

UNIT 1 INTRODUCTION TO THE NOVEL

Structure

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1.0 OBJECTIVES

In this Unit, we shall introduce you to one of the most popular literary forms of our age, i.e. the novel. We shall do this by giving you a working definition of the novel. We shall also outline very briefly, the reasons for its emergence in eighteenth century England. Then, we shall talk about the various types of novels, and also suggest to you some of the ways in which a novel may be read.

If you read this Unit carefully and complete the given exercises, you should be able to:

- * define the novel;
- * link its emergence to other literary and non-literary factors;
- * name the various types of the novel; and
- * know how to read a novel.

1.1 WHAT IS A NOVEL?

What is a novel? Most of you, I am sure, can easily differentiate between a novel and a poem, or a novel and drama i.e. you can easily tell which literary works are novels and which are not. But if you are asked to define the word "novel", you may find it a difficult task. The reason can be that it is not easy to define literary terms. Definitions of literary terms often lack the accuracy that definitions of scientific terms have. Not only you, but even experts find it hard to give a final definition of many literary terms. They often enter into discussions and debates on the meaning of a particular literary term. In the case of the novel, there is an additional problem. The novel is a very open and flexible literary form. Over the last three centuries, it has changed and developed a great deal. Some novelists, particularly in the last fifty years, have fully exploited this flexibility. They have changed the whole shape of the novel form.

Knowing then that no definition of the word 'novel' will be broad enough to fit every type of novel, we shall attempt to formulate only a working definition of this word. Our definition will try to accommodate all types of novels, but will be primarily based on the masterpieces of great novelists like Fielding, Dickens, and Hardy, among others.

We can begin by listing the following properties of the novel:

- i) it is a narrative of considerable length, i.e. it is a long story
- ii) it is in prose
- iii) it is in written form and is usually printed in book form
- iv) it contains situations and actions that are fictitious, i.e. imaginary, but which seem to represent real life. It deals with imaginary characters that seem to be real

Let us discuss these points one by one.

1. Most people who have tried to define the novel have insisted that it should be of considerable length. But it is difficult to say exactly how long it should be. There are long short stories which may be more or less the length of a short novel. This may lead to some confusion. As a general rule, one can say that a novel is much longer than a folktale, a

Style And Structure In The Novel An Introduction

Dolores M. Burton



Style And Structure In The Novel An Introduction:

Style and Structure in the Novel James Pinnells,1983

Style and Structure in the Novel James Pinnelles,1983

Routledge Revivals: Style and Stylistics (1969) Graham Hough,2018-08-06 First published in 1969 Professor Hough's work examines stylistics the bridge between linguistics and literary criticism The book gives a short survey of stylistics from a literary point of view and tries to answer the question of how much stylistics contributes to the understanding of literature It brings together continental European work on stylistics and Anglo American critical writing which has a similar purpose though usually under a different name In calling the attention of the student of literature to trains of thought with which he is not generally familiar and with detailed analysis on different literary styles and methods Professor Hough provides important critical insights

English and American studies in German ,1983

Mind Style and Cognitive Grammar Louise

Nuttall,2018-09-06 Mind Style and Cognitive Grammar advances our understanding of mind style the experience of other minds or worldviews through language in literature This book is the first to set out a detailed unified framework for the analysis of mind style using the account of language and cognition set out in cognitive grammar Drawing on insights from cognitive linguistics Louise Nuttall aims to explain how character and narrator minds are created linguistically with a focus on the strange minds encountered in the genre of speculative fiction Previous analyses of mind style are reconsidered using cognitive grammar alongside original analyses of four novels by Margaret Atwood Kazuo Ishiguro Richard Matheson and J G Ballard Responses to the texts in online forums and literary critical studies ground the analyses in the experiences of readers and support an investigation of this effect as an embodied experience cued by the language of a text Mind Style and Cognitive Grammar advances both stylistics and cognitive linguistics whilst offering new insights for research in speculative fiction

The Understanding of Adultery in the Hebrew Bible Alexander Izuchukwu Abasili,2016-06-09 Adultery

though not an umbrella concept for all the sexual prohibitions in the Hebrew Bible enjoys a certain pride of place Remarkably it is the one sexual prohibition attested in all biblical genres which makes it very representative in the Hebrew Bible It is the only Hebrew biblical sexual prohibition explicitly mentioned in the Decalogue A solid understanding of Hebrew biblical adultery therefore is an important step towards grasping the vital role of human sexuality in the Hebrew Bible both in terms of inter human relationships and the relationship between the human and the divine Without prejudice to the contents of the Hebrew biblical lexicons and theological dictionaries this work aims at providing a comprehensive understanding of adultery in the Hebrew Bible its meaning punishments and the implications thereof Among others it corrects some wrong assumptions about the concept of adultery in the Hebrew Bible and provides a balanced and unbiased Hebrew biblical conception of adultery and the implications thereof for today's couples

Discourse and Style Dan Shen,2024-12-02 This book examines overlaps differences and complementarities between narratology and stylistics and shows the consequences of this examination for the practical analysis of prose narrative Narratology identifies discourse as one of its two main objects of

study story being the other and stylistics of course designates style as its concern Too often however work in each of these fields proceeds without attention to developments in the other This book corrects that situation by looking beneath the superficial similarities between the discourse of narratology and the style of fictional stylistics The author shows that the two seemingly interchangeable terms actually refer to different textual elements For example both narratology and stylistics identify point of view as an important element of discourse and style respectively but each approach conceives of it differently and thus analyzes it differently This book argues that the different analyses are complementary and shows how they can be brought together This synthesis leads to richer conceptions of point of view as well as more comprehensive and precise analyses of its functions and effects in individual narratives For its theoretical and interpretive contributions this book will appeal to scholars and students in narrative studies literary stylistics and literary theory and criticism

Shakespeare's Grammatical Style Dolores M. Burton, 2014-11-06 Shakespeare's Grammatical Style is the first full scale systematic study using an examination of Shakespeare's syntax as a key to the interpretation of his work Dolores M Burton presents information on the application of linguistic and statistical techniques to the description and analysis of style and she has applied the insights and techniques of the major schools of linguistic inquiry including those of London and Prague Just as studies of imagery and vocabulary have aided interpretations of the plays so an examination of the grammatical features of Shakespeare's language indicates that they too perform a poetic and dramatic function For example noun modifiers like possessives and definite articles yield insights into a speaker's point of view or subtly aid in defining the fictional world of the plays With respect to stylistic development Shakespeare's handling of word order moved from a concentration of dislocated sentences and clause constituents to greater emphasis on varied and frequent permutations in nominal and verbal phrases A computer generated concordance of function words facilitated the study of syntactic features which included an examination of formal aspects of diction nominal group structure the function and frequency of relative clauses and the classification of sentences by mood and type Several problems associated with quantitative and linguistic studies of a full length literary work are discussed and exemplified Style itself is defined mathematically as a propositional function $S \rightarrow A$ and from this definition stylistic parameters are derived by correlating critical notions like fictional world point of view and characterization with differences in the syntax of the two plays [The State of Stylistics](#), 2008-01-01 The State of Stylistics contains a broad collection of papers that investigate how stylistics has evolved throughout the late 20th and early 21st centuries In so doing it considers how stylisticians currently perceive their own respective fields of enquiry It also defines what stylistics is and how we might use it in research and teaching *Novel Style* Ben Masters, 2017-12-08 We live in a time of linguistic plainness This is the age of the tweet and the internet meme the soundbite the status the slogan Everything reduced to its most basic components Stripped back Pared down Even in the world of literature where we might hope to find some linguistic luxury we are flirting with a recessionary mood Big books abound but rhetorical largesse at the

level of the sentence is a shrinking economy There is a prevailing minimalist sensibility in the twenty first century Novel Style is driven by the conviction that elaborate writing opens up unique ways of thinking that are endangered when expression is reduced to its leanest possible forms By re examining the works of essential English stylists of the late twentieth century Anthony Burgess Angela Carter Martin Amis as well as a newer generation of twenty first century stylists Zadie Smith Nicola Barker David Mitchell Ben Masters argues for the ethical power of stylistic flamboyance in fiction and demonstrates how being a stylist and an ethicist are one and the same thing A passionate championing of elaborate writing and close reading Novel Style illuminates what it means to have style and how style can change us

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