

SHADOWTIME

HISTORY AND REPRESENTATION IN
HARDY, CONRAD AND GEORGE ELIOT

JIM REILLY



Shadowtime History And Representation In Hardy Conrad And George Eliot

Tim Middleton



Shadowtime History And Representation In Hardy Conrad And George Eliot:

Shadowtime Jim Reilly,1994 *Memory and History in George Eliot* Hao Li,2000-04-18 This book explores the interrelations between communal memory and the sense of history in George Eliot's novels by focusing on issues such as memory and narrative memory and oblivion memory and time and the interactions between personal communal and national memories Hao Li offers a fresh critical reading informed by major nineteenth century theories and argues for a reappraisal of George Eliot's complex understanding of the dialects of memory and history an understanding that both integrates and transcends the positivist and the romantic historical approaches of her time **Shadowtime** Jim Reilly,2013-12-19 In

Shadowtime Jim Reilly explores how the great Victorian and Edwardian works of literature can be read in the light of current radical historiography which foresees the extinction not just of art but of history itself This is an outstanding combination of original readings and critical survey *Shadowtime* is ideal material for anyone studying nineteenth century realism modernism and the history of aesthetics **Hardy, Conrad and the Senses** Hugh Epstein,2019-11-12 This book reads the highly descriptive impressionist writings of Hardy and Conrad together in the light of a shared attention to sight and sound

Conrad and History Richard Niland,2010-02-25 This book examines the philosophy of history and the subject of the nation in the literature of Joseph Conrad It explores the importance of nineteenth century Polish Romantic philosophy in Conrad's literary development arguing that the Polish response to Hegelian traditions of historiography in nineteenth century Europe influenced Conrad's interpretation of history After investigating Conrad's early career in the context of the philosophy of history the book analyses *Nostromo* 1904 *The Secret Agent* 1907 and *Under Western Eyes* 1911 in light of Conrad's writing about Poland and his sustained interest in the subject of national identity Conrad juxtaposes his belief in an inherited Polish national identity derived from Herder and Rousseau with a sceptical questioning of modern nationalism in European and Latin American contexts *Nostromo* presents the creation of the modern nation state of Sulaco *The Secret Agent* explores the subject of foreigners and nationality in England while *Under Western Eyes* constitutes a systematic attempt to undermine Russian national identity Conrad emerges as an author who examines critically the forces of nationalism and national identity that troubled Europe throughout the nineteenth century and in the period before the First World War This leads to a consideration of Conrad's work during the Great War In his fiction and newspaper articles during the war Conrad found a way of dealing with a conflict that made him acutely aware of being sidelined at a turning point in both modern Polish and modern European history Finally this book re-evaluates Conrad's late novels *The Rover* 1923 and *Suspense* 1925 a long neglected part of his career investigating Conrad's sustained treatment of French history in his last years alongside his life long fascination with the cult of Napoleon Bonaparte *Dickens to Hardy 1837-1884* Julian Wolfreys,2007-06-27 This authoritative survey examines how the Victorian middle classes perceived themselves through analyses of the literature of the period Asking how the middle classes distinguished themselves from their forbears Julian

Wolfreys reads in detail major novels by Charles Dickens Elizabeth Gaskell Wilkie Collins George Eliot Thomas Hardy
 Wolfreys explores the novelists constructions of modernity national identity and their understanding of becoming historical in
 distinction from that of previous generations He offers illuminating close readings of texts and examines narratives set in a
 recent past in order to investigate the role of cultural memory in the making of identity Also featuring a helpful Chronology
 and an Annotated Bibliography to aid further study this stimulating guide encourages readers to reassess the work of key
 writers of the nineteenth century Joseph Conrad's Critical Reception John G. Peters,2013-04-29 This book provides a
 comprehensive up to date history of the commentary written about the life and works of Joseph Conrad **The Mill on the
 Floss and Silas Marner** Nahem Yousaf,Andrew Maunder,2017-03-08 This New Casebook explores the enduring significance
 of George Eliot s novels The Mill on the Floss 1860 and Silas Marner 1861 Eliot s radical cultural politics and the arrestingly
 original fictional strategies that characterise two of her most popular novels are explored from a variety of perspectives
 feminist historicist structuralist and psychoanalytic **Conrad and Theory** ,2023-11-27 Series Editor Allan Simmons For
 submissions and a template please visit www.josephconradsociety.org/conradian **Joseph Conrad** Andrew Michael
 Roberts,2014-05-12 Joseph Conrad is a key figure in modernist fiction whose innovative work engages with many of the
 crucial philosophical moral and political concerns of the twentieth century This collection of major critical readings of his
 work is arranged according to the issues which each critic addresses issues which are of crucial importance and in many
 cases remain controversial within contemporary literary theory and criticism Following an opening section on the critical
 tradition indicating how the study of Conrad s work has been politicised since the 1970s there are sections on Narrative
 Textuality and Interpretation Imperialism Gender and Sexuality Class and Ideology and Modernity Within each section two or
 three critical excerpts offer contrasting and complementary accounts of the fiction while the headnotes to each piece and the
 introduction place these excerpts within the wider critical debate clarifying for the reader both the theoretical issues and the
 interpretation of Conrad s fiction A glossary of terms and a bibliography categorised by critical approach complete a volume
 which will provide an invaluable resource for students of Conrad and twentieth century literature as well as other readers of
 Conrad s work Narrative Hospitality in Late Victorian Fiction Rachel Hollander,2013 Bringing together poststructuralist
 ethical theory with late Victorian debates about the morality of literature this book reconsiders the ways in which novels
 engender an ethical orientation or response in their readers explaining how the intersections of nation family and form in the
 late realist English novel produce a new ethics of hospitality Hollander reads texts that both portray and enact a unique
 ethical orientation of welcoming the other a narrative hospitality that combines the Victorians commitment to engaging with
 the real world with a more modern awareness of difference and the limits of knowledge While classic nineteenth century
 realism rests on a sympathy based model of moral relations novels by authors such as George Eliot Thomas Hardy and Olive
 Schreiner present instead an ethical recognition of the distance between self and other Opening themselves to the other in

their very structure and narrative form the visited texts both represent and theorize the ethics of hospitality anticipating twentieth century philosophy's recognition of the limits of sympathy As colonial conflicts nationalist anxiety and the intensification of the woman question became dominant cultural concerns in the 1870s and 80s the problem of self and other known and unknown began to saturate and define the representation of home in the English novel This book argues that in the wake of an erosion of confidence in the ability to understand that which is unlike the self a moral code founded on sympathy gave way to an ethics of hospitality in which the concept of home shifts to acknowledge the permeability and vulnerability of not only domestic but also national spaces Concluding with Virginia Woolf's reexamination of the novel's potential to educate the reader in negotiating relations of alterity in a more fully modernist moment Hollanders suggest that the late Victorian novel embodies a unique and previously unrecognized ethical mode between Victorian realism and a post World War I ethics of modernist form

Lost Causes Jason B. Jones, 2006 What if we didn't always historicize when we read Victorian fiction *Lost Causes* shows that Victorian writers frequently appear to have a more supple and interesting understanding of the relationship between history causality and narrative than the one typically offered by readers who are burdened by the new historicism As a return to these writers emphasizes the press of modern historicism deforms Victorian novels encouraging us to read deviations from strict historical accuracy as ideological bad faith By contrast Jason B Jones argues through readings of works ranging from *The French Revolution* to *Middlemarch* that literature's engagement with history has to be read otherwise Perhaps perversely *Lost Causes* suggests simultaneously that psychoanalysis speaks pressingly to the vexed relationship between history and narrative and that the theory is neither a nor anti historical Through his readings of Victorian fiction addressing the recent past Jones finds in psychoanalysis not a set of truths but rather a method for rhetorical reading ultimately revealing how its troubled account of psychic causality can help us follow literary language's representation of the real Victorian narratives of the recent past and psychoanalytic interpretation share a fascination with effects that persist despite baffling inexplicable or absent causes In chapters focusing on Thomas Carlyle Charles Dickens Charlotte Brontë and George Eliot *Lost Causes* demonstrates that history can carry an ontological as well as an epistemological charge one that suggests a condition of being in the world as well as a way of knowing the world as it really is From this point of view Victorian fiction that addresses the recent past is not a failed realism as it is so frequently claimed but rather an exploration of possibility in history

The Cambridge Companion to English Novelists Adrian Poole, 2009-12-10 A survey of the most important British novelists of the past 250 years for students of British fiction

[A Companion to Thomas Hardy](#) Keith Wilson, 2012-09-05 Through original essays from a distinguished team of international scholars and Hardy specialists *A Companion to Thomas Hardy* provides a unique one volume resource which encompasses all aspects of Hardy's major novels short stories and poetry Informed by the latest in scholarly critical and theoretical debates from some of the world's leading Hardy scholars Reveals groundbreaking insights through examinations of Hardy's major

novels short stories poetry and drama Explores Hardy s work in the context of the major intellectual and socio cultural currents of his time and assesses his legacy for subsequent writers *Joseph Conrad* Tim Middleton,2013-05-13 The popular yet complex work of Joseph Conrad has attracted much critical attention over the years from the perspectives of postcolonial modernist cultural and gender studies This guide to his compelling work presents an accessible introduction to the contexts and many interpretations of Conrad s texts from publication to the present an introduction to key critical texts and perspectives on Conrad 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 Joseph Conrad and seeking not only a guide to his works but also a way through the wealth of contextual and critical material that surrounds them **Trial by Ordeal** Edward Neill,1999 Trial by Ordeal takes a sharp look at central aspects of the critical reception of Thomas Hardy It demonstrates how critical appropriations of Hardy s work often provide a simplifying conventional or conservative image of the writer which a sophisticated view of his creative intentions by no means confirms Edward Neill discusses the dangers inherent in interpreting Hardy s writings in terms of his life the limitations of criticism that views his work as nostalgic reaction approaches to the poetry and the critical response to *Jude the Obscure* *Thomas Hardy* Julian Wolfreys,2009-09-30 No other major author of the nineteenth century has arguably produced as much critical activity as Thomas Hardy This timely addition to the Critical Issues series explores the various philosophical views of critics with close textual analysis of Hardy s novels and with reference to his poetry **Conrad and Gide** Russell West-Pavlov,2023-04-17 This study examines the relations between the work of the Polish English novelist Joseph Conrad and the French Nobel Prize winner Andr Gide Gide s translation of Conrad s *Typhoon* is read as a work belonging paradoxically to the oeuvres of both writers where their respective preoccupations meet with illuminating results Focusing also on other major works by Conrad and Gide the study suggests that the intertextual and personal interaction between these two masters of 20th Century fiction was governed by processes of identification and projection conflict between master and disciple and a consequent resistant reading of texts and confrontation with linguistic and cultural heterogeneity Issues of translation theory psychoanalysis and intertextuality are brought together to offer a glimpse of a possible dialogue between literature and ethics This study will be of interest to students and researchers in English French and Comparative Literature **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 **Re-reading**

Pío Baroja and English Literature Katharine Murphy, 2004 This volume investigates a broad range of structural connections between P o Baroja s early fiction and the novels of his contemporaries in England and Ireland with prominence given to Joseph Conrad Thomas Hardy E M Forster and James Joyce Starting from the premise that Spain has been neglected in studies which assess the evolution of the European novel at the turn of the twentieth century and challenging the insular concept of the Generation of 1898 the author reassesses the relationship between Baroja and English literature Particular emphasis is given to renderings of consciousness the role and identity of the artist European landscapes and questions of form genre and representation in the novels under scrutiny The book produces new readings of Baroja in the context of early twentieth century English fiction

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