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The Semantics of Desire

*Changing Models of Identity from Dickens
to Joyce*



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Semantics Of Desire Changing Models Of Identity From Dickens To Joyce

Paul Poplawski



Semantics Of Desire Changing Models Of Identity From Dickens To Joyce:

The Semantics of Desire Philip M. Weinstein, 1984-01-01 *The Semantics of Desire* Philip M. Weinstein, 2014-07-14

This work examines the dialectic of desire and value as it affects the protagonist's identity in fiction from Dickens and George Eliot through Hardy and Conrad to Lawrence and Joyce. Philip Weinstein describes the growing sexualization of the imagined body, the transformation of the protagonistic self from a figure defined by semantics, signification, and cultural value to one characterized by desire force and natural impulse. Originally published in 1984, *The Semantics of Desire* is part of the Princeton Legacy Library, which uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Eliot, Joyce, and Company Stanley Sultan, 1987 This study explores the relations of T. S. Eliot and James Joyce with certain antecedents such as Dante, Flaubert, and Baudelaire, with contemporaries including Pound and Yeats, and with their readers in order to illuminate the authors' historic mutual venture in English literature. **Disorderly Sisters** Leila Silvana May, 2001

Historians and literary critics have long understood the crucial significance of the family to the nineteenth-century middle-class sensibility, but almost all critical analyses to date have concentrated on the vertical pole of the familial axis: the parent-child relationship and very little on the horizontal pole: the sibling bond. This book looks beyond these analyses to show that at the core of nineteenth-century domestic ideology is the figure of the sister. **BOOK JACKET** *Sisters in Literature* M.

Hirai, 1998-03-01 A unique study of how novels by Lawrence, Forster, and George Eliot can be read as rewritings of Sophocles' *Antigone*; each is presented as a socially and sexually involving argument between two sisters. The author provides an interconnected case study where each text works on the hidden meanings of the other. Female sexuality expressed through the language of duality, vulnerability, frustration, submission, and destructivity; consummation and rebirth becomes an ideal vehicle for crossing the barriers between sexes and between societies as between the texts themselves. *The Persistence of Romanticism* Richard Eldridge, 2001-02-05

This volume, first published in 2001, argues that Romantic thought remains central to both artistic work and philosophical understanding. **The Challenge of D.H. Lawrence** Michael Squires, Keith

Cushman, 1990 Thirteen essays that aim to illuminate the achievement of one of England's greatest modern writers. Employing a variety of perspectives—historical, cultural, theoretical, feminist—the critics here assembled address concerns about Lawrence's work that have emerged in recent years: his attitudes toward the working class, art, women in Britain, his conceptions of male-female relationships, sexuality, education, and knowledge, and his place in cultural history and the traditions of the English novel. All of the essays, from reassessments of Lawrence's position in the English literary tradition to analyses of his influence on recent American poetry, find renewed faith in the challenge of Lawrence's work, making this volume of interest to

Lawrence scholars and students **The Subject of Modernism** Tony E. Jackson, 1994 Like other poststructuralist theories Lacanian theory has long been accused of being ahistorical In *The Subject of Modernism* Tony E Jackson combines a uniquely graspable explanation of the Lacanian theory of the self with a series of detailed psychoanalytic interpretations of actual texts to offer a new kind of literary history After exposing the seldom discussed history of the self found in the work of Lacan Jackson shows that the basic plot structure of realistic novels reveals an unconscious desire to preserve a certain kind of historically institutionalized self but that the desire of realism to write the most real representation of reality steadily makes the self preservation more difficult to sustain Thus in following through on its own desire to prove the certainty of its being realism eventually discovers its own impossibility Jackson charts the resistances to and misrecognitions of this discovery as they are revealed in the changes of narrative form from Eliot's last most ambitious novel *Daniel Deronda* through Conrad's most modernist novels *Lord Jim* and *Heart of Darkness* to Woolf's *Mrs Dalloway* and *The Waves* He ends with an appended consideration of the Cyclops and Nausicaa chapters from Joyce's *Ulysses* While other critics have argued that realism structures a certain self and modernism undoes that self they have not attempted a historical explanation of why this change should have occurred Jackson reads the emergence of modernism as a kind of generic self analysis of realism analogous to the self analysis performed by Freud when realism discovers the significance of its own desire to write the most real representation of reality it has in that moment become modernism It has grasped its own nature and so fully becomes itself for the first time as modernism *The Subject of Modernism* will appeal most obviously to readers of Victorian and modernist fiction but it will also draw those interested in the history of the novel and in the idea of literary history in general Finally because of the way Jackson brings together fiction psychoanalysis and history anyone interested in the history of aesthetics will find here new ways to examine particular art forms BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved *Strange Gods* Timothy L. Carens, 2021-11-28 Despite frequent declarations of the sanctity of love and marriage British Protestant culture nurtured the fear that human affection might easily slip into idolatry Throughout the nineteenth century theological essays sermons hymns and didactic fiction and poetry urged the faithful to maintain a constant watch over their hearts lest they become engrossed by human love guilty of worshipping the creature rather than the Creator *Strange Gods* Love and Idolatry in the Victorian Novel traces the concerns produced in Protestant culture by this broad interpretation of idolatry In chapters focusing on Charles Kingsley and Charlotte Brontë Mary Elizabeth Braddon George Eliot Oscar Wilde and Thomas Hardy this volume shows that even supposedly secular novels obsessively reenact an ideological clash between Protestant faith and human love Anxiety about adoring humans more than God frequently overshadows and sometimes derails the progress of romance in Victorian novels By probing this anxiety and its narrative effects *Strange Gods* uncovers how a central Protestant belief exerts its influence over stories about love and marriage *The Angel Out of the House* Dorice Williams Elliott, 2002 Elliott English U of Kansas examines how novels and

other literary texts portray women in the middle and upper classes taking an active part in endeavors that were perceived to have important social economic and political consequences. Such works she says helped produce and authorize women's desires to participate in such endeavors. Her study began as a doctoral dissertation for Johns Hopkins University. Annotation copyrighted by Book News Inc. Portland, OR. Configuring Masculinity in Theory and Literary Practice, 2015-05-26

Configuring Masculinity in Theory and Literary Practice combines a critical survey of the most important concepts in Masculinity Studies with a historical overview of how masculinity has been constructed within British Literature and a special focus on developments in the 20th and 21st centuries. **The Transformation of the English Novel, 1890-1930**

D. Schwarz, 1995-02-27. In an exciting and important book, the theoretical chapters are a model of elegantly styled accommodation yet they brook no fudging of the issues, no comfortable ambiguities. *Modern Fiction Studies*. The Transformation of the English Novel, 1890-1930. Studies in Hardy, Conrad, Joyce, Lawrence, Forster, and Woolf is a provocative exploration of a crucial period in the development of the English novel, integrating critical theory, historical background, and sophisticated close reading. Divided into two major sections, the first shows how historical and contextual material is essential for developing powerful readings. The second section is theoretical and speaks of the transformation in the way that we read and think about authors, readers, characters, and form in the light of recent theory, offering an alternative to the deconstructive and Marxist trends in literary studies. The Mother / Daughter Plot. Marianne Hirsch, 1989-10-22. Mothers and daughters, the female figures neglected by classic psychoanalysis and submerged in traditional narrative, are at the center of this book. The novels of nineteenth and twentieth century women writers from the Western European and North American traditions reveal that the story of motherhood remains the unspeakable plot of Western culture. Focusing on the feminine and more controversially on the maternal, this book alters our perception of both the familial structures basic to traditional narrative, the Oedipus story, and the narrative structures basic to traditional representations of the family. Freud's family romance. Confronting psychoanalytic theories of subject formation with narrative theories, Marianne Hirsch traces the emergence and transformation of female family romance patterns from Jane Austen to Marguerite Duras. **Faulkner and Race**. Doreen Fowler, Ann J. Abadie, 2010-01-06. With contributions by Eric J. Sundquist, Craig Werner, Blyden Jackson, Thadious Davis, Pamela J. Rhodes, Walter Taylor, Noel Polk, James A. Snead, Philip M. Weinstein, Lothar H. Nnighausen, Frederick R. Karl, Hoke Perkins, Sergei Chakovsky, Michael Grimwood, and Karl F. Zender. The essays in this volume address William Faulkner and the issue of race. Faulkner resolutely has probed the deeply repressed psychological dimensions of race, asking in novel after novel the perplexing question: what does blackness signify in a predominantly white society? However, Faulkner's public statements on the subject of race have sometimes seemed less than fully enlightened, and some of his black characters, especially in the early fiction, seem to conform to white stereotypical notions of what black men and women are like. These essays, originally presented by Faulkner scholars, black and white, male and female, at the 1986 Faulkner and Yoknapatawpha

Conference the thirteenth in a series of conferences held on the Oxford campus of the University of Mississippi explore the relationship between Faulkner and race *An Ethics of Becoming* Sonjeong Cho, 2014-02-04 In attempting to conceptualize feminine subjectivity beyond the familiar paradigm of dualism and within the parameters of ethics this study examines the political and intellectual identity of contemporary poststructuralist feminism and its profound resonance with the nineteenth century British female Bildungsroman Rooted in fundamental questions about the nexus between feminist theory and feminist literature genre and gender subjectivity and ethics sexuality and textuality and mimesis and politics this book aims specifically to configure feminine subjectivity in the horizon of becoming always incomplete non identarian performative unknowable and thus paradoxically unbecoming as it disseminates in a modality of alterity in novels by Jane Austen Charlotte Bront and George Eliot The close reading of major novels by these women writers illuminates the artistic density and ethical depth of their writing by demonstrating that these women writers rewrite the genealogy of subjectivity and invent their own Bildungsroman as a rich narrative vehicle for the feminine

Rhetoric Of The Unselfconscious In D H L Nakabayashi, Masami, 2011-10-16 In this study of the Lady Chatterley novels Masami Nakabayashi pays particular attention to D H Lawrence s language for the feelings and for the life of the unselfconscious sexual body The novels constantly find ways of verbalising the characters internalised experiences as they occur in states of unselfconsciousness Lawrence s language for sensual feelings and emotions has always been regarded as simply sexual and no previous critics have explored or made sense of the complexities of his peculiar but extremely sophisticated writing practice in the Lady Chatterley novels Lawrence was a habitual reviser of his work and despite the availability of reliable texts in the Cambridge edition few critics have traced the nature and significance of his changes from one draft to the next By examining and analysing the novels particular linguistic revisions Masami Nakabayashi reveals the textual impulse behind Lawrence s original conception and its subsequent change and development

The Flirt's Tragedy Richard A. Kaye, 2002-05-29 In the flirtation plots of novels by Jane Austen Charlotte Bront and W M Thackeray heroines learn sociability through competition with naughty coquette doubles In the writing of George Eliot and Thomas Hardy flirting harbors potentially tragic consequences a perilous game then adapted by male flirts in the novels of Oscar Wilde and Henry James In revising Gustave Flaubert s Sentimental Education in The Age of Innocence Edith Wharton critiques the nineteenth century European novel as morbidly obsessed with deferred desires Finally in works by D H Lawrence and E M Forster flirtation comes to reshape the modernist representation of homoerotic relations In The Flirt s Tragedy Desire without End in Victorian and Edwardian Fiction Richard Kaye makes a case for flirtation as a unique neglected species of eros that finds its deepest most elaborately sustained fulfillment in the nineteenth century and early twentieth century novel The author examines flirtation in major British French and American texts to demonstrate how the changing aesthetic of such fiction fastened on flirtatious desire as a paramount subject for distinctly novelistic inquiry The novel he argues accentuated questions of ambiguity and ambivalence on which an

erotics of deliberate imprecision thrived But the impact of flirtation was not only formal Kaye views coquetry as an arena of freedom built on a dialectic of simultaneous consent and refusal as well as an expression of managed desire a risky display of female power and a cagey avenue for the expression of dissident sexualities Through coquetry novelists offered their response to important scientific and social changes and to the rise of the metropolis as a realm of increasingly transient amorous relations Challenging current trends in gender post gender and queer theory criticism and considering texts as diverse as Darwin's *The Descent of Man* and Gilbert and Sullivan's *The Mikado* Kaye insists that critical appraisals of Victorian and Edwardian fiction must move beyond existing paradigms defining considerations of flirtation in the novel *The Flirt's Tragedy* offers a lively revisionary often startling assessment of nineteenth century fiction that will alter our understanding of the history of the novel **Austen, Eliot, Charlotte Bronte and the Mentor-Lover P.**

Menon,2003-05-23 This lucid and tightly argued study uses the motif of the mentor lover embodying diverse permutations of sexual love power and judgement to explore evaluate and compare the works of Jane Austen Charlotte Bront and George Eliot as they contend with issues of sexuality family selfhood freedom conduct and gender The figure also provides a means to probe their relationship to the reader as they become mentor lovers through authorship each eliciting a different form of love and electing a different style of instruction **D. H. Lawrence** Paul Poplawski,1996-06-24 D H Lawrence remains one of the most popular and studied authors of the 20th century This book is a comprehensive but easy to use reference guide to Lawrence's life works and critical reception The volume has been systematically structured to convey a coherent overall sense of Lawrence's achievement and critical reputation but it is also designed to enable the reader who may be interested in only one aspect of Lawrence's career perhaps even in only one of his novels or stories to find relevant information quickly and easily without having to read other parts of the text The book begins with an original biography by John Worthen one of the world's foremost authorities on Lawrence's life and work The chapters that follow provide separate entries for all of Lawrence's works except for individual poems and paintings with critical summaries discussions of characters and details of settings There is also a complete overview of Lawrence and film with the most complete listing available of film adaptations of his works and of criticism relating to them Each section of the book provides comprehensive primary and secondary bibliographical data including citations for the most recent scholarly studies Maps and chronologies further trace Lawrence's travels and his development over time **Novel Relations** Alicia Mireles Christoff,2022-05-17 The first comprehensive look at how Victorian fiction and British psychoanalysis shaped each other *Novel Relations* engages twentieth century post Freudian British psychoanalysis in an unprecedented way as literary theory Placing the writing of figures like D W Winnicott W R Bion Michael and Enid Balint Joan Riviere Paula Heimann and Betty Joseph in conversation with canonical Victorian fiction Alicia Christoff reveals just how much object relations can teach us about how and why we read These thinkers illustrate the ever shifting impact our relations with others have on the psyche and help us see how literary figures

characters narrators authors and other readers shape and structure us too For Christoff novels are charged relational fields Closely reading novels by George Eliot and Thomas Hardy Christoff shows that traditional understandings of Victorian fiction change when we fully recognize the object relations of reading It is not by chance that British psychoanalysis illuminates underappreciated aspects of Victorian fiction so vibrantly Victorian novels shaped modern psychoanalytic theories of psyche and relationality including the eclipsing of empire and race in the construction of subject Relational reading opens up both Victorian fiction and psychoanalysis to wider political and postcolonial dimensions while prompting a closer engagement with work in such areas as critical race theory and gender and sexuality studies The first book to examine at length the connections between British psychoanalysis and Victorian fiction *Novel Relations* describes the impact of literary form on readers and on twentieth and twenty first century theories of the subject

Adopting the Tune of Appearance: An Mental Symphony within **Semantics Of Desire Changing Models Of Identity From Dickens To Joyce**

In some sort of taken by screens and the ceaseless chatter of quick connection, the melodic elegance and mental symphony created by the prepared term usually diminish into the backdrop, eclipsed by the relentless sound and disruptions that permeate our lives. But, nestled within the pages of **Semantics Of Desire Changing Models Of Identity From Dickens To Joyce** a marvelous literary value filled with natural emotions, lies an immersive symphony waiting to be embraced. Crafted by an outstanding musician of language, that captivating masterpiece conducts readers on a psychological journey, skillfully unraveling the concealed tunes and profound impact resonating within each carefully crafted phrase. Within the depths with this emotional assessment, we can investigate the book is main harmonies, analyze its enthralling writing fashion, and surrender ourselves to the profound resonance that echoes in the depths of readers souls.

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Semantics Of Desire Changing Models Of Identity From Dickens To Joyce Introduction

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