

Contents

Introduction: How Literature Makes Authors — 1

Part I Literary Authorship in History and Theory

1 Towards a Literary History of Literary Authorship — 19

Combining Literary Sociology and Criticism — 19

Levels of Abstraction — 26

Reading Authorship Historically — 31

Authorship Today — 45

2 Authors, Works, Audiences: Conceptual Foundations — 53

Authors and Narrators — 53

A Rhetorical Model — 64

Crossing the Gap — 68

Author, Work, Audience: An Interactional Loop — 72

Part II Author-Making and Social Form in the Nineteenth Century

3 *Lost Illusions*: Balzac's Brutal Materialism — 85

4 Compromise Formation in the English Literary *Bildungsroman* — 99

“The pursuit of literature”: Bulwer-Lytton's *Ernest Maltravers* (1837) — 102

Taking to Authorship in Dickens's *David Copperfield* (1849 – 1850) and

Thackeray's *Pendennis* (1848 – 1850) — 103

5 The Novel of Allopoetic Deformation: Herman Melville's *Pierre* (1852) — 115

6 “Sign it like a queen”: Writing Female Authors in the Victorian Novel — 127

Charlotte Brontë, Rose Ellen Hendriks, Christina Rossetti — 127

A *Bildungsroman* in Verse: Elizabeth Barrett Browning's *Aurora Leigh*

(1856) — 133

“Lady Novelists” — 137

“Distorted Benthamism”: Thomas Hardy’s *The Hand of Ethelberta* (1876) and the Novels of Mary Braddon — 140

7 Starving in the Reading Room: Precarious Economies of Authorship in Late Victorian Fiction — 153

From ‘We’ to ‘I’: Anthony Trollope’s *An Editor’s Tales* (1870) — 154

“A trackless desert of print”: George Gissing’s *New Grub Street* (1891) — 161

“The off-chance of success”: George Paston’s *A Writer of Books* (1898) — 170

8 Curious Double Lives: Puzzles of Authorship in James, Kipling, and Beerbohm — 173

Henry James’s Stories of the Literary Life — 175

Rudyard Kipling’s Authorship Gothic — 184

Max Beerbohm’s *Seven Men* (1919) — 188

Part III Modernist Author Fictions

9 The Ambivalence of Promise in Arthur Machen, E. M. Forster, and Henry Green — 195

Arthur Machen’s *The Hill of Dreams* (1904) — 198

E. M. Forster’s *The Longest Journey* (1907) — 203

Henry Green’s *Blindness* (1926) — 207

10 “Do you seriously believe in literature?” Comic Turns from Aldous Huxley to Kingsley Amis — 213

“Humble Heroisms”: Aldous Huxley’s *Crome Yellow* (1921), Evelyn Waugh’s *Vile Bodies* (1930) and *Scoop* (1938) — 214

“Hidden Souls”: Authorial Celebrity in W. A. Darlington’s *Wishes Limited* (1922) and William Caine’s *The Author of “Trixie”* (1924) — 218

Author Hunting: N. O. Youman’s *Best Seller* (1930), Anthony Powell’s *What’s Become of Waring* (1938), and Kingsley Amis’s *I Like It Here* (1958) — 224

11 “Writing’s a mug’s game”: Novels of Resentment and Regeneration in the 1930s and 1940s — 233

George Orwell’s *Keep the Aspidistra Flying* (1936) — 235

“Everything that was literature has fallen from me”: Samuel Beckett, Henry Miller, and Lawrence Durrell — 240
 Stevie Smith’s *Novel on Yellow Paper* (1936) — 245
 “What an abominable occupation”: Roland Camberton’s *Scamp* (1950) — 250

12 Working Women: Figurations of Female Authorship in Postwar Britain — 255

The Feminine Point of View — 255
 Exorcism of the ‘Lady Novelist’: Elizabeth Taylor’s *A View of the Harbour* (1947) and *Angel* (1957) — 262
 Meeting *The Cost of Living* (1956): Diana Gardner and Kathleen Farrell — 265
 Multiple Narrative Identities: Mary Renault’s *The Friendly Young Ladies* (1944) — 268
 “A fine woman bashing away at a typewriter”: Muriel Spark’s *The Girls of Slender Means* (1963) — 271

Part IV From Postmodernist Metafiction to Contemporary Autofiction

13 The Validity of Authorship: Postwar British Metafiction from Muriel Spark to William Golding — 279

Beyond the Uncertainty Principle: Muriel Spark’s *The Comforters* (1957) — 282
 “Telling the literal truth”: Julian Mitchell’s *The Undiscovered Country* (1968) — 285
 Fiction as a Tool of Knowledge: Iris Murdoch’s *The Black Prince* (1973) — 288
 “Orpheus on the National Health”: Russell Hoban’s *Kleinzeit* (1974) — 291
 The ‘Isness’ of Reality: William Golding’s *The Paper Men* (1984) — 295

14 “The unreckoned consequences of art”: Authorial Realism in Munro, Carver, Roth, and Moore — 301

A Bad Smell in the House of Fiction: Alice Munro’s “Material” (1973) — 302
 Raymond Carver’s “Put Yourself in My Shoes” (1972) and “Intimacy” (1986) — 306

“The rest was so much fiction”: Philip Roth’s *The Ghost Writer* (1979) — 309

“Tell them you’re a walking blade”: Lorrie Moore’s “How to Become a Writer” (1982) — 314

15 Authorship Horror: Stephen King’s *Misery* (1987) — 319

16 The Tremor of Genre: Making and Unmaking Writers in Suspense Fiction — 331

Authors as Detectives and Criminals: Patricia Highsmith’s *The Tremor of Forgery* (1969) — 332

The Stolen Plot: John Colapinto’s *About the Author* (2001) and Jean Hanff Korelitz’s *The Plot* (2021) — 335

Romance Authorship: Colleen Hoover’s *Verity* (2018) and the Dangers of Fiction — 340

Powerful Fictions of the Real: Chris Power’s *A Lonely Man* (2021) and Hari Kunzru’s *Red Pill* (2020) — 342

17 Economies of Authorship in Contemporary (Auto-)Fiction: Between Expressivism and Institutionalism — 347

The Authenticity of Suffering: Dave Eggers’s *A Heartbreaking Work of Staggering Genius* (2000) — 350

Bildungsroman Revisited: Sheila Heti’s *How Should a Person Be?* (2012) and Lily King’s *Writers & Lovers* (2020) — 356

Authorship and the (In)Authenticity of ‘Race’: Percival Everett’s *Erasure* (2001) — 363

Forgery, Author Fiction, and the Canon: Arthur Phillips’s *The Tragedy of Arthur* (2011) — 366

The Lives of Others: Rachel Cusk’s *Outline* Trilogy (2014–2018) — 370

Conclusion — 377

Appendix 1: An Incomplete List of Authorship Narratives, 1800–2022 — 385

1800–1850 — 385

1851–1900 — 385

1901–1950 — 389

1951–2000 — 392

2001–2022 — 398

Appendix 2: Quantitative Survey, 1800–2022 — 403

List of Illustrations and Tables — 405

Glossary — 407

Acknowledgements — 409

References — 411

Index — 447