

## The Character Effect

DAVID BREWER, *The Afterlife of Character, 1780-1860* (Philadelphia: U. of Pennsylvania P., 2005), pp. 288, cloth, \$59.95.

David Brewer's *The Afterlife of Character, 1780-1860* (Philadelphia: U. of Pennsylvania P., 2005), pp. 288, cloth, \$59.95, is a major contribution to the recent and ongoing scholarly investigation into literary character. That investigation can itself be viewed as a movement in the attitude of high theory as poststructuralism has gone way to historicism, to new formalism, and, more recently, to cultural studies. Just as the titles of key monographs in the topic suggest—*Novels, the Economy of Character*, and *The Character of the Novel*—work in this field tends to proceed by addressing, for character *per se*, but the domains and practices that constitute character as a textual or a cultural effect. Thus, within shadows of the obscure (and consequently obscure) novel, we have Catherine Gallagher's insight that fictional characters perform their cultural work not despite, but by virtue of, their immortality. And we have Deleuze and Guattari's work on literary characters as a resource for readers to provide themselves with the personal means to escape a modernizing society, including that of deep ideology, along with Alex Woloch's account of how a novel's mass of characters produce the fictional space for major characters to be presented precisely as major. To these we might add the extreme endorsement of character in so-called "literary criticism" in eighteenth-century fictional writings that attributes animatory and therefore "character" to fictional objects as much as to people.

But, as Brewer reminds us here, the most popular literary characters of the eighteenth century had a life outside the books in which they first came into existence. *Robinson Crusoe*, *Pamela Andrews*, and *Tom Jones* should—to take three instances with which he is especially concerned—circulate not only in text but also (if more ephemerally) as familiar, even beloved, figures in the culture at large. Indeed they were multimedia notables, moving across print, on stage and in visual images for some part the mass popular media. Readers are familiar with the structures and alliterations/sounds of a canonical cultural marketplace that encouraged adaptations, imitations and intense amateur participation and which threw up literary spin-offs like *Stanhope*, *Gulliver's Travels*, the *Robinsonade* or *Pamelaism*. The phenomenon of the literary afterlife *per se*, the life of certain famous fictional characters in the nation at large, its emergence in the eighteenth century, and its implications for cultural history has had to wait until now to receive the sustained critical attention it deserves. This is an important and wholly welcome move.

In his introduction, Brewer remarks that his interest in the afterlives of *Robinson* and *Pamela* is all human again. Indeed, (they) allowed readers and writers to do rather than ... who, they might cease to be of themselves" (5). That is to say, an is at most programmatic, not passively interested in, handed and already there. In this regard, his work belongs to cultural studies at the kind that developed in detachment out of Raymond Williams's work. It is striking that one of Brewer's key methodological exemplars is the one-time Marxist Tony Bennett's mid-eighties analysis of James Bond books and films, work which provided the groundwork for the more recent efflorescence of cultural studies research on contemporary film culture of all kinds.

For readers well-versed that Brewer, unlike his predecessors in the field, does not make out any himself with close readings, with the literary traditions as such, with the detailed interplay between cultural/social history and literary work, or even with those history, rather,

# The Afterlife Of Character 1726 1825 Material Texts Series

**Claire Wood, Juliet John**



## **The Afterlife Of Character 1726 1825 Material Texts Series:**

**The Afterlife of Character, 1726-1825** David A. Brewer, 2011-06-07 The Afterlife of Character 1726 1825 reconstructs how eighteenth century British readers invented further adventures for beloved characters including Gulliver Falstaff Pamela and Tristram Shandy Far from being close ended and self contained the novels and plays in which these characters first appeared were treated by many as merely a starting point a collective reference perpetually inviting augmentation through an astonishing wealth of unauthorized sequels Characters became an inexhaustible form of common property despite their patent authorship Readers endowed them with value knowing all the while that others were doing the same and so were collectively forging a new mode of virtual community By tracing these practices David A Brewer shows how the literary canon emerged as much from below as out of any of the institutions that have been credited with their invention Indeed he reveals the astonishing degree to which authors had to cajole readers into granting them authority over their own creations authority that seems self evident to a modern audience In its innovative methodology and its unprecedented attention to the productive interplay between the audience the book as a material artifact and the text as an immaterial entity The Afterlife of Character 1726 1825 offers a compelling new approach to eighteenth century studies the history of the book and the very idea of character itself

**Authorial Personality and the Making of Renaissance Texts** Douglas S. Pfeiffer, 2022 Studying texts by Lorenzo Valla Erasmus Saint Jerome George Gascoigne and Fulke Greville this volume explores authorial character as an instrument of textual analysis in the scholarship of early Renaissance literature

**Publications of the Modern Language Association of America**, 2006 *The Long-Lost Tales* Pasquale De Marco, 2025-07-07 Embark on a literary adventure into the captivating world of unauthorized sequels where readers and writers join forces to breathe new life into beloved characters and narratives This book offers a comprehensive exploration of this fascinating phenomenon tracing its historical roots examining its cultural and literary significance and delving into the legal and ethical implications that surround it Discover how unauthorized sequels have challenged traditional notions of authorship and ownership fostered vibrant communities of readers and expanded the boundaries of the literary canon Through engaging case studies and insightful analysis we uncover the motivations and creative processes of those who dare to continue the stories of iconic characters often without the blessing of the original authors Witness the rise of unauthorized sequels in the 18th century when readers took it upon themselves to extend the adventures of literary heroes like Gulliver Falstaff and Tristram Shandy Explore the ways in which these sequels both honored and subverted the original works reflecting the changing tastes and values of readers and challenging the authority of traditional publishing houses In the 19th and 20th centuries unauthorized sequels continued to flourish spanning a wide range of genres and captivating audiences worldwide From classic literature to popular fiction these sequels demonstrated the enduring power of storytelling and the desire of readers to actively engage with the worlds and characters they love We examine the impact of unauthorized sequels on the development of the novel

their role in shaping cultural identity and their potential as a form of cultural resistance The digital age has ushered in a new era for unauthorized sequels with the internet providing a global platform for writers and readers to share their stories and ideas Fan fiction collaborative storytelling and other forms of digital authorship have created a vibrant landscape where unauthorized sequels thrive challenging traditional notions of copyright and ownership We explore the legal and ethical implications of unauthorized sequels in the digital age considering the rights of authors the transformative nature of fan works and the importance of protecting creativity and innovation If you like this book write a review on google books *Clio*

,2006 **Annual Bibliography of English Language and Literature** Modern Humanities Research Association,2005

Includes both books and articles **Handbook of the British Novel in the Long Eighteenth Century** Katrin

Berndt,Alessa Johns,2022-07-18 The handbook offers a comprehensive introduction to the British novel in the long eighteenth century when this genre emerged to develop into the period s most versatile and popular literary form Part I features six systematic chapters that discuss literary intellectual socio economic and political contexts providing innovative approaches to issues such as sense and sentiment gender considerations formal characteristics economic history enlightened and radical concepts of citizenship and human rights ecological ramifications and Britain s growing global involvement Part II presents twenty five analytical chapters that attend to individual novels some canonical and others recently recovered These analyses engage the debates outlined in the systematic chapters undertaking in depth readings that both contextualize the works and draw on relevant criticism literary theory and cultural perspectives The handbook s breadth and depth clear presentation and lucid language make it attractive and accessible to scholar and student alike **Edinburgh Companion to Charles**

**Dickens and the Arts** Claire Wood,Juliet John,2024-05-31 The Edinburgh Companion to Charles Dickens and the Arts explores Dickens s rich and complex relationships with a myriad of art forms and the far reaching resonance of his works across the arts overall This volume reassesses Dickens s prescient philosophy of art both through a historical and a present day lens and in the context of debates about the cultural value of the arts Across thirty three original essays it outlines the ways in which Dickens broke down oppositions between high and low art money and the aesthetic the extraordinary and the ordinary and art for its own sake and the social good In doing so it considers how Dickens prefigured the arts of the future including rap music television fanfiction and global cinema **The Art of Translation in Light of Bakhtin's**

**Re-accentuation** Slav Gratchev,Margarita Marinova,2022-10-06 Although Mikhail Bakhtin s study of the novel does not focus in any systematic way on the role that translation plays in the processes of novelistic creation and dissemination when he does broach the topic he grants translation a disproportionately significant role in the emergence and constitution of literature The contributors to this volume from the US Hong Kong Finland Japan Spain Italy Bangladesh and Belgium bring their own polyphonic experiences with the theory and practice of translation to the discussion of Bakhtin s ideas about this topic in order to illuminate their relevance to translation studies today Broadly stated the essays examine the art of

translation as an exercise in a cultural re accentuation a transferal of the original text and its characters to the novel soil of a different language and culture which inevitably leads to the proliferation of multivalent meanings and to explore the various re accentuation devices employed over the span of the last 100 years in translating modern texts from one language to another Through its contributors The Art of Translation in Light of Bakhtin s Re accentuation brings together different cultural contexts and disciplines such as literature literary theory the visual arts pedagogy translation studies and philosophy to demonstrate the continued international relevance of Bakhtin s ideas to the study of creative practices broadly understood

**Early Modern Authorship and Prose Continuations** N. Simonova,2015-03-21 The first in depth account of fictional sequels in the seventeenth and eighteenth centuries this examines cases of prose fiction works being continued by multiple writers reading them for evidence of Early Modern attitudes towards authorship originality and literary property Paper Monsters Samuel Fallon,2019-05-17 In Paper Monsters Samuel Fallon charts the striking rise at the turn to the seventeenth century of a new species of textual being the serial semifictional persona When Thomas Nashe introduced his charismatic alter ego Pierce Penilesse in a 1592 text he described the figure as a paper monster not fashioned but begotten into something curiously like life The next decade bore this description out as Pierce took on a life of his own inspiring other writers to insert him into their own works And Pierce was hardly alone such figures as the polemicist Martin Marprelate the lovers Philisides and Astrophil the shepherd laureate Colin Clout the prodigal wit Euphues and in an odd twist the historical author Robert Greene all outgrew their fictional origins moving from text to text and author to author purporting to speak their own words even surviving their creators deaths and installing themselves in the process as agents at large in the real world of writing publication and reception In seeking to understand these paper monsters as a historically specific and rather short lived phenomenon Fallon looks to the rapid expansion of the London book trade in the years of their ascendancy Personae were products of print the medium that rendered them portable free floating figures But they were also the central fictions of a burgeoning literary field they embodied that field s negotiations between manuscript and print and they forged a new form of public textual selfhood Sustained by the appropriative rewritings they inspired personae came to seem like autonomous citizens of the literary public Fallon argues that their status as collective fictions passed among writers publishers and readers positioned personae as the animating figures of what we have come to call print culture **Real**

**Money and Romanticism** Matthew Rowlinson,2010-05-27 Modern systems of paper money and intellectual property became established in the Romantic period Matthew Rowlinson shows how a new conception of material artefacts as the bearers of abstract value shaped Romantic conceptions of character material culture and labour Originality and Intellectual Property in the French and English Enlightenment Reginald McGinnis,2013-10-17 Are legal concepts of intellectual property and copyright related to artistic notions of invention and originality Do literary and legal scholars have anything to learn from each other or should the legal debate be viewed as separate from questions of aesthetics Bridging

what are usually perceived as two distinct areas of inquiry this interdisciplinary volume begins with a reflection on the origins of literary and legal questions in the Enlightenment to consider their ramifications in the post Enlightenment and contemporary world Tying in to the growing scholarly interest in connections between law and literature on the one hand and to the contemporary interrogation of originality and authorship on the other hand the present volume furthers research in the field by providing a dense study of the legal and historical context to re examine our current assumptions about supposed earlier Enlightenment and Romantic ideals of individual authorship and originality

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**Bibliography** Arthur James Wells, 2006

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