

SCENES OF SYMPATHY



Identity and
Representation
in Victorian
Fiction

AUDREY JAFFE

Scenes Of Sympathy Identity And Representation In Victorian Fiction

Amanda Claybaugh



Scenes Of Sympathy Identity And Representation In Victorian Fiction:

Scenes of Sympathy Audrey Jaffe, 2000 Situating these representations within the context of Victorian visual culture and offering new readings of key works by Charles Dickens Elizabeth Gaskell Ellen Wood George Eliot Oscar Wilde and Arthur Conan Doyle Jaffe shows how mid Victorian spectacles of social difference constructed the middle class self and how late Victorian narratives of feeling paved the way for the sympathetic affinities of contemporary identity politics BOOK JACKET

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 *Victorian Women's Travel Writing on Meiji Japan* Tomoe Kumojima, 2022-01-13 *Victorian Women's Travel Writing on Meiji Japan* Hospitable Friendship examines forgotten stories of cross cultural friendship and intimacy between Victorian female travel writers and Meiji Japanese Drawing on unpublished primary sources and contemporary Japanese literature hitherto untranslated into English it highlights the open subjectivity and addective relationality of Isabella Bird Mary Crawford Fraser and Marie Stopes in their interactions with Japanese hosts *Victorian Women's Travel Writing on Meiji Japan* demonstrates how travel narratives and literary works about non colonial Japan complicate and challenge Oriental stereotypes and imperial binaries It traces the shifts in the representation of Japan in Victorian discourse from obsequious mousm to virile samurai alongside transitions in the Anglo Japanese bilateral relationship and global geopolitical events Considering the ethical and political implications of how Victorian women wrote about their Japanese friends it examines how female travellers created counter discourses It charts the unexplored terrain of female interracial and cross cultural friendship and love in Victorian literature emphasizing the agency of female travellers against the scholarly tendency to depoliticize their literary praxis It also offers parallel narratives of three Meiji women in Britain Tsuda Umeko Yasui Tetsu and Yosano Akiko and transnational feminist alliance The book is a celebration of the political possibility of female friendship and literature and a reminder of the ethical responsibility of representing racial and cultural others **The Reenchantment of Nineteenth-Century Fiction** D. Payne, 2005-05-23 An ambitious weave of ideological literary and commodity history *The Reenchantment of Nineteenth*

Century Fiction shows how Dickens Thackeray and George Eliot sacralized Victorian modernity in two contradictory ways by incarnating their moment as one of transcendent development and by reenacting bloody rituals from a fading Protestant past Both the magnitude and the brevity of their success make these works exemplary for our own era caught between the archaic gods of traditional religion and the still mysterious ones of market society Rethinking Empathy through Literature Meghan Marie Hammond, Sue J. Kim, 2014-07-11 In recent years a growing field of empathy studies has started to emerge from several academic disciplines including neuroscience social psychology and philosophy Because literature plays a central role in discussions of empathy across disciplines reconsidering how literature relates to feeling with others is key to rethinking empathy conceptually This collection challenges common understandings of empathy asking readers to question what it is how it works and who is capable of performing it The authors reveal the exciting research on empathy that is currently emerging from literary studies while also making productive connections to other areas of study such as psychology and neurobiology While literature has been central to discussions of empathy in divergent disciplines the ways in which literature is often thought to relate to empathy can be simplistic and or problematic The basic yet popular postulation that reading literature necessarily produces empathy and pro social moral behavior greatly underestimates the complexity of reading literature empathy morality and society Even if empathy were a simple neurological process we would still have to differentiate the many possible kinds of empathy in relation to different forms of art All the complexities of literary and cultural studies have still to be brought to bear to truly understand the dynamics of literature and empathy Imagining Otherwise Debra Gattelman, 2024-08-13 From fan fiction to relatability the assessment of novels based on how easy it is to imagine the represented experiences the individual reader's imagination has become a determining part of the contemporary literary environment Literary studies has a long history of critical approaches from New Criticism to surface reading devoted to minimizing the associations and inventiveness that readers bring to a text Imagining Otherwise instead seeks to explain how we came to view fiction as available for imaginative appropriation in the first place Gattelman argues for the Victorian roots of the core modernist belief that readers complete an author's vision As novel readership expanded in the nineteenth century many Victorian writers became frustrated with readers formulaic expectations and sought to engage aesthetically with their readers' imaginations Gattelman argues that the elevation of the novel as a genre began when writers started to incorporate rather than exclude the common reader's daydreams and emotions into their work Taking a fresh look at works by Austen Dickens George Eliot and Trollope as well as some of their modernist successors Henry James Virginia Woolf and others Gattelman traces narrative techniques including direct address verb tense syntax and prose style that reflect Victorian authors' changing perceptions of and engagement with their readers **George Eliot, Poetess** Wendy S. Williams, 2016-04-22 The position of George Eliot's poetry within Victorian poetry and within her own canon is crucial for an accurate picture of the writer as Wendy S Williams shows in her in depth examination of Eliot's poetry and her role as

poetess Williams argues that even more clearly than her fiction Eliot's poetry reveals the development of her belief in sympathy as a replacement for orthodox religious views. With knowledge of the Bible and a firm understanding of society's expectations for female authorship, Eliot consciously participated in a tradition of women poets who relied on feminine piety and poetry to help refine society through compassion and fellow feeling. Williams examines Eliot's poetry in relationship to her gender and sexual politics and her shifting religious beliefs, showing that Eliot's views on gender and religion informed her adoption of the poetess persona. By taking into account Eliot's poetess treatment of community and motherhood, Williams suggests readers come to view her not only as a writer of fiction, an intellectual, and a social commentator but also as a woman who longed to nurture, participate in, and foster human relationships.

Affect Theory and Literary Critical Practice
 Stephen Ahern, 2018-12-31 *Affect Theory and Literary Critical Practice* develops new approaches to reading literature that are informed by the insights of scholars working in affect studies across many disciplines with essays that consider works of fiction, drama, poetry, and memoir ranging from the medieval to the postmodern. While building readings of representative texts, contributors reflect on the value of affect theory to literary critical practice, asking what explanatory power is affect theory affording me here as a critic, what can the insights of the theory help me do with a text. Contributors work to incorporate lines of theory not always read together, accounting for the affective intensities that circulate through texts and readers and tracing the operations of affectively charged social scripts. Drawing variously on queer feminist and critical race theory and informed by ecocritical and new materialist sensibilities, essays in the volume share a critical practice founded in an ethics of relation and contribute to an emerging postcritical moment.

The Persistence of Realism in Modernist Fiction
 Paul Stasi, 2022-10-06 Demonstrates the persistence of realism's characteristic concerns: sympathy, melodrama, gender, and class in the most aesthetically innovative works of modernist fiction.

George Eliot
 Jean Arnold, Lila Marz Harper, 2019-03-09 This collection brings together new articles by leading scholars who reappraise George Eliot in her bicentenary year as an interdisciplinary thinker and writer for our times. Here researchers, students, teachers, and the general public gain access to new perspectives on Eliot's vast interests and knowledge informed by the nineteenth-century British culture in which she lived. Examining Eliot's wide-ranging engagement with Victorian historical research, periodicals, poetry, mythology, natural history, realism, the body, gender relations, and animal studies, these essays construct an exciting new interdisciplinary agenda for future Eliot studies.

Imagining the Dead in British Literature and Culture, 1790-1848
 David McAllister, 2018-09-29 This book offers the first account of the dead as an imagined community in the early nineteenth century. It examines why Romantic and Victorian writers including Wordsworth, Dickens, De Quincey, Godwin, and D.Israeli believed that influencing the imaginative conception of the dead was a way to either advance or resist social and political reform. This interdisciplinary study contributes to the burgeoning field of Death Studies by drawing on the work of both canonical and lesser-known writers, reformers, and educationalists to show how both literary representation of the dead and

the burial and display of their corpses in churchyards dissecting rooms and garden cemeteries responded to developments in literary aesthetics psychology ethics and political philosophy *Imagining the Dead in British Literature and Culture 1790-1848* shows that whether they were lauded as exemplars or loathed as tyrants rendered absent by burial or made uncannily present through exhumation and display the dead were central to debates about the shape and structure of British society as it underwent some of the most radical transformations in its history **Vision, Science and Literature, 1870-1920**

Martin Willis, 2015-07-22 This book explores the Victorian concept of vision across scientific and cultural forms Willis charts the characterization of vision through four organizing principles small large past and future to arrive at a Victorian conception of what vision was Willis then explores how this Victorian vision influenced twentieth century ways of seeing

Literature and Sensation Anthony Uhlmann, 2008-12-18 I never travel without my diary One should always have something sensational to read in the train Oscar Wilde Literature has always treated the sensational crime passion violence trauma catastrophe It has frequently caused or been at the centre of scandal censorship and moral outrage But literature is also intricately connected with sensation in ways that are less well understood It mediates between the sensory world perception and cognition through rich modes of thought allied with perceptions and emotions and makes sense of profound questions that transcend the merely rational And at its boundaries literature engages with the uncanny realm in which knowledge presentiment or feeling is prior to articulation in words This book reviews the sensational dimension of literature according to themes that have too often been left to one side Literary theory has often privileged perception over sensation cognition over raw experience in focusing on semantics rather than sense The essays in this volume cover literature and sensation in all its facets drawing upon a range of approaches from evolutionary theory theories of mind perception philosophy and aesthetics The works considered are drawn from various literary periods and genres from the nineteenth century to contemporary prose and poetry including experiments in new media Literature and Sensation offers detailed and subtle readings of literature according to the sensations they represent incite or evoke in us and will be of interest to readers of literary theory ethics and aesthetics and theorists of new media art *The Novel of Purpose* Amanda Claybaugh, 2007

Social reform and the new transatlanticism The novel of purpose and Anglo American realism Charles Dickens a reformer abroad and at home Anne Bront and Elizabeth Stoddard temperance pledges marriage vows George Eliot and Henry James exemplary women and typical Americans Mark Twain reformers and other con artists Thomas Hardy new women old purposes **Anonymous Life** Jacques Khalip, 2008-10-16 Romanticism is often synonymous with models of identity and action that privilege individual empowerment and emotional autonomy In the last two decades these models have been the focus of critiques of Romanticism's purported self absorption and alienation from politics While such critiques have proven useful they often draw attention to the conceptual or material tensions of romantic subjectivity while accepting a conspicuous autonomous subject as a given thus failing to appreciate the possibility that Romanticism sustains an alternative model of

being one anonymous and dispossessed one whose authority is irreducible to that of an easily recognizable psychologized persona In Anonymous Life Khalip goes against the grain of these dominant critical stances by examining anonymity as a model of being that is provocative for writers of the era because it resists the Enlightenment emphasis on transparency and self disclosure He explores how romantic subjectivity even as it negotiates with others in the social sphere frequently rejects the demands of self assertion and fails to prove its authenticity and coherence

The Nineteenth-Century Novel and the Pre-Cinematic Imagination Alberto Gabriele, 2024-11-14 This book fills a gap in existing scholarship on the history of the novel in relation to visual culture by discussing the visual fascination that novelists such as Nathaniel Hawthorne Herman Melville Honor de Balzac and George Eliot show for several types of pre cinematic spectacle It also identifies a so far neglected aspect of novel theory that nineteenth century authors elaborated by incorporating suggestions from pre cinematic visual spectacles By shedding light on forms of visuality that were not entertained by the dominant aesthetic modes of painting and photography *The Nineteenth Century Novel and the Pre Cinematic Imagination* argues that the presence of nineteenth century pre cinematic optical illusions in works of fiction redefines the notion of mimesis as animated movement and points to a continuity between pre cinema the literary imagination and the structures of knowledge production of the modern episteme

Who's afraid of...? Marion Gymnich, 2012-11-20 Fear in its many facets appears to constitute an intriguing and compelling subject matter for writers and screenwriters alike The contributions address fictional representations and explorations of fear in different genres and different periods of literary and cultural history The topics include representations of political violence and political fear in English Renaissance culture and literature dramatic representations of fear and anxiety in English Romanticism the dramatic monologue as an expression of fears in Victorian society cultural constructions of fear and empathy in George Eliot's *Daniel Deronda* 1876 and Jonathan Nasaw's *Fear Itself* 2003 facets of children's fears in twentieth and twenty first century stream of consciousness fiction the representation of fear in war movies the cultural function of horror film remakes the expulsion of fear in Kazuo Ishiguro's novel *Never Let Me Go* and fear and nostalgia in Mohsin Hamid's post 9 11 novel *The Reluctant Fundamentalist*

Class and the Canon K. Blair, M. Gorji, 2012-11-13 Examining how labouring class poets constructed themselves and were constructed by critics as part of a canon and how they situated their work in relation to contemporaries and poets from earlier periods this book highlights the complexities of labouring class poetic identities in the period from Burns to mid late century Victorian dialect poets

The Oppositional Aesthetics of Chartist Fiction Rob Breton, 2016-03-10 Redressing a gap in Chartism studies Rob Breton focuses on the fiction that emerged from the movement placing it in the context of the Victorian novel and reading it against the works aimed at the middle class Breton examines works by well known writers such as Ernest Jones and Thomas Cooper alongside those of obscure or anonymous writers rejecting the charge that Chartist fiction fails aesthetically politically and culturally Rather Breton suggests it constitutes a type of anti fiction in which the expectations of narrative are

revealed as irreconcilable to the real world Taking up a range of genres including the historical romance and social problem story Breton theorizes the emergence of the fiction against Marxist conceptualizations of cultural hegemony In situating Chartist fiction in periodical print culture and specific historical moments this book shows the ways in which it serves as a critique of mainstream Victorian fiction

History and the Construction of the Child in Early British Children's Literature Jackie C. Horne, 2016-04-22 How did the flat characters of eighteenth century children's literature become round by the mid nineteenth While previous critics have pointed to literary Romanticism for an explanation Jackie C Horne argues that this shift can be better understood by looking to the discipline of history Eighteenth century humanism believed the purpose of history was to teach private and public virtue by creating idealized readers to emulate Eighteenth century children's literature with its impossibly perfect protagonists and its equally imperfect villains echoes history's exemplar goals Exemplar history however came under increasing pressure during the period and the resulting changes in historiographical practice an increased need for reader engagement and the widening of history's purview to include the morals manners and material lives of everyday people find their mirror in changes in fiction for children Horne situates hitherto neglected Robinsonades historical novels and fictionalized histories within the cultural social and political contexts of the period to trace the ways in which idealized characters gradually gave way to protagonists who fostered readers sympathetic engagement Horne's study will be of interest to specialists in children's literature the history of education and book history

Decoding **Scenes Of Sympathy Identity And Representation In Victorian Fiction**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Scenes Of Sympathy Identity And Representation In Victorian Fiction**," a mesmerizing literary creation penned with a celebrated wordsmith, readers embark on an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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