



THACKERAY THE WRITER
FROM JOURNALISM TO *VANITY FAIR*

EDGAR F. HARDEN



Thackeray The Writer From Journalism To Vanity Fair

Catherine Waters



Thackeray The Writer From Journalism To Vanity Fair:

Thackeray the Writer E. Harden, 1998-04-30 This book conveys Thackeray's development as a book reviewer journalist art exhibition critic short story writer satirical essayist and novelist a development that culminates in the creation of his masterpiece *Vanity Fair* one of the glories of English imaginative writing Articulating the connections between these vigorous and lively youthful works and the growth of Thackeray as an increasingly profound participant observer Harden reveals the exuberant imaginative growth and deepening understanding of a supremely perceptive critic of human social life

Thackeray the Writer E. Harden, 1998-07-12 This book conveys Thackeray's development as a book reviewer journalist art exhibition critic short story writer satirical essayist and novelist a development that culminates in the creation of his masterpiece *Vanity Fair* one of the glories of English imaginative writing Articulating the connections between these vigorous and lively youthful works and the growth of Thackeray as an increasingly profound participant observer Harden reveals the exuberant imaginative growth and deepening understanding of a supremely perceptive critic of human social life

Vanity Fair William Makepeace Thackeray, 2018-05-18 The top of the writing career of an English writer journalist and graphic designer William Makepeace Thackeray became the novel *Vanity Fair* All the characters positive as well as negative are involved as the author says into the everlasting circle of misery and suffering The novel *Vanity Fair* is eventful rich in delicate life observations of his times and full of irony and sarcasm it occupied the place of honour in the list of the world literature masterpieces

Victorian Writers and the Stage R. Pearson, 2015-06-23 This book examines the dramatic work of Dickens Browning Collins and Tennyson their interaction with the theatrical world and their attempts to develop their reputations as playwrights These major Victorian writers each authored several professional plays but why has their achievement been overlooked

W.M. Thackeray and the Mediated Text Richard Pearson, 2017-11-01 This title was first published in 2000 Thackeray's minor writings remain caught in a debate about what constitutes literature and whether magazine writing and journalism might be construed as such This debate was present during the inception of the mass periodical press in the 1830s when Thackeray began his career and forms part of the context of reasoning within and techniques of Thackeray's work Throughout his career Thackeray was enmeshed in critical arguments about periodicals novels realism and commercialism He was himself both and neither journalist and literary artist and was at once a product of and critical of emerging writing practices This book argues that an understanding of Thackeray's writings for periodicals and the literary and commercial context of these is central to an understanding of his literary achievement Focusing principally on the foundational part of his career from 1833 1847 but relating this to the novels particularly *Pendennis* and *The Adventures of Philip* and the *Cornhill Magazine* of the 1860s the book explores Thackeray's ambiguous response to the burgeoning periodical press and considers his negotiation and critique of the market place through a variety of publishing media

Vanity Fair; A Novel Without a Hero, by William Makepeace Thackeray a Novel William Makepeace

Thackeray, 2016-06-20 *Vanity Fair* A Novel without a Hero is a novel by English author William Makepeace Thackeray first published in 1847. Thackeray, an only child, was born in Calcutta, India, where his father, Richmond Thackeray, held the high rank of secretary to the board of revenue in the British East India Company. His mother, Anne Becher, was the second daughter of Harriet and John Harman Becher and was also a secretary writer for the East India Company. William had been sent to England earlier at the age of five with a short stopover at St Helena where the imprisoned Napoleon was pointed out to him. He was educated at schools in Southampton and Chiswick and then at Charterhouse School. William Makepeace Thackeray (18 July 1811 – 24 December 1863) was an English novelist of the 19th century. He is famous for his satirical works, particularly *Vanity Fair*, a panoramic portrait of English society. During the Victorian era, Thackeray was ranked second only to Charles Dickens, but he is now much less widely read and is known almost exclusively for *Vanity Fair*, which has become a fixture in university courses and has been repeatedly adapted for the cinema and television. In Thackeray's own day, some commentators such as Anthony Trollope ranked his *History of Henry Esmond* as his greatest work, perhaps because it expressed Victorian values of duty and earnestness as did some of his other later novels. It is perhaps for this reason that they have not survived as well as *Vanity Fair*, which satirises those values. Thackeray saw himself as writing in the realistic tradition and distinguished his work from the exaggerations and sentimentality of Dickens. Some later commentators have accepted this self-evaluation and seen him as a realist, but others note his inclination to use eighteenth-century narrative techniques such as digressions and direct addresses to the reader and argue that through them he frequently disrupts the illusion of reality. The school of Henry James, with its emphasis on maintaining that illusion, marked a break with Thackeray's techniques. In 1887, the Royal Society of Arts unveiled a blue plaque to commemorate Thackeray at the house at 2 Palace Green, London, that had been built for him in the 1860s.

Writing and Victorianism J.B. Bullen, 2014-06-06 *Writing and Victorianism* asks the fundamental question: what is Victorianism? and offers a number of answers taken from methods and approaches which have been developed over the last ten years. This collection of essays, written by both new and established scholars from Britain and the U.S.A., develops many of the themes of nineteenth-century studies which have lately come to the fore, touching upon issues such as class, power, and gender. Some essays reflect the interaction of word and image in the nineteenth century and the notion of the city as spectacle; others look at Victorian science, finding a connection between writing and the growth of psychology and psychiatry on the one hand and with the power of scientific materialism on the other. As well as key figures such as Dickens, Tennyson, and Wilde, a host of new names are introduced, including working-class writers attempting to define themselves and writers in the periodical press who once anonymously exercised a great influence over Victorian politics, taste, and social ideals. From these observations, there emerges a need for self-definition in Victorian writing. History, ancestry, and the past all play their part in figuring the present in the nineteenth century, and many of these studies foreground the problem of literary, social, and

psychological identity *The Writer* ,1919 British Writers Classics Jay Parini,2004 Contains articles focusing on a single work of landmark British literature **The Writer** William Henry Hills,Robert Luce,1919 **The Eclectic Magazine of Foreign Literature, Science, and Art** ,1897 The Undeclared War between Journalism and Fiction D.

Underwood,2013-09-25 In this volume Doug Underwood asks whether much of what is now called literary journalism is in fact literary and whether it should rank with the great novels by such journalist literary figures as Twain Cather and Hemingway who believed that fiction was the better place for a realistic writer to express the important truths of life

Writing at the Limit Daniel Punday,2012-05-01 While some cultural critics are pronouncing the death of the novel a whole generation of novelists have turned to other media with curiosity rather than fear These novelists are not simply incorporating references to other media into their work for the sake of verisimilitude they are also engaging precisely such media as a way of talking about what it means to write and read narrative in a society filled with stories told outside the print medium By examining how some of our best fiction writers have taken up the challenge of film television video games and hypertext Daniel Punday offers an enlightening look into the current status of such fundamental narrative concepts as character plot and setting He considers well known postmodernists like Thomas Pynchon and Robert Coover more accessible authors like Maxine Hong Kingston and Oscar Hijuelos and unjustly overlooked writers like Susan Daitch and Kenneth Gangemi and asks how their works investigate the nature and limits of print as a medium for storytelling Writing at the Limit explores how novelists locate print writing within the contemporary media ecology and what it really means to be writing at print s media limit **W.M. Thackeray's European Sketch Books** Siegbert Salomon Prawer,2000 This copiously

illustrated study focuses for the first time in any language on the whole range of Thackeray s verbal and graphic portraits and caricatures of European men women and children of his own and earlier periods It takes its readers on what he called a Roundabout Journey in which they look through the eyes of a variety of narrators and personae at natives of France Greece Italy Switzerland the Habsburg Empire Poland Russia Scandinavia the Low Countries Spain Portugal and Turkey There are a few German examples too but these are peripheral here because the author has considered them in depth in a previous book Breeches and Metaphysics Thackeray s German Discourse The contexts in which these portraits and caricatures are set include more or less ironized stereotypes and conventions impressions of landscapes and townscapes trade and diplomatic relations European literature drama showmanship journalism music and many varieties of the pictorial arts Some of the most memorable portrayals characterize past and present writers and artists through descriptive analyses of their work Contemporary prejudices and received opinions relating to class gender and nationality flow freely into such characterizations but they are constantly relativized by the interposition of quirky narrators and a keen sense of the failings and snobberies of Britons observed at home and abroad While reflecting his time in many ways Thackeray s discourse also helped to shape it and a close scrutiny of the European portraits here disengaged from his work should serve to enhance his

stature as a shrewd and witty observer a gifted portraitist and caricaturist with pen and pencil and a powerful voice in Britain's ongoing conversation with her European neighbours **British Writers and Paris** Elisabeth Jay, 2016 Using a wealth of contemporary sources this book tells the story of the way in which the turbulent hedonistic world of mid nineteenth century Paris touched the careers and work of a host of Victorian writers major and minor It attends both to the way writers actually experienced life in a capital city markedly different from London and to how they retailed this to a swiftly growing British readership En route it reveals the cosmopolitan world of the salons and the social life of the British Embassy demonstrates the risky competitive world of the freelance journalist traces the developing role of the foreign correspondent and examines the sometimes contradictory prejudices about Paris and the Parisians contained in contemporary fiction Casting a wide literary net the first part of this book explores these writers reaction to the swiftly changing politics and topography of Paris before considering the nature of their social interactions with the Parisians through networks provided by institutions such as the British Embassy and the salons The second part of the book examines the significance of Paris for mid nineteenth century Anglophone journalists paying particular attention to the ways in which the young Thackeray's exposure to Parisian print culture shaped him as both writer and artist The final part focuses on fictional representations of Paris revealing the frequency with which they relied upon previous literary sources and how the surprisingly narrow palette of subgenres structures and characters they employed contributed to the characteristic and sometimes contradictory prejudices of a swiftly growing British readership **Special Correspondence and the Newspaper Press in Victorian Print Culture, 1850-1886** Catherine Waters, 2019-02-06 This book analyses the significance of the special correspondent as a new journalistic role in Victorian print culture within the context of developments in the periodical press throughout the second half of the nineteenth century Examining the graphic reportage produced by the first generation of these pioneering journalists through a series of thematic case studies it considers individual correspondents and their stories and the ways in which they contributed to and were shaped by the broader media landscape While commonly associated with the reportage of war special correspondents were in fact tasked with routinely chronicling all manner of topical events at home and abroad What distinguished the work of these journalists was their effort to picture the news to transport readers imaginatively to the events described While criticised by some for its sensationalism special correspondence brought the world closer shrinking space and time and helping to create our modern news culture **Literary Journalism in British and American Prose** Doug Underwood, 2019-05-28 The debate surrounding fake news versus real news is nothing new From Jonathan Swift's work as an acerbic anonymous journal editor turned novelist to reporter Mark Twain's hoax stories to Mary Ann Evans literary reviews written under her pseudonym George Eliot famous journalists and literary figures have always mixed fact imagination and critical commentary to produce memorable works Contrasting the rival yet complementary traditions of literary or new journalism in Britain and the U S this study explores the credibility of some of the great works of English

literature Vanity Fair William Makepeace Thackeray, 2018-04-25 Vanity Fair by William Thackeray Publication date 1847 to 1848 William Thackeray's masterpiece set in Regency England is a bravura performance by a writer at the top of his game. Vanity Fair is an English novel by William Makepeace Thackeray which follows the lives of Becky Sharp and Emma Sedley amid their friends and families during and after the Napoleonic Wars. It was first published as a 19-volume monthly serial from 1847 to 1848 carrying the subtitle *Pen and Pencil Sketches of English Society* reflecting both its satirisation of early 19th-century British society and the many illustrations drawn by Thackeray to accompany the text. It was published as a single volume in 1848 with the subtitle *A Novel without a Hero* reflecting Thackeray's interest in deconstructing his era's conventions regarding literary heroism. It is sometimes considered the principal founder of the Victorian domestic novel. The story is framed as a puppet play and the narrator, despite being an authorial voice, is notoriously unreliable. Late in the narrative, it is revealed that the entire account has been 2nd or 3rd-hand gossip the writer picked up years ago from Lord Tapeworm, a British chargé d'affaires in one of the minor German states and relative of several of the other aristocrats in the story, but none of the main characters: the famous little Becky puppet, the Amelia Doll, the Dobbin Figure, the Little Boys, and the Wicked Nobleman, on which no expense has been spared. Despite her many stated faults and still worse ones admitted to have been passed over in silence, Becky emerges as the hero, what is now called an antihero, in place of Amelia, because Thackeray is able to illustrate that the highest virtue a fictional character can possess is interest. The serial was a popular and critical success; the novel is now considered a classic and has inspired several film adaptations. In 2003, *Vanity Fair* was listed at No. 122 on the BBC's *The Big Read* poll of the UK's best-loved books.

Author William Makepeace Thackeray (18 July 1811 – 24 December 1863) was a British novelist and author. He is known for his satirical works, particularly *Vanity Fair*, a panoramic portrait of English society. Thackeray began as a satirist and parodist, writing works that displayed a sneaking fondness for roguish upstarts such as Becky Sharp in *Vanity Fair* and the title characters of *The Luck of Barry Lyndon* and *Catherine*. In his earliest works, written under such pseudonyms as Charles James Yellowplush, Michael Angelo Titmarsh, and George Savage Fitz Boobler, he tended towards savagery in his attacks on high society, military prowess, the institution of marriage, and hypocrisy. One of his earliest works, *Timbuctoo* (1829), contains a burlesque upon the subject set for the Cambridge Chancellor's Medal for English Verse; the contest was won by Tennyson with *Timbuctoo*. Thackeray's writing career really began with a series of satirical sketches, now usually known as *The Yellowplush Papers*, which appeared in *Fraser's Magazine* beginning in 1837. These were adapted for BBC Radio 4 in 2009 with Adam Buxton playing Charles Yellowplush. Between May 1839 and February 1840, *Fraser's* published the work, sometimes considered Thackeray's first novel, *Catherine*. Originally intended as a satire of the Newgate school of crime fiction, it ended up being more of a picaresque tale. He also began work never finished on the novel later published as *A Shabby Genteel Story*. In *The Luck of Barry Lyndon*, a novel serialised in *Fraser's* in 1844, Thackeray explored the situation of an outsider trying to achieve status in high society, a theme he

developed more successfully in *Vanity Fair* with the character of Becky Sharp the artist's daughter who rises nearly to the heights by manipulating the other characters

Thackeray's Novels Jack P. Rawlins, 2024-06-28 Jack P Rawlins's study explores one of the great problems of mid Victorian literature the explanation and justification of William Makepeace Thackeray's narrative style and structure Rawlins finds that Thackeray in his novels of English society uses an exaggeratedly conventional plot structure as a means to comment on the condition of the novel in England The frustration and fury that have traditionally been the response of the feeling reader to the excesses of Thackeray's narrator are the result of a basic aesthetic conflict of which Thackeray wants to make us inescapably aware a conflict between the dramatic action which demands a commitment from us and a narrator who feels that the commitment has been thoughtlessly made and who seeks to turn our attention to the didactic uses of the novel to the lie of the realistic and to other aesthetic and moral issues

Treating *The Newcomers* *Vanity Fair* *The Virginians* and *Philip* in detail and the other works in the canon more briefly Rawlins locates Thackeray directly astride the most serious aesthetic problem of his age the status of fiction and its proper employment This title is part of UC Press's Voices Revived program which commemorates University of California Press's mission to seek out and cultivate the brightest minds and give them voice reach and impact Drawing on a backlist dating to 1893 Voices Revived makes high quality peer reviewed scholarship accessible once again using print on demand technology This title was originally published in 1974

The Living Age ,1848

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