

Fieldings Moral Psychology

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Psychology
Fielding on the Mechanization of Discourse
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Dr. Johnson's writings. Crabbe. William Hazlitt.
Disraeli's novels. Massinger. Fielding's novels. Cowper and Rousseau. The first Edinburgh reviewers. Wordsworth's ethics. Landor's Imaginary
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JEGP, Journal of English and Germanic Philology
The Novel and
Its Presuppositions
The Tensions of Realism
English Literature, 1660–1800
Theme, Structure, and Analogy in Fielding's "Joseph Andrews"
The Works
of Henry Fielding, Esq
The New Cambridge Bibliography of English Literature: 1660–1800
Morris Golden Morris Golden Bernard Harrison Roger Maioli
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Fields Richard J. Dircks Gustaf E. Karsten Jina Politi Barbara MacVean Benedict James Louis Rhem Henry Fielding George Watson
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more and more often students are asking why they should be expected to read the established classics of literature text and context is designed to suggest answers to questions such as how far are the values and priorities implied by great writers of the past still acceptable today how far do readers tend to accept any values they find in great literature simply because the artistic presentation is so pleasing for a masterpiece to come alive for a reader it must be seen to throw light on matters of still lively interest matters of moral social and political concern it is the nature of this dialogue between author and reader that is the concern of text and context tom jines advances a theory about morality adverse critics have claimed that the theory is philosophically naive and that its presence enables fielding to make do with flat and wooden characters the aim of this book is to show that when placed in the context of 18th century moral philosophy fielding's moral theory appears far more subtle and complex than critics have supposed and that failure to understand the nature and implications of the theory has led critics to miss much of the force of fielding's irony and to misunderstand the nature of his treatment of character bernard harrison

this book is about the empiricist challenge to literature and its influence on eighteenth century theories of fiction british empiricism from bacon to hume challenged the notion that imaginative literature can be a reliable source of knowledge this book argues that theorists of the novel from henry fielding to jane austen recognized the force of the empiricist challenge but refused to capitulate it traces how in their reflections on the novel these writers attempted to formulate a theoretical link between the world of experience and the products of the imagination and thus

update the old defenses of poetry for empirical times taken together the empiricist challenge and the responses it elicited signaled a transition in the longstanding debate about literature and knowledge as an inaugural round in the persisting conflict between the empirical sciences and the literary humanities

the following issue of labyrinth explores translation as a potential bridge between languages fields of study and cultural communities special attention is paid to the challenges of philosophical translation as well as to the significance of translation for multilingualism and intercultural exchange

inspiration in the age of enlightenment reconsiders theories of apostrophe and poetic authority to argue that the augustan age created a new form of inspiration one that not only changed the relationship of literary production to authority in the modern period but also crucially contributes to defining the movement of secularization in literature from the renaissance to romanticism seeking to redefine what we mean by secularization in the early stages of modernity eron argues that secularization's link to enthusiasm or inspiration often associated with romanticism begins in the imaginative literature of the early eighteenth century if romantic enthusiasm has been described through the rhetoric of transport or unworlding then augustan invocation appears more akin to a process of worlding in its central aim to appeal to the social other as a function of the eighteenth century belief in a literary public sphere by reformulating the passive structure of ancient invocation and subjecting it to the more dialogical methods of modern apostrophe and address authors such as the third earl of Shaftesbury Alexander Pope Henry Fielding and Anna Laetitia Barbauld formally revise inspiration in a way that generates a new and distinctive representation of the author in this context inspiration becomes a social gesture an apostrophe to a friend or judging spectator or an allusion to the mental or aesthetic faculties of the author himself his genius articulating this struggle toward modernity at its inception this book examines modern authority at the moment of its extraordinariness

when it was still tied to the creative energies of inspiration to the revelatory powers that marked the awakening of a new age an era and an ethos of enlightenment

in the eighteenth century it was still possible to expect that words should mean what they said and to relate the corruption of their meaning to moral decline glenn w hatfield sees this relationship developed through the artistic medium of irony as a prevailing theme in the works of henry fielding in hatfield s own words everywhere one turns in his works from the earliest plays through the great novels one comes upon the notion of the corruption of language the idea that the normal means of verbal expression have become so perverted by use and abuse at the hands of hack writers politicians professional men and fashionable society and of hypocrites and false witnesses in all orders of life that they are all but inaccessible to the man who would honestly express a simple truth although hatfield emphasizes the artistic perspective of an essentially non literary problem that plagued many eighteenth century thinkers he treats its philosophical implications as well hatfield emphasizes the artistic perspective of an essentially non literary problem that plagued many eighteenth century thinkers he treats its philosophical implications as well hatfield believes that fielding even in his non ironic works is engaged in the definition of his key terms the words of his ironic vocabulary nearly always fielding proceeds by first exposing their false sense and then building up by means of exemplification their true meanings irony the negative exposure of false meaning operates always in collaboration with the positive definition by action thus the negative ironic sense of prudence cunning self interest for example is kept in suspension with the positive meaning of the term moral wisdom through the full length of tom jones as fielding seeks to rescue this key word of the novel from corruption and restore its traditional value as one of the cardinal virtues glenn w hatfield

a survey of fielding s life and plays and novels tom jones joseph andrews jonathan wild etc

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