

Penguin Critical Studies Middlemarch

Complicating a pervasive view of the ethical thought of the Victorians and their close relations, which emphasizes the domineering influence of a righteous and repressive morality, Wainwright discerns a new orientation towards an expansive ethics of flourishing or living well in Austen, Gaskell, Dickens, Eliot, Hardy and Forster. In a sequence of remarkable novels by these authors, Wainwright traces an ethical perspective that privileges styles of life that are worthy and fulfilling, admirable and rewarding.

Presenting new research into the ethical debates in which these authors participated, this rigorous and energetic work reveals the ways in which ideas of major theorists such as Kant, F. H. Bradley, or John Stuart Mill, as well as those of now little-known writers such as the priest Edward Tagart, the preacher William Maccall, and philanthropist Helen Dendy Bosanquet, were appropriated and reappraised. Further, Wainwright seeks also to place these novelists within the wider context of modernity and proposes that their responses can be linked to the on-going and animated discussions that characterize modern moral philosophy.

Dancing out of Line transports readers back to the 1840s, when the craze for social and stage dancing forced Victorians into a complex relationship with the moving body in its most voluble, volatile form. By partnering cultural discourses with representations of the dance and the dancer in novels such as Jane Eyre, Bleak House, and Daniel Deronda, Molly Engelhardt makes explicit many of the ironies underlying Victorian practices that up to this time have gone unnoticed in critical circles. She analyzes the role of the illustrious dance master, who created and disseminated the manners and moves expected of fashionable society, despite his position as a social outsider of nebulous origins. She describes how the daughters of the social elite were expected to “come out” to society in the ballroom, the most potent space in the cultural imagination for licentious behavior and temptation. These incongruities generated new, progressive ideas about the body, subjectivity, sexuality, and health. Engelhardt challenges our assumptions about Victorian sensibilities and attitudes toward the sexual/social roles of men and women by bringing together historical voices from various fields to demonstrate the versatility of the dance, not only as a social practice but also as a forum for Victorians to engage in debate about the body and its pleasures and pathologies.

What does it mean to study English Literature? Have can you navigate and get the most from your degree? The English Literature Companion is your comprehensive introduction to, and exploration of, the discipline of English and Literary Studies. It is your advisor on key decisions, and your one-stop reference source throughout the course. It combines: - A wide-ranging introduction to the nature, breadth and key components of the study of English Literature - Essays by experts in the field on key topics, periods and critical approaches - A glossary of critical terms and a chronology of literary history - Guidance about study skills, from using your time effectively to the practical mechanics of writing essays - Extensive signposting to wider reading and further sources of information - Advice on key decisions taken during a degree and on subsequent career direction and further study. Giving you the foundation and resources you need for success in English Literature, this book is essential pre-course reading and will be an invaluable reference resource throughout your degree.

As a woman in an illegal marriage, publishing under a male pseudonym, George Eliot was one of the most successful yet controversial writers of the Victorian period. Today she is considered a key figure for women's writing and her novels, including *The Mill on the Floss* and *Middlemarch*, are commonly ranked as literary classics. This guide to Eliot's enduringly popular work offers: an accessible introduction to the contexts and many interpretations of Eliot's texts, from publication to the present an introduction to key critical texts and perspectives on Eliot's life and work, situated in a broader critical history cross-references between sections of the guide, in order to suggest links between texts, contexts and criticism suggestions for further reading. Part of the Routledge Guides to Literature series, this volume is essential reading for all those beginning detailed study of George Eliot and seeking not only a guide to her works but also a way through the wealth of contextual and critical material that surrounds them.

"This interdisciplinary approach to Eliot's writings places her within the wider context of debates on racial and cultural differences, furnishing an altered context for scholars to return to her fiction and poetry. It brings together a discussion of her fiction with an account of the activities of Victorian members of groups, scrutinizing Eliot's dislike for colonialism and her responses to various issues."

George Eliot, *Middlemarch* Penguin Group USA

Discusses the background, themes, and style of *Middlemarch*, offers a brief profile of Eliot, and looks at influences on her work

Focusing on the ways in which female novelists have, in their creative work, challenged or scrutinised contemporary assumptions about their own sex, this book's critical interest in women's fiction shows how mid-nineteenth-century women writers confront the conflict between the pressures of matrimonial ideologies and the often more attractive alternative of single or professional life. In arguing that the tensions and dualities of their work represent the honest confrontation of their own ambivalence rather than attempted conformity to convention, it calls for a fresh look at patterns of imaginative representation in Victorian women's literature. Making extensive use of letters and non-fiction, this study relates the opinions expressed there to the themes and methods of the fictional narratives. The first chapter outlines the social and ideological framework within which the authors were writing; the subsequent five chapters deal with the individual novelists, Craik, Charlotte Brontë, Sewell, Gaskell, and Eliot, examining the works of each and also pointing to the similarities between them, thus suggesting a shared female 'voice'. Dealing with minor writers as well as better-known figures, it opens up new areas of critical investigation, claiming not only that many nineteenth-century female novelists have been undeservedly neglected but also that the major ones are further illuminated by being considered alongside their less familiar contemporaries.

his new edition in the *Collected Works of Northrop Frye* series brings *The Secular Scripture* together with thirty shorter pieces pertaining to literary theory and criticism from the last fifteen years of Frye's life."

This text explores the scope and variety of the great novels of the 19th century. The essays in this collection trace the experimentation of 19th-century writers in advancing new modes of realist fiction.

White Cargo is the forgotten story of the thousands of Britons who lived and died in bondage in Britain's American colonies. In the seventeenth and eighteenth centuries, more than 300,000 white people were shipped to America as slaves. Urchins were swept up from

London's streets to labor in the tobacco fields, where life expectancy was no more than two years. Brothels were raided to provide "breeders" for Virginia. Hopeful migrants were duped into signing as indentured servants, unaware they would become personal property who could be bought, sold, and even gambled away. Transported convicts were paraded for sale like livestock. Drawing on letters crying for help, diaries, and court and government archives, Don Jordan and Michael Walsh demonstrate that the brutalities usually associated with black slavery alone were perpetrated on whites throughout British rule. The trade ended with American independence, but the British still tried to sell convicts in their former colonies, which prompted one of the most audacious plots in Anglo-American history. This is a saga of exploration and cruelty spanning 170 years that has been submerged under the overwhelming memory of black slavery. *White Cargo* brings the brutal, uncomfortable story to the surface.

Critical Theory and Practice answers lots of questions, but also stimulates new ones. Its tailor-made combination of survey, reader and workbook is ideal for the beginning - perhaps even bewildered - student of literary theory. The work is divided into seven chapters, each of which contains guiding commentary, examples from literary and critical works, and a variety of exercises to provoke and engage you. Each chapter includes a glossary and annotated selection of suggested further reading. There is also a full bibliography. The authors cover the key issues and debates of literary theory, including: * Language, Linguistics and Literature * Structures of Literature * Literature and History * Subjectivity, Psychoanalysis and Criticism * Reading, Writing and Reception * Women, Literature and Criticism * Literature, Criticism and Cultural Identity *Critical Theory and Practice* is an refreshingly clear, up-to-date and eminently readable introduction to the subject. It not only guides you through the terminology and gives you a selection of the key passages to read, it also helps you engage with the theory and apply it in practice.

Authorship's Wake examines the aftermath of the 1960s critique of the author, epitomized by Roland Barthes's essay, "The Death of the Author." This critique has given rise to a body of writing that confounds generic distinctions separating the literary and the theoretical. Its archive consists of texts by writers who either directly participated in this critique, as Barthes did, or whose intellectual formation took place in its immediate aftermath. These writers include some who are known primarily as theorists (Judith Butler), others known primarily as novelists (Zadie Smith, David Foster Wallace), and yet others whose texts are difficult to categorize (the autofiction of Chris Kraus, Sheila Heti, and Ben Lerner; the autotheory of Maggie Nelson). These writers share not only a central motivating question – how to move beyond the critique of the author-subject – but also a way of answering it: by writing texts that merge theoretical concerns with literary discourse. *Authorship's Wake* traces the responses their work offers in relation to four themes: communication, intention, agency, and labor.

First published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

George Eliot (Marian Evans) as a writer of fiction is the central theme of this literary life. The events of Eliot's formative years, together with the growth of her renowned intellect, are outlined, giving us an insight into the creative talent responsible for some of the best-known novels in the English-language. Her views on other novels and novelists are detailed and we follow the development of her craft as writer as it evolved from the faithful representation of everyday life, as in *Scenes of Clerical Life*, through to the more complex considerations of *Middlemarch* and *Daniel Deronda*.

The essays in this volume trace the experimentation of nineteenth-century writers in advancing new modes of realist fiction while revitalizing the inheritance of the Gothic and the Romantic. Focusing on some of the most popular novels of the century (Northanger Abbey, Jayne Eyre, Dombey and Son, Middlemarch, Far from the Madding Crowd and Germinal), this attractive volume explores some of the recurring themes in nineteenth-century fiction: aspiration and vocation; social class; sexual politics; political reform; colonialism and commerce. This is an ideal introduction to some of the major fictional achievements of the first industrial era, and to most of the crucial themes in nineteenth-century fiction.

This volume presents fresh approaches to classic Victorian fiction from 1830-1900. Opens up for the reader the cultural world in which the Victorian novel was written and read. Crosses traditional disciplinary boundaries. Provides fresh perspectives on how Victorian fiction relates to different contexts, such as class, sexuality, empire, psychology, law and biology.

Now in its second edition, How to Read Texts introduces students to key critical approaches to literary texts and offers a practical introduction for students developing their own critical and close-reading skills. Written in a lively, jargon-free style, it explains critical concepts, approaches and ideas including: - Debates around critical theory - The role of history and context - The links between creativity and criticism - The relationship between author, reader and text. The new edition now includes guidance on analysing a range of multi-media texts, including film and online media as well as the purely literary. In addition to new practical examples, readings, exercises and 'checkpoints' that help students to build confidence in their own critical readings of both primary and secondary texts, the book now also offers guidance on writing fully-formed critical essays and tips for independent research. Comprehensively updated and revised throughout, How to Read Texts is an indispensable guide for students making the transition to university study.

What we can learn about caregiving and community from the Victorian novel In Communities of Care, Talia Schaffer explores Victorian fictional representations of care communities, small voluntary groups that coalesce around someone in need. Drawing lessons from Victorian sociality, Schaffer proposes a theory of communal care and a mode of critical reading centered on an ethics of care. In the Victorian era, medical science offered little hope for cure of illness or disability, and chronic invalidism and lengthy convalescences were common. Small communities might gather around afflicted individuals to minister to their needs and palliate their suffering. Communities of Care examines these groups in the novels of Jane Austen, Charlotte Brontë, Charles Dickens, George Eliot, Henry James, and Charlotte Yonge, and studies the relationships that they exemplify. How do carers become part of the community? How do they negotiate status? How do caring emotions develop? And what does it mean to think of care as an activity rather than a feeling? Contrasting the Victorian emphasis on community and social structure with modern individualism and interiority, Schaffer's sympathetic readings draw us closer to the worldview from which these novels emerged. Schaffer also considers the ways in which these models of carework could inform and improve practice in criticism, in teaching, and in

our daily lives. Through the lens of care, Schaffer discovers a vital form of communal relationship in the Victorian novel. *Communities of Care* also demonstrates that literary criticism done well is the best care that scholars can give to texts. In the nineteenth century, richly-drawn social fiction became one of England's major cultural exports. At the same time, a surprising companion came to stand alongside the novel as a key embodiment of British identity: the domesticated pet. In works by authors from the Brontës to Eliot, from Dickens to Hardy, animals appeared as markers of domestic coziness and familial kindness. Yet for all their supposed significance, the animals in nineteenth-century fiction were never granted the same fullness of character or consciousness as their human masters: they remain secondary figures. *Minor Creatures* re-examines a slew of literary classics to show how Victorian notions of domesticity, sympathy, and individuality were shaped in response to the burgeoning pet class. The presence of beloved animals in the home led to a number of welfare-minded political movements, inspired in part by the Darwinian thought that began to sprout at the time. Nineteenth-century animals may not have been the heroes of their own lives but, as Kreilkamp shows, the history of domestic pets deeply influenced the history of the English novel.

The *Literary Agenda* is a series of short polemical monographs about the importance of literature and of reading in the wider world and about the state of literary education inside schools and universities. The category of "the literary" has always been contentious. What is clear, however, is how increasingly it is dismissed or is unrecognised as a way of thinking or an arena for thought. It is sceptically challenged from within, for example, by the sometimes rival claims of cultural history, contextualized explanation, or media studies. It is shaken from without by even greater pressures: by economic exigency and the severe social attitudes that can follow from it; by technological change that may leave the traditional forms of serious human communication looking merely antiquated. For just these reasons this is the right time for renewal, to start reinvigorated work into the meaning and value of literary reading. Rick Rylance addresses the debate over the public value of literary studies in a book which starts from the widely-remarked predicament of the humanities in modern times. By comparison with science, technology, engineering, and mathematics, the humanities can be negatively characterised as at best optional extras; at worst, frivolous and wasteful. Funders and policy-makers can question their value in terms of utility, vocational prospects and intrinsic worth, while journalists and commentators predict extinction. So what is the justification for literature at the present time? Rylance argues that literature's value lies in its enormous public presence and its contribution to the public good. Far from being apologetic for our investment in literature, he argues for its value to all parts of our society from economic productivity to personal and social wellbeing. He examines discussion of literature's public role over time, taking in key moments of self-reflection such as Sir Philip Sidney's "Defense of Poesy" (1581) and work by John Mill and Ruskin. He reviews current arguments about how culture creates value: from the idea

of 'public goods' in economics to the value of reading for social consciousness in cognitive psychology. The book makes strong claims for the importance and urgency of reading literature today.

This book offers a "postmodern" reading of a characteristically "modern" text. Whereas previous readings of "Middlemarch" have emphasized its unity and coherence, Dr Wright notices its tensions and contradictions, bringing out the play of voices to be found in the narrative. He provides a double reading, alert both to Eliot's liberal humanist project and to the difficulties that project can be shown to entail. "Middlemarch", according to this reading, is a novel about interpretation, exploring ways in which we "read" each other and the world. It questions the construction of character, the meaning of history and the death of God. It also confronts the restricted role of women in a patriarchal society and the process of change - if and how reform can be achieved.

What is poststructuralist theory, and what difference does it make to literary criticism? Where do we find the meaning of the text: in the author's head? in the reader's? Or do we, instead, make meaning in the practice of reading itself? If so, what part do our own values play in the process of interpretation? And what is the role of the text? Catherine Belsey considers these and other questions concerning the relations between human beings and language, readers and texts, writing and cultural politics. Assuming no prior knowledge of poststructuralism, *Critical Practice* guides the reader confidently through the maze of contemporary theory. It simply and lucidly explains the views of key figures such as Louis Althusser, Roland Barthes, Jacques Lacan and Jacques Derrida, and shows their theories at work in readings of familiar literary texts. *Critical Practice* argues that theory matters, because it makes a difference to what we do when we read, opening up new possibilities for literary and cultural analysis. Poststructuralism, in conjunction with psychoanalysis and deconstruction, makes radical change to the way we read both a priority and a possibility. With a new chapter, updated guidance on further reading and revisions throughout, this second edition of *Critical Practice* is the ideal guide to the present and future of literary studies.

J. Hillis Miller is undoubtedly one of the most important literary critics of the past century. For well over five decades his work has been at the forefront of theoretical and philosophical thinking and writing. From his earliest work with Georges Poulet and the so-called Geneva School, which introduced a generation of North American critics to the concept of a phenomenological literary hermeneutic, to a deconstructive rhetorical philology and an ethically motivated textual analysis, Miller's readings have not only reflected major movements in literary theory, they have also created them. Surprisingly, Eamonn Dunne's *J. Hillis Miller and the Possibilities of Reading* is the first book devoted exclusively to examining Miller's work. Dunne argues that an appreciation of Miller is crucial to an informed understanding about the radical changes occurring in critical thinking in the humanities in recent years. This book, the first of its kind, will be a vital

and enabling avenue for further research into J. Hillis Miller's exemplary and prolific output.

In the 1830s and '40s, a new preoccupation with the housing of the poor emerged in British print and visual culture. In response to cholera outbreaks, political unrest, and government initiatives, commentators evinced a keen desire to document housing conditions and agitate for housing reform. Consistently and strikingly, these efforts focused on opening the domestic interiors of the poor to public view. In *Open Houses*, Barbara Leckie addresses the massive body of print materials dedicated to convincing the reader of the wretchedness, unworthiness, and antipoetic quality of the living conditions of the poor and, accordingly, the urgent need for architectural reform. Putting these exposés into dialogue with the Victorian novel and the architectural idea (the manipulation of architecture and the built environment to produce certain effects), she illustrates the ways in which "looking into" the house animated new models for social critique and fictional form. As housing conditions failed to improve despite the ubiquity of these documentary and fictional exposés, commentators became increasingly skeptical about the capacity of print to generate change. Focusing on *Bleak House*, *Middlemarch*, and *The Princess Casamassima*, Leckie argues that writers offered a persuasive counterargument for the novel's intervention in social debates. *Open Houses* returns the architectural idea to the central position it occupied in nineteenth-century England and reconfigures how we understand innovations in the genre of the novel, the agitation for social reform, and the contours of nineteenth-century modernity.

Raymond Williams' prolific output is increasingly recognised as the most influential body of work on literary and cultural studies in the past fifty years. This book provides the most comprehensive study to date of the theoretical and historical context of Williams' thinking on literature, politics and culture. John Higgins traces: * Williams' intellectual development * the related growth of a New Left cultural politics * the origins of the theory and practice of cultural materialism. Raymond Williams is an astonishing achievement and will challenge many received ideas about Williams' work.

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