



THE IMPORTANCE OF BEING
EARNEST

The Importance Of Being Earnest Novelisation

Deborah Wynne



The Importance Of Being Earnest Novelisation:

The Importance of Being Earnest Oscar Wilde, 1994 Theatre program The Importance of Being Earnest Charles Osborne, 2000 The classic Oscar Wilde play is now rendered expertly in a novel format by the bestselling author of the Agatha Christie novelizations **The Importance of Being Earnest by Oscar Wilde the New Annotated Novel** Oscar Wilde, 2020-05-07 The Importance of Being Earnest was popular upon its debut in 1895 It was not until the twentieth century that Wilde's work was once again recognized both for its literary worth and comedic genius and subsequently The Importance of Being Earnest has been adapted many times for film and theatre most recently in the 2002 film starring Colin Firth Rupert Everett Reese Witherspoon and Dame Judy Dench The Importance of Being Earnest Oscar Wilde, 2005-10-01 Oscar Wilde's The Importance of Being Earnest in the revolutionary Bed Book Landscape Reading Format a new approach to reading in bed as well as other places people enjoy reading while lying down such as the beach or on a grassy lawn in the park Bed Books provide the freedom to lie in any comfortable position without being obligated to sit up in order to read They can be an essential aid for readers who may be prone to back and neck strain when assuming the contorted body positions normally required for reading while lying down and for those who have previously found it difficult or impossible to read books in bed such as the elderly and the disabled Bed Books can also be read sitting up as easily as with a conventional book See the current Bed Book Catalog at www.bedbooks.NET www.readinginbed.com **The Fruitful Vine, a Novel** Robert Hichens, 1911 The Family Novel in Russia and England, 1800-1880 Anna A. Berman, 2022-08-25 This book offers a new understanding of the relationship between family structures and narrative structure in the nineteenth century novel Comparing Russia and England it argues that the two nations had fundamentally different conceptions of the family and that these in turn shaped the way they constructed plots The English placed primary value on the vertical diachronic family axis looking back to ancestors and head to progeny while the Russians emphasized the lateral synchronic axis family expanding outward in the present from nuclear core to extended and chosen kin This difference shaped the way authors plotted consanguineal relations courtship and marriage and alternative kinship constructions Idealizing the domestic sphere and emphasizing family continuity the English novel made family a conservative force while Russian novels approached it as a backward site of patriarchal tyranny in desperate need of reform Russian family plots offered a progressive liberalizing push toward new nontraditional family constructions The book's comparative approach calls for a re-evaluation of reigning theories of the novel theories that are based on the linear English family model and cannot accommodate the more complex Russian alternative It reveals where these theories fall short explains the reasons for their shortcomings and offers a new way of conceptualizing family's role in shaping the nineteenth century novel Classics from Dickens Eliot and Trollope to Dostoevsky Tolstoy and Turgenev are contextualized in the broader literary landscape of their day and Russia's great women writers regain their rightful place alongside their male counterparts as the book draws together family history literary

analysis and novel theory The Novel Life of PG Wodehouse Roderick Easdale,2014-06-18 Was PG Wodehouse really a traitor a naive simpleton dominated by his wife and out of touch with the world around him This book challenges many of the accepted wisdoms about PG Wodehouse and his work and skilfully entwines details of Wodehouse s life with an analysis of his work to show that contrary to popular belief many of the scenarios characters and issues he wrote about came from his own sometimes bitter personal experience It shows for instance how Bertie Wooster is a much misunderstood figure in literature and shared many of the characteristics and life story of PG Wodehouse himself Easdale also gives fresh insight into PG Wodehouse s alleged treachery during World War II and his motives for making five radio broadcasts from Germany which were to cast a shadow over the rest of his life Easdale often finds an original angle with which to shatter stale accepted perception this book is compelling Country Life This fascinating examination offers a refreshing and accessible study of Wodehouse s work Press Association 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 *A Companion to the Victorian Novel* Patrick Brantlinger,William Thesing,2008-04-15 The Companion to the Victorian Novel provides contextual and critical information about the entire range of British fiction published between 1837 and 1901 Provides contextual and critical information about the entire range of British fiction published during the Victorian period Explains issues such as Victorian religions class structure and Darwinism to those who are unfamiliar with them Comprises original accessible chapters written by renowned and emerging scholars in the field of Victorian studies Ideal for students and researchers seeking up to the minute coverage of contexts and trends or as a starting point for a survey course

Shakespeare and the Modern Novel Graham Holderness,2024-10-01 The Shakespearean novel is undergoing a renaissance as the long prose narrative form becomes reinvigorated through new forms of media such as television film and the internet Shakespeare and the Modern Novel explores the history of the novel as a literary form suggesting that the form can trace its strongest roots beyond the eighteenth century work of Daniel Defoe Henry Fielding and Samuel Richardson to Shakespeare s plays Within this collection well established Shakespeare critics demonstrate that the diversity and flexibility

of interactions between Shakespeare and the modern novel are very much alive *Modernism, Satire and the Novel* Jonathan Greenberg, 2011-09-15 In this groundbreaking study Jonathan Greenberg locates a satiric sensibility at the heart of the modern By promoting an antisentimental education modernism denied the authority of emotion to guarantee moral and literary value Instead it fostered sophisticated detached and apparently cruel attitudes toward pain and suffering This sensibility challenged the novel's humanistic tradition set ethics and aesthetics into conflict and fundamentally altered the ways that we know and feel Through lively and original readings of works by Evelyn Waugh Stella Gibbons Nathanael West Djuna Barnes Samuel Beckett and others this book analyzes a body of literature late modernist satire that can appear by turns aloof sadistic hilarious ironic and poignant but which continually questions inherited modes of feeling By recognizing the centrality of satire to modernist aesthetics Greenberg offers not only a new chapter in the history of satire but a persuasive new idea of what made modernism modern **The Academic Novel** Merritt Moseley, 2007 A collection of the most illuminating commentary written on the English language academic novel during the last forty years together with new essays especially commissioned for this volume As well as general thematic essays there are discussions of a number of individual novelists Vladimir Nabokov Randall Jarrell Mary McCarthy Kingsley Amis Alison Lurie Robertson Davies David Lodge Howard Jacobson Contributors are Adam Begley Ian Carter Benjamin DeMott Aida Edemariam Leslie Fiedler Philip Hobsbaum J P Kenyon David Lodge Merritt Moseley Dale Salwak Samuel Schuman J A Sutherland Glyn Turton Chris Walsh Susan Watkins George Watson *Handbook of the English Novel of the Twentieth and Twenty-First Centuries* Christoph Reinfandt, 2017-06-12 The Handbook systematically charts the trajectory of the English novel from its emergence as the foremost literary genre in the early twentieth century to its early twenty first century status of eccentric eminence in new media environments Systematic chapters address The English Novel as a Distinctly Modern Genre The Novel in the Economy Genres Gender performativity masculinities feminism queer and The Burden of Representation class and ethnicity Extended contextualized close readings of more than twenty key texts from Joseph Conrad's *Heart of Darkness* 1899 to Tom McCarthy's *Satin Island* 2015 supplement the systematic approach and encourage future research by providing overviews of reception and theoretical perspectives **The Cambridge Companion to the Spanish Novel** Harriet Turner, Adelaida López de Martínez, 2003-09-11 The Cambridge Companion to the Spanish Novel presents the development of the modern Spanish novel from 1600 to the present Drawing on the combined legacies of Don Quijote and the traditions of the picaresque novel these essays focus on the question of invention and experiment on what constitutes the singular features of evolving fictional forms It examines how the novel articulates the relationships between history and fiction high and popular culture art and ideology and gender and society Contributors highlight the role played by historical events and cultural contexts in the elaboration of the Spanish novel which often takes a self-conscious stance toward literary tradition Topics covered include the regional novel women writers and film and literature This companionable survey which includes a chronology and guide

to further reading conveys a vivid sense of the innovative techniques of the Spanish novel and of the debates surrounding it

The Cambridge Introduction to the Novel Marina MacKay, 2010-11-25 Beginning its life as the sensational entertainment of the eighteenth century the novel has become the major literary genre of modern times Drawing on hundreds of examples of famous novels from all over the world Marina MacKay explores the essential aspects of the novel and its history where novels came from and why we read them how we think about their styles and techniques their people plots places and politics Between the main chapters are longer readings of individual works from Don Quixote to Midnight's Children A glossary of key terms and a guide to further reading are included making this an ideal accompaniment to introductory courses on the novel

Women and Personal Property in the Victorian Novel Deborah Wynne, 2016-02-17 How key changes to the married women's property laws contributed to new ways of viewing women in society are revealed in Deborah Wynne's study of literary representations of women and portable property during the period 1850 to 1900 While critical explorations of Victorian women's connections to the material world have tended to focus on their relationships to commodity culture Wynne argues that modern paradigms of consumerism cannot be applied across the board to the Victorian period Until the passing of the 1882 Married Women's Property Act many women lacked full property rights evidence suggests that for women objects often functioned not as disposable consumer products but as cherished personal property Focusing particularly on representations of women and material culture in Charles Dickens George Eliot and Henry James Wynne shows how novelists engaged with the vexed question of women's relationships to property Suggesting that many of the apparently insignificant items that clutter the Victorian realist novel take on new meaning when viewed through the lens of women's access to material culture and the vagaries of property law her study opens up new possibilities for interpreting female characters in Victorian fiction and reveals the complex work of thing culture in literary texts

Domesticity, Imperialism, and Emigration in the Victorian Novel Diana C. Archibald, 2002 **Space and the Eighteenth-Century English Novel** Simon Varey, 1990-07-27 In this challenging and illustrated study first published in 1990 Simon Varey relates the idea of space in the major novels of Defoe Fielding and Richardson to its use in the theory and practice of eighteenth century architecture Concepts of divine design expressed in the work of philosophers and theologians introduced an ideological element to the notion of space which gave it a heightened significance in contemporary thought Professor Varey's central argument is that space becomes a political instrument used to establish conformity assert power and give form to the aspirations of social classes He draws on a wide range of architectural books both English and European and on the example of Bath focusing in particular on its chief architect in the eighteenth century John Wood The discussion of novels such as Robinson Crusoe Tom Jones and Clarissa examines narrative as a form of spatial design the use of architectural imagery to describe people and the political control of social space *David Lodge and the Tradition of the Modern Novel* J. Russell Perkin, 2014-02-11 David Lodge is a much loved novelist and influential literary critic Examining his

career from his earliest publications in the late 1950s to his more recent works *David Lodge and the Tradition of the Modern Novel* identifies Lodge's central place within the canon of twentieth century British literature. J. Russell Perkin argues that liberalism is the defining feature of Lodge's identity as a novelist, critic, and Roman Catholic intellectual, and demonstrates that Graham Greene, James Joyce, Kingsley Amis, Henry James, and H. G. Wells are the key influences on Lodge's fiction. Perkin also considers Lodge's relationship to contemporary British novelists including Hilary Mantel, Julian Barnes, and Monica Ali. In a study that is both theoretically informed and accessible to the general reader, Perkin shows that Lodge's work is shaped by the dialectic of modernism and the realist tradition. Through an approach that draws on diverse theories of literary influence and history, *David Lodge and the Tradition of the Modern Novel* provides the most thorough treatment of the novelist's career to date.

The Boys Who Wouldn't Grow Up: A Novel Lauren B. Mangiaforte, 2014-05-11 St Albans University

might as well be Neverland. Drunk at dawn on the first of May, the students of an elite university in Scotland prepare to run into the frigid sea in a centuries-old tradition. Among the third-year students are Catriona Darlington and Julie Lovejoy, observers to and participants in their peers' wealthy madness. Between two Mays they devolve from strangers to enemies as they navigate the social rules of a generation without them and the pressures of life in a suffocatingly small cosmopolitan town. Tangled up in the chaos of the girls' gradually intertwining lives are the boys who wouldn't grow up: a priest to be, an oil sheikh to be, a cousin and friend who is the keeper of each girl's destructive secrets, and the immoral, moral philosophy student whose years-long relationship with Catriona is taking its time in dying. When the sun rises over the sea on May first of their fourth year, nothing and no one is the same as they were the year before. But has anyone grown up?

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