

# EXPULSION AND THE NINETEENTH- CENTURY NOVEL

*The Scapegoat in English Realist Fiction*



MICHEL HEYNS



# Expulsion And The Nineteenth Century Novel The Scapegoat In English Realist Fiction

**Michiel Heyns**



## **Expulsion And The Nineteenth Century Novel The Scapegoat In English Realist Fiction:**

*Expulsion and the Nineteenth-century Novel* Michiel Heyns, 1994 This lively and original book places the realist novel in the centre of current debates by examining the notion that such novels reinforced existing social structures Includes close readings of authors such as Austen Dickens Eliot Conrad and James

*Expulsion and the Nineteenth-century Novel* Michiel Heyns, 1994 Places the realist novel in the centre of current debates by examining the notion that such novels reinforced existing social structures Heyns's readings depict the 19th century literary scapegoat as begetter of an alternative vision which questioned the values upheld by the novel as a whole

**Atonement and Self-Sacrifice in Nineteenth-Century Narrative** Jan-Melissa Schramm, 2012-06-21 This book explores the tensions raised by ideas of sacrifice in literature at a time of significant legal and theological change

*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

**Plotting Disability in the Nineteenth-Century Novel** Walker Gore Clare Walker Gore, 2019-11-01 Examines the significance of disability in nineteenth century fiction Offers new insights into how disability shapes plot in nineteenth century fiction Investigates the impact of a developing social category on the form of the novel opening up ways of thinking about the intersection between novelistic characterisation and categories of social organisation Offers new readings of well known novels by major writers such as Dickens Eliot and James and brings these texts into conversation with work by more marginalised figures such as Yonge and Craik considering the relationship between canon formation and the representation of disability This book takes an exciting new approach to characterisation and plot in the Victorian novel examining the vital narrative work performed by disabled characters It demonstrates the centrality of disability to the Victorian novel demonstrating how attention to disability sheds new light on texts arrangement and use of bodies It also argues that the representation of the disabled body shaped and signalled different generic traditions in nineteenth century fiction This wide ranging study offers new readings of major writers including Charles Dickens Wilkie Collins George Eliot and Henry James as well as exploring lesser known writers such as Charlotte M Yonge and Dinah Mulock Craik

[The Cambridge Companion to English Novelists](#) Adrian Poole, 2009-12-10 In this Companion leading scholars and critics address the work of the most celebrated and enduring novelists from the British Isles excluding living writers among them Defoe Richardson Sterne Austen Dickens the Brontës George Eliot Hardy James Lawrence Joyce and Woolf The significance of each writer in their own time is explained the relation of their work to that of predecessors and successors explored and their most important novels analysed These essays do not aim to create a canon in

a prescriptive way but taken together they describe a strong developing tradition of the writing of fictional prose over the past 300 years This volume is a helpful guide for those studying and teaching the novel and will allow readers to consider the significance of less familiar authors such as Henry Green and Elizabeth Bowen alongside those with a more established place in literary history **Testimony and Advocacy in Victorian Law, Literature, and Theology** Jan-Melissa

Schramm,2000-04-20 The eighteenth century model of the criminal trial with its insistence that the defendant and the facts of a case could speak for themselves was abandoned in 1836 when legislation enabled barristers to address the jury on behalf of prisoners charged with felony Increasingly professional acts of interpretation were seen as necessary to achieve a just verdict thereby silencing the prisoner and affecting the testimony given by eye witnesses at criminal trials Jan Melissa Schramm examines the profound impact of the changing nature of evidence in law and theology on literary narrative in the nineteenth century Already a locus of theological conflict the idea of testimony became a fiercely contested motif of Victorian debate about the ethics of literary and legal representation She argues that authors of fiction created a style of literary advocacy which both imitated and reacted against the example of their storytelling counterparts at the Bar **Censorship and the Representation of the Sacred in Nineteenth-Century England** Jan-Melissa

Schramm,2019-05-27 Throughout the nineteenth century the performance of sacred drama on the English public stage was prohibited by law and custom left over from the Reformation successive Examiners of Plays under the control of the Lord Chamberlain's Office censored and suppressed both devotional and blasphemous plays alike Whilst the Biblical sublime found expression in the visual arts the epic and the oratorio nineteenth century spoken drama remained secular by force of precedent and law The maintenance of this ban was underpinned by Protestant anxieties about bodily performance impersonation and the power of the image that persisted long after the Reformation and that were in fact bolstered by the return of Catholicism to public prominence after the passage of the Catholic Relief Act in 1829 and the restoration of the Catholic Archbishoprics in 1850 But even as anti Catholic prejudice at mid century reached new heights the turn towards medievalism in the visual arts antiquarianism in literary history and the popular in constitutional reform placed England's pre Reformation past at the centre of debates about the uses of the public stage and the functions of a truly national drama This book explores the recovery of the texts of the extant mystery play cycles undertaken by antiquarians in the early nineteenth century and the eventual return of sacred drama to English public theatres at the start of the twentieth century Consequently law literature politics and theatre history are brought into conversation with one another in order to illuminate the history of sacred drama and Protestant anti theatricalism in England in the long nineteenth century *Tragic Novels, René Girard and the American Dream* Carly

Osborn,2020-05-14 This book draws on the philosopher René Girard to argue that three twentieth century American novels Jeffrey Eugenides's *The Virgin Suicides* Rick Moody's *The Ice Storm* and Richard Yates's *Revolutionary Road* are tragedies Until now Girardian literary analysis has generally focused on representations of human desire in texts and neglected both

other emotions and the place of tragedy Carly Osborn addresses these omissions by using Girardian theory to present evidence that novels can indeed be tragedies The book advances the scholarship of tragedy that has run from Aristotle to Nietzsche to Terry Eagleton proposing a new way to read modern novels through ancient traditions In addition this is the first work to examine the place of women as victims or in Girardian terms scapegoats in twentieth century fiction specifically by considering the representation of women s bodies and ambivalence about their identities In deploying a rich and vivid array of tragic tropes The Virgin Suicides The Ice Storm and Revolutionary Road participate in a deep rooted American tragic tradition Tragic Novels the American Dream and Ren Girard will be of interest to those working at the intersection of philosophy and literature as well as Girard specialists

*Feminist Realism at the Fin de Siècle* Molly Youngkin, 2007 Molly Youngkin takes on a major literary problem of the turn of the century Was the transition from the Victorian novel to the modern novel enabled by antirealist or realist narrative strategies To answer this question Youngkin analyzes book reviews that appeared in two prominent feminist periodicals circulated during the late Victorian era *Shafts* and *The Woman s Herald* Through reviews of the works of important male and female authors of the decade Thomas Hardy Sarah Grand George Gissing Mona Caird George Meredith M nie Dowie George Moore and Henrietta Stannard these periodicals developed a feminist realist aesthetic that drew on three aspects of woman s agency consciousness spoken word and action and emphasized corresponding narrative strategies internal perspective dialogue and description of characters actions Still these periodicals privileged consciousness over spoken word and action and by doing so encouraged authors to push the boundaries of traditional realism and anticipate the modernist aesthetic By acknowledging the role of the woman s press in the development of the novel this book revises our understanding of the transition from Victorianism to modernism which often is characterized as antirealist Late Victorian authors working within the realist tradition also contributed to this transition particularly through their engagement with feminist realism Youngkin deftly illustrates this transition and in so doing proves that it cannot be attributed to antirealist narrative strategies alone Molly Youngkin takes on a major literary problem of the turn of the century Was the transition from the Victorian novel to the modern novel enabled by antirealist or realist narrative strategies To answer this question Youngkin analyzes book reviews that appeared in two prominent feminist periodicals circulated during the late Victorian era *Shafts* and *The Woman s Herald* Through reviews of the works of important male and female authors of the decade Thomas Hardy Sarah Grand George Gissing Mona Caird George Meredith M nie Dowie George Moore and Henrietta Stannard these periodicals developed a feminist realist aesthetic that drew on three aspects of woman s agency consciousness spoken word and action and emphasized corresponding narrative strategies internal perspective dialogue and description of characters actions Still these periodicals privileged consciousness over spoken word and action and by doing so encouraged authors to push the boundaries of traditional realism and anticipate the modernist aesthetic By acknowledging the role of the woman s press in the development of the novel this book revises our

understanding of the transition from Victorianism to modernism which often is characterized as antirealist Late Victorian authors working within the realist tradition also contributed to this transition particularly through their engagement with feminist realism Youngkin deftly illustrates this transition and in so doing proves that it cannot be attributed to antirealist narrative strategies alone

**The Victorian Novel** Francis O'Gorman, 2008-04-15 This guide steers students through significant critical responses to the Victorian novel from the end of the nineteenth century to the present day

*Other Dickens* John Bowen, 2003 Academic fans of Dickens's early novels will be gratified by John Bowen's *Other Dickens* Pickwick to Chuzzlewit a ringing defense of the novels Dickens wrote in the first half of his career Bowen demonstrates a mastery of the body of Dickens criticism We owe Bowen a debt of gratitude for delineating so eloquently the politically radical Dickens and for helping us better appreciate his exquisite humor deep insight into the human condition and consummate artistry

College Literature Disorienting Fiction James Buzard, 2009-01-10 This book gives an ambitious revisionist account of the nineteenth century British novel and its role in the complex historical process that ultimately gave rise to modern anthropology's concept of culture and its accredited researcher the Participant Observer Buzard reads the great nineteenth century novels of Charles Dickens Charlotte Brontë George Eliot and others as metropolitan autoethnographies that began to exercise and test the ethnographic imagination decades in advance of formal modern ethnography and that did so while focusing on Western European rather than on distant Oriental subjects *Disorienting Fiction* shows how English Victorian novels appropriated and anglicized an autoethnographic mode of fiction developed early in the nineteenth century by the Irish authors of the National Tale and most influentially by Walter Scott Buzard demonstrates that whereas the fiction of these non-English British subjects devoted itself to describing and defending but also inventing the cultural autonomy of peripheral regions the English novels that followed them worked to imagine limited and mappable versions of English or British culture in reaction against the potential evacuation of cultural distinctiveness threatened by Britain's own commercial and imperial expansion These latter novels attempted to forestall the self-incurred liabilities of a nation whose unprecedented reach and power tempted it to universalize and export its own customs to treat them as simply equivalent to a globally applicable civilization For many Victorian novelists a nation facing the prospect of being able to go and to exercise its influence just about anywhere in the world also faced the danger of turning itself into a cultural nowhere The complex autoethnographic work of nineteenth century British novels was thus a labor to disorient or de-globalize British national imaginings and novelists mobilized and freighted with new significance some basic elements of prose narrative in their efforts to write British culture into being Sure to provoke debate this book offers a commanding reassessment of a major moment in the history of British literature

**Choice in Charles Dickens's Later Novels** Keith Easley, 2023-06-19 We read the book and the book is reading us In his later novels Charles Dickens uses the interaction between characters and their audiences within the fiction to dramatise his growing understanding of the pivotal role of spectatorship and choice in a more

democratic society Egotists of all stripes intent on bending the world to their singular will would appropriate the power of spectatorship by taking command of the detachment necessary for choice Dickens's pluralistic art of sameness and difference redefines that detachment and liberates choice both inside and outside the novels for the relationship between characters and their audiences within the narratives actually inscribes our own relationship with them in the performance of reading a reflective doubling of the fiction upon the reader across time with moral consequences for our spectatorship of our own lives

**Performing the Everyday in Henry James's Late Novels** Maya Higashi Wakana, 2016-05-13 Focusing on James's last three completed novels *The Ambassadors*, *The Wings of the Dove* and *The Golden Bowl* Maya Higashi Wakana shows how a microsociological approach to James's novels radically revises the widespread tradition of putting James's characters into historical and cultural contexts Wakana begins with the premise that day to day living is inherently theatrical and thus duplicitous and goes on to show that James's art relies significantly on his powerful sense of the agonizing and even dangerous complications of mundane face to face rituals that pervade his work Centrally informed by social thinkers such as G. H. Mead and Erving Goffman Wakana's study discloses the richness, complexity and singularity of the interpersonal connections depicted in James's late novels Persuasively argued and rich in original close readings her book makes an important contribution to James's studies and to theories of social interaction

**Unsettled Accounts** Simon J. James, 2003-12-08 Simon J. James examines how Gissing's work reveals an unhappy accommodation with money's underwriting of human existence and culture and how daily life in all its forms moral, intellectual, familial and erotic is transcended or made irrelevant by its commodification

[The Turn of the Mind](#) Adré Marshall, 1998 James's narrative strategies are discussed in the context of the techniques employed by his literary predecessors Illuminating comparisons are made with novelists such as Jane Austen and George Eliot and particular attention is paid to the French novelist Flaubert who was probably the most significant influence on James The author examines James's stylistic devices in a selection of representative works from his early, middle and late periods *Roderick Hudson*, *The Portrait of a Lady* and *The Golden Bowl*

[Evangelical Gothic](#) Christopher Herbert, 2019-11-22 *Evangelical Gothic* explores the bitter antagonism that prevailed between two defining institutions of nineteenth century Britain: Evangelicalism and the popular novel Christopher Herbert begins by retrieving from near oblivion a rich anti-Evangelical polemical literature in which the great religious revival often lauded in later scholarship as a moral revolution is depicted as an evil conspiracy centered on the attempted dismantling of the humanitarian moral culture of the nation Examining foundational Evangelical writings by John Wesley and William Wilberforce alongside novels by Charles Dickens, George Eliot, Bram Stoker and others Herbert contends that the realistic popular novel of the time was constitutionally alien to Evangelical ideology and even to some extent took its opposition to that ideology as its core function This provocative argument illuminates the frequent linkage of Evangelicalism in nineteenth century fiction with the characteristic imagery of the Gothic with black magic with themes of demonic visitation and

vampirism and with a distinctive mood of hysteria and panic      Thresholds of Western Culture John Burt Foster, Jr., Wayne Froman, 2003-01-01 Thresholds of Western Culture explores identity postcoloniality and transnationalism three closely related issues which redefine contemporary cultural identity The book opens with an analysis of subjectivity and the cultural meltdown that accompanied fascism in the West The situation in Africa is then explored which while recalling modernity's dark side highlights the intricacy of postcolonial identity Post Soviet Eastern Europe presents a separate case of neglected postcoloniality which emphasizes how ethnocentrism and cultural tensions have exposed the fragility of transnationalism The book concludes with an examination of East Asia a region which offers transnational options potentially much more fruitful than Balkanization      **CURRENT CONTENTS** ,1997



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