

R. D. McMaster

Thackeray's Cultural Frame of Reference

Allusion in *The Newcomes*



Thackerays Cultural Frame Of Reference Allusion In The Newcomes

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Thackeray's Cultural Frame Of Reference Allusion In The Newcomes:

Thackeray's Cultural Frame of Reference Rowland McMaster, 1991 Thackeray's *The Newcomes* has been described as one of the richest of Victorian fictions In *Thackeray's Cultural Frame of Reference* R D McMaster unveils the magnitude of this richness Thackeray's Cultural Frame of Reference R.D. McMaster, 1991-06-18 This study of *The Newcomes* explores the cultural density found within the novel and reveals how Thackeray exploited allusion in order to present an archetypal and cyclical vision of life questioning the status and value of fictions and blurring distinctions between history and fiction

Germany as Model and Monster Gisela Argyle, 2002-06-07 By examining the works of George Eliot Carlyle Edward Bulwer Lytton George Meredith George Gissing Joseph Conrad E M Forster and D H Lawrence as well as several post World War II novels Argyle explores the Goethean ideal of Bildung and the Bildungsroman self culture and the apprenticeship novel Heinrich Heine's anti philistinism music the Tübingen higher criticism Schopenhauer's and Nietzsche's philosophies Prussianism and avant garde culture in the Weimar Republic To establish the status of these allusions in the public conversation Argyle moves between literary and extra literary contexts including biographical material about the authors as well as information from contemporary literary works periodical articles and other documentation that indicates the understanding authors could assume from their readers Her methodology combines theories of allusion and intertextuality with reception theory **Thackeray's Skeptical Narrative and the 'Perilous Trade' of Authorship** Judith L.

Fisher, 2017-03-02 Drawing on the rhetorical work of James Phelan Wayne Booth's ethical criticism recent work on William Makepeace Thackeray as well as an understanding of the role of skepticism in eighteenth and nineteenth century English thought Thackeray's *Skeptical Narrative and the Perilous Trade of Authorship* makes a substantial contribution to nineteenth century reading practices as well as narratology in general Judith Fisher combines in this study rhetorical and ethical analysis of Thackeray's narrative techniques to trace how his fiction develops to educate his reader into what she terms a hermeneutic of skepticism This is a kind of poised reading which enables his readers to integrate his fiction into their life in what Thackeray called a world without God without becoming pessimistic or fatalistic Although Thackeray's narrative strategies have been the subject of study most have focused on *Vanity Fair* and *Henry Esmond* only and none look as closely as does this study at actual rhetorical techniques such as his use of pronominalization to interpolate the reader into his skeptical discourse Fisher also brings her analysis to bear on *The Adventures of Philip* and *The Virginians* Thackeray's last two complete novels both of which were critical failures even as contemporary critics acknowledged their stylistic excellence This is the first study to attempt to understand the puzzle of those two books Fisher recovers them from their marginalized position in Thackeray's oeuvre Fisher expertly weaves an accessible narrative theory with thoroughgoing knowledge of Thackeray's life in an integrated reading of his entire works Reading Thackeray holistically in spite of his own disruptive practices she does full justice to his critical skepticism while elucidating his canon for a new readership The Politics of

Irony in Thackeray's Mature Fiction Zelma Catalan,2009

Thackeray D. J. Taylor,2015-07-28 A rich and evocative portrait of one of the greatest authors of Victorian England Who was William Makepeace Thackeray Was he the wealthy dilettante who came to London in the 1830s and squandered his fortune on newspapers Was he the impoverished freelance author of the 1840s who scrapped for every penny he could get Or was he the great writer who published *Vanity Fair* in 1847 skewering Victorian society and ensuring his literary legacy Throughout the many phases of his life Thackeray remained an enigma He was friendly but standoffish generous yet miserly confident and utterly terrified of failure A century and a half after Thackeray's death D J Taylor has produced a biography that tackles the complexities of these contradictions and restores Thackeray to his place in the literary pantheon His fortune lost by the time he was thirty his personal life in constant torment Thackeray's story is as dramatic as that of any of his characters In Thackeray the man can finally be seen in full

Sex, Crime and Literature in Victorian England Ian Ward,2014-11-01 The Victorians worried about many things prominent among their worries being the condition of England and the question of its women *Sex Crime and Literature in Victorian England* revisits these particular anxieties concentrating more closely upon four crimes which generated especial concern amongst contemporaries adultery bigamy infanticide and prostitution Each engaged questions of sexuality and its regulation legal moral and cultural for which reason each attracted the considerable interest not just of lawyers and parliamentarians but also novelists and poets and perhaps most importantly those who in ever larger numbers liked to pass their leisure hours reading about sex and crime Alongside statutes such as the 1857 Matrimonial Causes Act and the 1864 Contagious Diseases Act *Sex Crime and Literature in Victorian England* contemplates those texts which shaped Victorian attitudes towards England's condition and the question of its women the novels of Dickens Thackeray and Eliot the works of sensationalists such as Ellen Wood and Mary Braddon and the poetry of Gabriel and Christina Rossetti *Sex Crime and Literature in Victorian England* is a richly contextual commentary on a critical period in the evolution of modern legal and cultural attitudes to the relation of crime sexuality and the family

Figures of Finance Capitalism Borislav Knezevic,2004-03-01 *Figures of Finance Capitalism* brings into focus Victorian narratives by major middle class writers in which the workings of finance capitalism are prominently featured and reads this interest in finance capitalism in the context of middle class misgivings about a class system still dominated by a patrician elite This book illustrates the centrality of finance capitalism to the mid Victorian middle class social imagination by discussing a selection of major Victorian texts by Dickens Gaskell Thackeray and Macaulay In so doing it draws on several new perspectives on British history as offered in the work of historians such as Tom Nairn David Cannadine and P J Cain and A G Hopkins Articulating the basic coordinates for a new sociology of mid Victorian literature Borislav Knezevic views texts through the prism of the mid Victorian literary field and its negotiations of the contemporary field of power

W.M.Thackery 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

Amadis in English Helen Moore, 2020-05-07 This is a book about readers readers reading and readers writing They are readers of all ages and from all ages young and old male and female from Europe and the Americas The book they are reading is the Spanish chivalric romance *Amadís de Gaula* known in English as *Amadis de Gaule* Famous throughout the sixteenth century as the pinnacle of its fictional genre the cultural functions of *Amadis* were further elaborated by the publication of Cervantes's *Don Quixote* in 1605 in which *Amadis* features as *Quixote*'s favourite book *Amadis* thereby becomes as the philosopher Ortega y Gasset terms it enclosed within the modern novel and part of the imaginative landscape of British reader authors such as Mary Shelley Smollett Keats Southey Scott and Thackeray *Amadis in English* ranges from the sixteenth to the twentieth centuries demonstrating through this biography of a book the deep cultural intellectual and political connections of English French and Spanish literature across five centuries Simultaneously an ambitious work of transnational literary history and a new intervention in the history of reading this study argues that romance is historically located culturally responsive and uniquely flexible in the re-creative possibilities it offers readers By revealing this hitherto unexamined reading experience connecting readers of all backgrounds *Amadis in English* also offers many new insights into the politicisation of literary history the construction and misconstruction of literary relations between England France and Spain the practice and pleasures of reading fiction and the enduring power of imagination

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