

Fiction Against History

Scott as Storyteller

James Kerr

Fiction Against History

Alexander Lyon Macfie



Fiction Against History:

History Meets Fiction Beverley C. Southgate, 2014-09-11 Is history factual or just another form of fiction Are there distinct boundaries between the two or just extensive borderlands How do novelists represent historians and history The relationship between history and fiction has always been contentious and sometimes turbulent not least because the two have traditionally been seen as mutually exclusive opposites However new hybrid forms of writing from historical fiction to docudramas to fictionalised biographies have led to the blurring of boundaries and given rise to the claim that history itself is just another form of fiction In his thought provoking new book Beverley Southgate untangles this knotty relationship setting his discussion in a broad historical and philosophical context Throughout Southgate invokes a variety of writers to illuminate his arguments from Dickens and Proust through Virginia Woolf and Daphne du Maurier to such contemporary novelists as Tim O'Brien Penelope Lively and Graham Swift Anyone interested in the many meeting points between history and fiction will find this an engaging accessible and stimulating read

The Fiction of History Alexander Lyon Macfie, 2014-08-13 The Fiction of History sets out a number of themes in the relationship between history and fiction emphasising the tensions and dilemmas created in this relationship and examining how various writers have dealt with these In the first part two chapters discuss the philosophy behind the connection between fiction and history whether history is fiction and the distinction between the past and history Part two goes on to discuss the relationship between history and literature using case studies such as Virginia Woolf and Charles Dickens Part three looks at television and film as well as other media through case studies such as the film Welcome to Sarajevo and Soviet and Australian films Part four considers a particular theme that has prominence in both history and literature postcolonial studies focusing on the issues of fictions of nationhood and civilization and the historical novel in postcolonial contexts Finally the fifth section comprises two interviews with novelists Penelope Lively and Adam Thorpe and discusses the ways in which their works explore the nature of history itself

Novel Histories Lisa Kasmer, 2012 Novel Histories British Women Writing History 1760-1830 explores issues of historical and literary genres historiography and the gendering of civic and literary roles It demonstrates the new and sometimes subversive ways that women authors pushed the limits of writing history in order to participate in contemporary national civic life otherwise closed to them

A History of American Crime Fiction Chris Raczkowski, 2017-10-26 A History of American Crime Fiction places crime fiction within a context of aesthetic practices and experiments intellectual concerns and historical debates generally reserved for canonical literary history Toward that end the book is divided into sections that reflect the periods that commonly organize American literary history with chapters highlighting crime fiction's reciprocal relationships with early American literature romanticism realism modernism and postmodernism It surveys everything from 17th century execution sermons the detective fiction of Harriet Spofford and T.S. Eliot's *The Waste Land* to the films of David Lynch HBO's *The Sopranos* and the podcast *Serial* while engaging a wide variety of critical methods As a result this book expands crime

fiction's significance beyond the boundaries of popular genres and explores the symbiosis between crime fiction and canonical literature that sustains and energizes both

Between History and Fiction Tracy Crowe Morey, 2010 This study explores a number of early modern comedias that deal with historical siege or military episodes in the history of the Iberian peoples Cervantes's *La Numancia* Lope de Vega's *El asalto de Mástrique* and his lesser known *La nueva victoria de don Gonzalo de Córdoba* Calderón de la Barca's *El sitio de Breda* and Velázquez's *El Hércules de Ocaña* are key texts examined here Taking the distinction between history and fiction in Neo-Aristotelian literary theory as a point of departure this book considers the intellectual and historical conditions that affect the ways in which early modern dramatists interpret historical events according to their own literary and ideological purposes The interplay of history and fiction demonstrates uses and discontents of legitimizing fiction in the early modern period Parallel themes of epic and siege intermingled with romance and carnivalesque humour provide alternative perspectives to early modern representations of empire and war on the Spanish stage

The English Novel in History, 1950 to the Present Professor Steven Connor, 2008-03-07 Steven Connor provides in-depth analyses of the novel and its relationship with its own form with contemporary culture and with history He incorporates an extensive and varied range of writers in his discussions such as George Orwell William Golding Angela Carter Doris Lessing Timothy Mo Hanif Kureishi Marina Warner Maggie Gee Written by a foremost scholar of contemporary culture and theory *The English Novel in History 1950 to the Present* offers not only a survey but also a historical and cultural context to British literature produced in the second half of this century

The Boundaries of Fiction Everett Zimmerman, 1996 Focusing on canonical works by Daniel Defoe Henry Fielding Laurence Sterne and others this book explains the relationship between British fiction and historical writing when both were struggling to attain status and authority History was at once powerful and vulnerable in the empiricist climate of seventeenth and eighteenth century England suspect because of its reliance on testimony yet essential if empiricism were ever to move beyond natural philosophy *The Boundaries of Fiction* shows how in this time of historiographical instability the British novel exploited analogies to history Titles incorporating the term history pseudo editors presenting pseudo documentary evidence and narrative theorizing about historical truth were some of the means used to distinguish novels from the fictions of poetry and other literary forms These efforts Everett Zimmerman maintains amounted to a critique of history's limits and pointed to the novel's power to transcend them He offers rich analyses of texts central to the tradition of the novel chiefly *Clarissa* Tom Jones and *Tristram Shandy* and concludes with discussions of Sir Walter Scott's development of the historical novel and David Hume's philosophy of history Along the way Zimmerman refers to such other important historical figures as John Locke Richard Bentley William Wotton and Edward Gibbon and engages contemporary thinkers including Paul Ricoeur and Michel Foucault who have addressed the philosophical and methodological issues of historical evidence and narrative

The Open Boundary of History and Fiction Suzanne Gearhart, 2019-02-19 Challenging the view that a critical sense of history is missing

from the Enlightenment Suzanne Gearhart links the works of Voltaire Montesquieu Diderot and Rousseau with the inquiry into the boundary between literature and history in contemporary critical discourse She considers the theories of Levi Strauss Foucault Althusser Genette White de Man and Derrida in order to develop a critical approach to fiction and history and to reveal that investigations into the foundations of historical knowledge and specifically into what distinguishes history from fiction were central to the Enlightenment This book questions many assumptions basic to contemporary criticism by establishing a dialogue between major theorists and Enlightenment figures It challenges certitudes of fiction and literature by examining the historicity of language form and literature itself redefining history to show its crucial relevance to literary studies and opening historiography to the insights of literary theory Suzanne Gearhart is Associate Professor of Literature at the University of California San Diego Originally published in 1984 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

The Cambridge History of Australian Literature Peter Pierce, 2009-09-17 Draws on scholarship from leading figures in the field and spans Australian literary history from colonial origins indigenous and migrant literatures as well as representations of Asia and the Pacific and the role of literary culture in modern Australian society

Science Fiction Literature through History Gary Westfahl, 2021-07-19 This book provides students and other interested readers with a comprehensive survey of science fiction history and numerous essays addressing major science fiction topics authors works and subgenres written by a distinguished scholar This encyclopedia deals with written science fiction in all of its forms not only novels and short stories but also mediums often ignored in other reference books such as plays poems comic books and graphic novels Some science fiction films television programs and video games are also mentioned particularly when they are relevant to written texts Its focus is on science fiction in the English language though due attention is given to international authors whose works have been frequently translated into English Since science fiction became a recognized genre and greatly expanded in the 20th century works published in the 20th and 21st centuries are most frequently discussed though important earlier works are not neglected The texts are designed to be helpful to numerous readers ranging from students first encountering science fiction to experienced scholars in the field

Scott's Shadow Ian Duncan, 2016-08-02 Scott's Shadow is the first comprehensive account of the flowering of Scottish fiction between 1802 and 1832 when post Enlightenment Edinburgh rivaled London as a center for literary and cultural innovation Ian Duncan shows how Walter Scott became the central figure in these developments and how he helped redefine the novel as the principal modern genre for the representation of national historical life Duncan traces the rise of a cultural nationalist ideology and the ascendancy of Scott's Waverley novels in the

years after Waterloo He argues that the key to Scott's achievement and its unprecedented impact was the actualization of a realist aesthetic of fiction one that offered a socializing model of the imagination as first theorized by Scottish philosopher and historian David Hume This aesthetic Duncan contends provides a powerful novelistic alternative to the Kantian Coleridgean account of the imagination that has been taken as normative for British Romanticism since the early twentieth century Duncan goes on to examine in detail how other Scottish writers inspired by Scott's innovations James Hogg and John Galt in particular produced in their own novels and tales rival accounts of regional national and imperial history Scott's *Shadow* illuminates a major but neglected episode of British Romanticism as well as a pivotal moment in the history and development of the novel

Eighteenth-Century Novel and Contemporary Social Issues Stuart Sim, 2008-04-15 This study introduces readers to the eighteenth century novel through a consideration of contemporary social issues Eighteenth century authors grappled with very similar problems to the ones we face today such as what motivates a fundamentalist terrorist What are the justifiable limits of state power What dangers lie in wait for us when we create life artificially The book discusses key authors from Aphra Behn in the late seventeenth century to James Hogg in the 1820s covering the long eighteenth century It guides readers through the main genres of the period from Realism Gothic romance and historical romance to proto science fiction It also introduces a range of debates around race relations anti social behaviour family values and born again theology as well as the power of the media surveillance political sovereignty and fundamentalist terrorism Each novel is shown to be directly relevant to some of the most urgent moral issues of our own time

The Oxford History of the Novel in English Simon Gikandi, 2016-09-05 Why did the novel take such a long time to emerge in the colonial world And what cultural work did it come to perform in societies where subjects were not free and modes of social organization diverged from the European cultural centers where the novel gained its form and audience Answering these questions and more Volume 11 *The Novel in Africa and the Caribbean since 1950* explores the institutions of cultural production that exerted influence in late colonialism from missionary schools and metropolitan publishers to universities and small presses How these structures provoke and respond to the literary trends and social peculiarities of Africa and the Caribbean impacts not only the writing and reading of novels in those regions but also has a transformative effect on the novel as a global phenomenon Together the volume's 32 contributing experts tell a story about the close relationship between the novel and the project of decolonization and explore the multiple ways in which novels enable readers to imagine communities beyond their own and thus made this form of literature a compelling catalyst for cultural transformation The authors show that even as the novel grows in Africa and the Caribbean as a mark of the elites mastery of European form it becomes the essential instrument for critiquing colonialism and for articulating the new horizons of cultural nationalism Within this historical context the volume examines works by authors such as Chinua Achebe Nadine Gordimer George Lamming Jamaica Kincaid V S Naipaul Zoe Wicomb J M Coetzee and many others

The Invention of Infinity: Essays on

Husserl and the History of Philosophy Claudio Majolino, 2023-09-29 This book covers Husserl's stance on the philosopher and the history of philosophy whether or not such a history is part of the philosophical attitude itself and if so how Husserl's phenomenology might weigh in on such matters Firstly this text spells out some of the manifold ways in which the history of philosophy works its way in Husserl's phenomenology showing how concepts methods and problems drawn from various Ancient and Modern philosophical traditions Platonism Aristotelianism Sophistry Stoicism Scholasticism Modern Rationalism are transformed and embedded within transcendental phenomenology itself Secondly it shows how a better understanding of the distinctive patterns by means of which Husserl's phenomenology confronts the history of philosophy could be extremely significant for historians of philosophy who are interested in learning something entirely new about the unexplored horizons of such concepts methods and problems Finally based on such twofold historical and philosophical approach and thanks to a substantial reinterpretation of some key phenomenological concepts such as multiplicity constitution attitude and variation this book provides a novel and original reading of Husserl's overall philosophical project in its full meaning and scope By doing so this volume appeals to both students and researchers and critically engages in mainstream interpretations of phenomenology suggesting a unique take on the idea of transcendental phenomenology as a whole [The Effective](#)

[Protagonist in the Nineteenth-Century British Novel](#) Terence Dawson, 2016-03-23 *The Effective Protagonist in the Nineteenth Century British Novel* is an experiment in post Jungian literary criticism and methodology Its primary aim is to challenge current views about the correlation between narrative structure gender and the governing psychological dilemma in four nineteenth century British novels The overarching argument is that the opening situation in a novel represents an implicit challenge facing not the obvious hero heroine but the individual that Terence Dawson defines as the effective protagonist To illustrate his claim Dawson pairs two sets of novels with unexpectedly comparable dilemmas *Ivanhoe* with *The Picture of Dorian Gray* and *Wuthering Heights* with *Silas Marner* In all four novels the effective protagonist is an apparently minor figure whose crucial function in the ordering of the events has been overlooked Rereading these well known texts in relation to hitherto neglected characters uncovers startling new issues at their heart and demonstrates innovative ways of exploring both narrative and literary tradition **REAL Volume 9 (1993)** Herbert Grabes, Winfried Fluck, Jürgen Schlaeger, 1993

The History of American Literature on Film Thomas Leitch, 2019-06-13 From William Dickson's *Rip Van Winkle* films 1896 to Baz Luhrmann's big budget production of *The Great Gatsby* 2013 and beyond cinematic adaptations of American literature participate in a rich and fascinating history Unlike previous studies of American literature and film which emphasize particular authors like Edith Wharton and Nathaniel Hawthorne particular texts like *Moby Dick* particular literary periods like the American Renaissance or particular genres like the novel this volume considers the multiple functions of filmed American literature as a cinematic genre in its own right one that reflects the specific political and aesthetic priorities of different national and historical cinemas even as it plays a decisive role in defining American literature for a global

audience Waverley Walter Scott, 2015-04-09 the most romantic parts of this narrative are precisely those which have a foundation in fact Edward Waverley a young English soldier in the Hanoverian army is sent to Scotland where he finds himself caught up in events that quickly transform from the stuff of romance into nightmare His character is fashioned through his experience of the Jacobite rising of 1745 6 the last civil war fought on British soil and the unsuccessful attempt to reinstate the Stuart monarchy represented by Prince Charles Edward Waverley's love for the spirited Flora MacIvor and his romantic nature increasingly pull him towards the Jacobite cause and test his loyalty to the utmost With Waverley Scott invented the historical novel in its modern form and profoundly influenced the development of the European and American novel for a century at least Waverley asks the reader to consider how history is shaped who owns it and what it means to live in it questions as vital at the beginning of the twenty first century as the nineteenth ABOUT THE SERIES For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe Each affordable volume reflects Oxford's commitment to scholarship providing the most accurate text plus a wealth of other valuable features including expert introductions by leading authorities helpful notes to clarify the text up to date bibliographies for further study and much more *The French Revolution Debate and the British Novel, 1790-1814* Morgan Rooney, 2013 This study examines how debates about history during the French Revolution informed and changed the nature of the British novel between 1790 and 1814 During these years intersections between history political ideology and fiction as well as the various meanings of the term history itself were multiple and far reaching Morgan Rooney elucidates these subtleties clearly and convincingly While political writers of the 1790s Burke Price Mackintosh Paine Godwin Wollstonecraft and others debate the historical meaning of the Glorious Revolution as a prelude to broader ideological arguments about the significance of the past for the present and future novelists engage with this discourse by representing moments of the past or otherwise vying to enlist the authority of history to further a reformist or loyalist agenda Anti Jacobin novelists such as Charles Walker Robert Bisset and Jane West draw on Burkean historical discourse to characterize the reform movement as ignorant of the complex operations of historical accretion For their part reform minded novelists such as Charlotte Smith William Godwin and Maria Edgeworth travesty Burke's tropes and arguments so as to undermine and then redefine the category of history As the Revolution crisis recedes new novel forms such as Edgeworth's regional novel Lady Morgan's national tale and Jane Porter's early historical fiction emerge but historical representation largely the legacy of the 1790s novel remains an increasingly pronounced feature of the genre Whereas the representation of history in the novel Rooney argues is initially used strategically by novelists involved in the Revolution debate it is appropriated in the early nineteenth century by authors such as Edgeworth Morgan and Porter for other often related ideological purposes before ultimately developing into a stable nonpartisan aestheticized feature of the form as practiced by Walter Scott The French Revolution Debate and the British Novel 1790 1814 demonstrates that the transformation of the novel at this fascinating juncture of British political and literary

history contributes to the emergence of the historical novel as it was first realized in Scott's *Waverley* 1814 **The**
Historical Novel in Nineteenth-Century Europe Brian Hamnett, 2011-11-24 Brian Hamnett examines key historical novels
by Scott Balzac Manzoni Dickens Eliot Flaubert Fontane Gald s and Tolstoy revealing the contradictions inherent in this form
of fiction and exploring the challenges writers encountered in attempting to represent a reality that linked past and present

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