

The
Serious Pleasures
of
Suspense



VICTORIAN REALISM
& NARRATIVE DOUBT

Caroline Levine

Serious Pleasures Of Suspense Victorian Realism And Narrative Doubt

Michael Parrish Lee



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

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. Colon 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 The Cambridge Companion to Popular Fiction David Glover, Scott McCracken, 2012-04-05 An overview of popular literature from the early nineteenth century to the present day from a historical and comparative perspective *Serialization in Popular Culture* Rob Allen, Thijs van den Berg, 2014-05-23 From prime time television shows and graphic novels to the development of computer game expansion packs the recent explosion of popular serials has provoked renewed interest in the history and economics of serialization as well as the impact of this cultural form on readers viewers and gamers In this volume contributors literary scholars media theorists and specialists in comics graphic novels and digital culture examine the economic narratological and social effects of serials from the nineteenth to the twenty first century and offer some predictions of where the form will go from here **Photography and the Arts** Juliet Hacking, Joanne Lukitsh, 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 The Novel of Purpose Amanda Claybaugh,2018-07-05 In the nineteenth century Great Britain and the United States shared a single literary marketplace that linked the reform movements as well as the literatures of the two nations The writings of transatlantic reformers antislavery temperance and suffrage activists gave novelists a new sense of purpose and prompted them to invent new literary forms The result was a distinctively Anglo American realism in which novelists conceiving of themselves as reformers sought to act upon their readers and through their readers the world Indeed reform became so predominant that many novelists borrowed from reformist writings even though they were skeptical of reform itself Among them are some of the century s most important authors Anne Bront Charles Dickens George Eliot Thomas Hardy Henry James Elizabeth Stoddard and Mark Twain The Novel of Purpose proposes a new way of understanding social reform in Great Britain and the United States Amanda Claybaugh offers readings that connect reformist agitation to the formal features of literary works and argues for a method of transatlantic study that attends not only to nations but also to the many groups that collaborate across national boundaries 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 *When Fiction Feels Real* Elaine Auyoung, 2018-10-24 Why do readers claim that fictional worlds feel real How can certain literary characters seem capable of leading lives of their own outside the stories in which they appear What makes the experience of reading a novel uniquely pleasurable and what

do readers lose when this experience comes to an end Since their first publication nineteenth century realist novels like *Pride and Prejudice* and *Anna Karenina* have inspired readers to describe literary experience as gaining access to vibrant fictional worlds and becoming friends with fictional characters While this effect continues to be central to the experience of reading realist fiction and later works in this tradition the capacity for novels to evoke persons and places in a reader's mind has often been taken for granted and even dismissed as a naive phenomenon unworthy of critical attention When *Fiction Feels Real* provides literary studies with new tools for thinking about the phenomenology of reading by bringing narrative techniques into conversation with psychological research on reading and cognition Through close readings of classic novels by Jane Austen Charles Dickens George Eliot and Leo Tolstoy and the elegies of Thomas Hardy Elaine Auyoung reveals what nineteenth century writers know about how reading works Building on well established research on the mind Auyoung exposes the underpinnings of the seemingly impossible achievement of realist fiction introducing new perspectives on narrative theory mimesis and fictionality When *Fiction Feels Real* changes the way we think about literary language realist aesthetics and the reading process opening up a new field of inquiry centered on the relationship between fictional representation and comprehension

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