

The
Serious Pleasures
of
Suspense



VICTORIAN REALISM
& NARRATIVE DOUBT

Caroline Levine

Serious Pleasures Of Suspense Victorian Realism And Narrative Doubt

James Aaron Green



Serious Pleasures Of Suspense Victorian Realism And Narrative Doubt:

The Serious Pleasures of Suspense Caroline Levine, 2003 Scholars have long recognized that narrative suspense dominates the formal dynamics of 19th century British fiction This study argues that various 19th century thinkers John Ruskin Michael Faraday Charlotte Bronte saw suspense as a vehicle for a new approach to knowledge called realism

Sympathetic Realism in Nineteenth-Century British Fiction Rae Greiner, 2013-01-21 British realist novelists of the nineteenth century viewed sympathy not as a feeling but as a form of imaginative thinking useful in constructing their fiction Rae Greiner proposes that sympathy is integral to the form of the classic nineteenth century realist novel Following the philosophy of Adam Smith Greiner argues that sympathy does more than foster emotional identification with others it is a way of thinking along with them By abstracting emotions feelings turn into detached figures of speech that may be shared Sympathy in this way produces realism it is the imaginative process through which the real is substantiated In *Sympathetic Realism in Nineteenth Century British Fiction* Greiner shows how this imaginative process of sympathy is written into three novelistic techniques regularly associated with nineteenth century fiction metonymy free indirect discourse and realist characterization She explores the work of sentimentalist philosophers David Hume Adam Smith and Jeremy Bentham and realist novelists Jane Austen Charles Dickens George Eliot Joseph Conrad and Henry James

Sensation Fiction and Modernity James Aaron Green, 2024-04-25 This book re reads the relationship between the Victorian sensation novel and modernity Whereas critics have long recognized its appearance in the form of nervous subjects and technologically enabled mobility Green contends that sensation fiction also depicts modernity in the form of intellectual and moral discontinuity Through closely historicist readings of novels by Wilkie Collins and Mary Elizabeth Braddon as well as by Joseph Sheridan Le Fanu and Rhoda Broughton this book traces how discontinuity is manifested in the suspenseful plotting of these fictions through which readers are challenged to revise conventional assumptions about the world and adopt more contingent perspectives The study demonstrates that reading for this sense of modernity does not merely uncover the genre s engagements with various mid century contexts More fundamentally it broaches a new sense of the function and significance of sensation fiction the acclimatization of its readers to the discontinuities of modern existence

The Ethical Vision of George Eliot Thomas Albrecht, 2020-01-22 The Ethical Vision of George Eliot is one of the first monographs devoted entirely to the ethical thought of George Eliot a profoundly significant influential figure not only in nineteenth century English and European literature nineteenth century women s writing the history of the novel and Victorian intellectual culture but also in the field of literary ethics Ethics are a predominant theme in Eliot s fictional and non fictional writings Her ethical insights and ideas are a defining element of her greatness as an artist and novelist Through meticulous close readings of Eliot s fiction essays and letters The Ethical Vision of George Eliot presents an original complex definition of her ethical vision as she developed it over the course of her career It examines major novels like Adam Bede Middlemarch and Daniel Deronda

many of Eliot's most significant essays and devotes two entire chapters to Eliot's final book *Impressions of Theophrastus*. Such an idiosyncratic collection of character sketches that Eliot scholars have heretofore generally overlooked or ignored. *The Ethical Vision of George Eliot* demonstrates that Eliot defined her ethical vision alternately in terms of revealing and strengthening a fundamental human communion that links us to other persons however different and remote from ourselves and in terms of recognizing and respecting the otherness of other persons and of the universe more generally from ourselves. Over the course of her career Eliot increasingly transitions from the former towards the latter imperative but she also considerably complicates her conception of otherness and of what it means to be ethically responsible to it. *The Rise and Fall of the Femme Fatale in British Literature, 1790-1910* Heather L. Braun, 2012-08-31 *The Rise and Fall of the Femme Fatale in British Literature 1790-1910* explores the femme fatale's career in nineteenth-century British literature. It traces her evolution and devolution formally, historically, and ideologically through a selection of plays, poems, novels, and personal correspondence. Considering well-known fatal women alongside more obscure ones, *The Rise and Fall of the Femme Fatale* sheds new light on emerging notions of gender, sexuality, and power throughout the long nineteenth century. By placing the fatal woman in a still-developing literary and cultural narrative, this study examines how the femme fatale adapts over time, reflecting popular tastes and socio-economic landscapes. **Photography and the Arts** Juliet Hacking, Joanne

Lukitsch, 2020-10-29 Photography, both in the form of contemporary practice and that of historical material, now occupies a significant place in the citadels of Western art culture. It has an institutional network of its own, embedded within the broader art world with its own specialists, including academics, critics, curators, collectors, dealers, and conservators. All of this cultural activity consolidates an artistic practice and critical discourse of photography that distinguishes what is increasingly termed art photography from its commercial, scientific, and amateur guises. But this long-awaited recognition of photography as high art brings new challenges. How will photography's newly privileged place in the art world affect how the history of creative photography is written? Modernist claims for the medium as having an aesthetic often turned on precedents from painting. Postmodernism challenged a cultural hierarchy organized around painting. Nineteenth-century photographs move between the symbolic spaces of the gallery wall and the archive, de-contextualised for art and re-contextualised for history. But what of the contemporary writings, images, and practices that negotiated an aesthetic status for the photographic? *Photography and the Arts* revisits practices both celebrated and elided by the modernist and postmodernist grand narratives of art and photographic history in order to open up new critical spaces. Written by leading scholars in the fields of photography, art, and literature, the essays examine the metaphorical as well as the material exchanges between photography and the fine graphic, reproductive, and sculptural arts. **Staging Detection** Isabel Stowell-Kaplan, 2021-07-29 *Staging Detection* reveals how the new figure of the stage detective emerged in nineteenth-century Britain. The first book to explore the productive intersections between detection and performance across a range of Victorian plays, *Staging Detection* foregrounds the role of the stage

detective in shaping important theatrical modes of the period from popular melodrama to society comedy Beginning in 1863 with Tom Taylor's blockbuster play *The Ticket of Leave Man* the book criss crosses London following the earliest performances of stage detectives Centring the work of playwrights novelists critics and actors from Sarah Lane and Horace Wigan to Wilkie Collins and Oscar Wilde *Staging Detection* sheds new light on Victorian acting styles furthers our understanding of melodrama and resituates the famous Wildean dandy as a successor to the stage detective Drawing on histories of masculinity and gender performance as well as developing scientific theory and nineteenth century visual culture *Staging Detection* shows how the earliest stage portrayals of the detective shaped broader Victorian debates concerning fraud omniscience and earned authority This book will be of great interest to students and scholars of theatre history Victorian literature and popular culture as well as anyone with an interest in the figure of the detective *Good Form* Jesse Rosenthal, 2017 What do we mean when we say that a novel's conclusion feels right How did feeling form and the sense of right and wrong get mixed up during the nineteenth century in the experience of reading a novel *Good Form* argues that Victorian readers associated the feeling of narrative form of being pulled forward to a satisfying conclusion with inner moral experience Reclaiming the work of a generation of Victorian intuitionist philosophers who insisted that true morality consisted in being able to feel or intuit the morally good Jesse Rosenthal shows that when Victorians discussed the moral dimensions of reading novels they were also subtly discussing the genre's formal properties For most Victorian moralizing is one of the period's least attractive and interesting qualities But *Good Form* argues that the moral interpretation of novel experience was essential in the development of the novel form and that this moral approach is still a fundamental if unrecognized part of how we understand novels Bringing together ideas from philosophy literary history and narrative theory Rosenthal shows that we cannot understand the formal principles of the novel that we have inherited from the nineteenth century without also understanding the moral principles that have come with them *Good Form* helps us to understand the way Victorians read but it also helps us to understand the way we read now *The Oxford Handbook of George Eliot*, 2025-02-20 George Eliot repeatedly stressed the aesthetic and ethical importance of viewing subjects from different perspectives *The Oxford Handbook of George Eliot* presents fifty two perspectives on this major nineteenth century writer Together the chapters provide the most wide ranging collection of essays on Eliot's life and works published to date While providing fresh perspectives on the important themes running through Eliot's works the volume is distinctive in placing a concern with literary form at its heart Part I questions longstanding conceptions of Eliot as a figure isolated by scandal by exploring her personal and intellectual relationships with her contemporaries Part II focuses on Eliot's close engagement with earlier poets dramatists and novelists as well as with painting sculpture and music and in so doing probes Eliot's interest in the nature of influence itself Part III explores the full range of Eliot's unpublished and published works chapters on each of the novels make a renewed case for the centrality of Eliot's works to current scholarly debates about nineteenth

century literature other chapters offer ways into texts that have either been neglected such as the novellas and poetry or more often mined for biographical and historical contexts than given a close reading such as the notebooks manuscripts letters and journals Part IV gives close scrutiny to those aspects of literary form which characterise Eliot's writing particularly her preoccupation with genre and her handling of voice both that of her narrators and her characters Part V assesses the complexity of Eliot's legacy for later writers concluding with five shorter essays which tackle the nature and impact of the enduring cultural status of *Middlemarch* as a often declared the great English novel

The Aesthetics of Spectacle in Early Modern Drama and Modern Cinema J. Sager, 2013-09-20 Examining the work of the Elizabethan playwright Robert Greene this book argues that Greene's plays are innovative in their use of spectacle Its most striking feature is the use of the one to one analogies between Greene's drama and modern cinema in order to explore the plays stage effects

Climate Change, Interrupted Barbara Leckie, 2022-11-01 In this moment of climate precarity Victorian studies scholar Barbara Leckie considers the climate crisis as a problem of time Spanning the long nineteenth century through our current moment her interdisciplinary treatment of climate change at once rethinks time and illustrates that the time for climate action is now *Climate Change Interrupted* argues that linear progress inflected temporalities are not adequate to a crisis that defies their terms Instead this book advances a theory and practice of interruption to rethink prevailing temporal frameworks At the same time it models the anachronistic time blending and time layering temporality it advances In a series of experimental chapters informed by the unlikely trio of Walter Benjamin Donna Haraway and Virginia Woolf Leckie reinfects and cowrites the traditions and knowledges of the long nineteenth century and the current period in the spirit of climate action collaboration The current moment demands as many approaches as possible invites us to take risks and asks scholars and activists adept at storytelling to participate in the conversation *Climate Change Interrupted* accordingly invests in interruption to tell a different story of the climate crisis

Painful Forms Anna Ioanes, 2025-09-17 In the wake of World War II Americans struggled to grasp the shifting scale of violence brought on by the nuclear era To grapple with the overwhelming suffering of the sociopolitical moment new ways of thinking about violence as structural systemic and senseless emerged Artists and writers however challenged the cultural impulse to make sense of these new horrors mobilizing what Anna Ioanes calls aesthetic violence Searching for the strategies artists employed to resist the normalization of new forms of crushing violence Ioanes examines the works of major cultural figures including Kara Walker James Baldwin Andy Warhol Yoko Ono and Toni Morrison as well as lesser known artists such as playwright Maryat Lee and riot grrrl figure Kathleen Hanna Grounded in close reading archival research and theories of affect aesthetics and identity *Painful Forms* shows that artists employed forms that short circuited familiar interpretive strategies for making sense of suffering and as a result defamiliarized commonsense notions that sought to naturalize state sanctioned violence Rather than pulling heartstrings stoking outrage or straightforwardly critiquing injustice Ioanes argues aesthetic violence forecloses catharsis

maintains ambiguities and refuses to fully make sense allowing audiences to experience new ways of thinking feeling and knowing about suffering *Literature and Medicine in Nineteenth-Century Britain* Janis McLarren Caldwell,2004-11-18 Although we have come to regard clinical and romantic as oppositional terms romantic literature and clinical medicine were fed by the same cultural configurations In the pre Darwinian nineteenth century writers and doctors developed an interpretive method that negotiated between literary and scientific knowledge of the natural world Literary writers produced potent myths that juxtaposed the natural and the supernatural often disturbing the conventional dualist hierarchy of spirit over flesh Clinicians developed the two part history and physical examination weighing the patient s narrative against the evidence of the body Examining fiction by Mary Shelley Carlyle the Bront s and George Eliot alongside biomedical lectures textbooks and articles Janis McLarren Caldwell demonstrates the similar ways of reading employed by nineteenth century doctors and imaginative writers and reveals the complexities and creative exchanges of the relationship between literature and medicine Everyday Words and the Character of Prose in Nineteenth-Century Britain Jonathan Farina,2017-09-14 This book explores the ordinary turns of phrase by which major nineteenth century British writers created character

Victorian Parables Susan E. Colon,2012-02-09 The familiar stories of the good Samaritan the prodigal son and Lazarus and the rich man were part of the cultural currency in the nineteenth century and Victorian authors drew upon the figures and plots of biblical parables for a variety of authoritative interpretive and subversive effects However scholars of parables in literature have often overlooked the 19th century novel assuming that realism bears no relation to the subversive iconoclastic genre of parable In this book Susan E Col n shows that authors such as Charles Dickens Margaret Oliphant and Charlotte Yonge appreciated the power of parables to deliver an ethical charge that was as unexpected as it was disruptive to conventional moral ideas Against the common assumption that the genres of realism and parable are polar opposites this study explores how Victorian novels despite their length verisimilitude and multi plot complexity can become parables in ways that imitate interpret and challenge their biblical sources **Open Houses** Barbara Leckie,2018-05-24 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 expos s 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 expos s 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

Eighteenth-Century Fiction and the Reinvention of Wonder Sarah Tindal Kareem, 2014-10-23 A footprint materializes mysteriously on a deserted shore a giant helmet falls from the sky a traveler awakens to find his horse dangling from a church steeple Eighteenth century fiction brims with moments such as these in which the prosaic rubs up against the marvelous While it is a truism that the period's literature is distinguished by its realism and air of probability Eighteenth Century Fiction and the Reinvention of Wonder argues that wonder is integral to rather than antithetical to the developing techniques of novelistic fiction Positioning its reader on the cusp between recognition and estrangement between faith and doubt modern fiction hinges upon wonder Eighteenth Century Fiction and the Reinvention of Wonder unfolds its new account of fiction's rise through surprising readings of classic early novels from Daniel Defoe's Robinson Crusoe to Jane Austen's Northanger Abbey and brings to attention lesser known works most notably Rudolf Raspe's Baron Munchausen's Narrative of His Marvellous Travels In this bold new account the eighteenth century bears witness not to the world's disenchantment but rather to wonder's relocation from the supernatural realm to the empirical world providing a reevaluation not only of how we look back at the Enlightenment but also of how we read today The Food Plot in the Nineteenth-Century British Novel

Michael Parrish Lee, 2016-12-21 This book is about food eating and appetite in the nineteenth century British novel While much novel criticism has focused on the marriage plot this book revises the history and theory of the novel uncovering the food plot against which the marriage plot and modern subjectivity take shape With the emergence of Malthusian population theory and its unsettling links between sexuality and the food supply the British novel became animated by the tension between the marriage plot and the food plot Charting the shifting relationship between these plots from Jane Austen's polite meals to Bram Stoker's bloodthirsty vampires this book sheds new light on some of the best known works of nineteenth century literature and pushes forward understandings of narrative literary character biopolitics and the novel as a form From Austen to Zombies Michael Parrish Lee explores how the food plot conflicts with the marriage plot in nineteenth century literature and beyond and how appetite keeps rising up against taste and intellect Lee's book will be of interest to Victorianists genre theorists Food Studies and theorists of bare life and biopolitics Regenia Gagnier Professor of English University of Exeter In The Food Plot Michael Lee engages recent and classic scholarship and brings fresh and provocative readings to well worked literary critical ground Drawing upon narrative theory character study theories of sexuality and political economy Professor Lee develops a refreshing and satisfyingly deep new reading of canonical novels as he develops the concept of the food plot The Food Plot should be of interest to specialists in the novel and food studies as well as students

and general readers Professor April Bullock California State University Fullerton USA **The Cambridge Companion to George Eliot** George Levine, Nancy Henry, 2019-01-31 This second edition including some new chapters provides an essential introduction to all aspects of George Eliot's life and writing Accessible essays by some of the most distinguished scholars of Victorian literature provide lucid and often original insights into the work of one of the most important novelists of the nineteenth century **The Cambridge Companion to the Victorian Novel** Deirdre David, 2012-10-18 In the Victorian period the British novel reached a wide readership and played a major role in the shaping of national and individual identity As we come to understand the ways the novel contributed to public opinion on religion gender sexuality and race we continue to be entertained and enlightened by the works of Dickens George Eliot Thackeray Trollope and many others This second edition of the Companion to the Victorian Novel has been updated fully taking account of new research and critical methodologies There are four new chapters and the others have been thoroughly updated as has the guide to further reading Designed to appeal to students teachers and readers these essays reflect the latest approaches to reading and understanding Victorian fiction

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