the novel tradition and the concurrent development of cultural criticism, critical theory, and the novel. This provides a useful introduction to Benjamin and Adorno and their uses in practical criticism; it is also an illuminating study of the historical origins of literary theory and cultural criticism and a contribution to the expanding field of cultural studies.

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