

THE LANGUAGE
THAT MAKES
GEORGE ELIOT'S FICTION



KAREN B. MANN

The Language That Makes George Eliots Fiction

Lingsheng Yao



The Language That Makes George Eliot's Fiction:

The Language that Makes George Eliot's Fiction Karen B. Mann, 1983 **The Language That Makes George Eliot's Fiction** Mann Karen B., **The Language that Makes George Eliot's Fiction** Karen B. Mann, 1983 **The Arnoldian**, 1984 **Women Musicians in Victorian Fiction, 1860-1900** Phyllis Weliver, 2016-07-28 Over the first half of the nineteenth century writers like Austen and Brontë confined their critiques to satirical portrayals of women musicians. Later, however, a marked shift occurred with the introduction of musical female characters who were positively to be feared. First published in 2000, this book examines the reasons for this shift in representations of female musicians in Victorian fiction from 1860-1900. Focusing on changing gender roles, musical practices, and the framing of both of these scientific discourses, the book explores how fictional notions of female musicians diverged from actual trends in music making. This book will be of interest to those studying nineteenth-century literature and music. *Redefining the Modern* Joseph Wiesenfarth, 2004. *Redefining the Modern* spans nearly a century and a half in a series of essays that capture the crucial shifts and transformations marking the change from the Victorian to the Modern period. At the center of the collection is the understanding that literature responds to as well as initiates social, intellectual, and sometimes political change. It also recognizes that historical categories like genres need to be realigned. The diverse material ranges from Jane Austen's laughter to female detectives and black fiction. It coheres, however, through its focus on the interaction of language and society and the way language and culture maintain a persistent and dynamic exchange. Rather than deny links between one period and another, this collection argues for continuity and development, emphasizing revision and renewal rather than rejection and refusal. No longer do critics accept fierce divides or unbridgeable paths between the work of the Victorians and moderns. Recent approaches to the period, reflecting gender, cultural studies, and new historicism, provide fresh means of assessment. Central to this reconception is the recognition that if the Victorians invented us, we in turn have. *The Norton Anthology of Literature by Women* Sandra M. Gilbert, Susan Gubar, 2007. Long the standard teaching anthology, the landmark Norton Anthology of Literature by Women has introduced generations of readers to the rich variety of women's writing in English. *Nineteenth-century Literature Criticism* Laurie R. King, 1981. Excerpts from criticism of the works of novelists, poets, playwrights, short story writers, and other creative writers who lived between 1800 and 1900, from the first published critical appraisals to current evaluations. *Bibliographies of Studies in Victorian Literature for the Ten Years 1975-1984* Richard Clark Tobias, 1991. This volume comprises publications on Victorian literature written in the period 1975-1984. The lists derive from the summer issues of the journal *Victorian Studies*, which are devoted to bibliography of the period. Also included is an index of names and subjects. *Essays in Literature*, 1986. *George Eliot's Middlemarch* Terence R. Wright, 1991. This book offers a postmodern reading of a characteristically modern text. Whereas previous readings of *Middlemarch* have emphasized its unity and coherence, Dr. Wright notices its tensions and contradictions, bringing out the

play of voices to be found in the narrative He provides a double reading alert both to Eliot's liberal humanist project and to the difficulties that project can be shown to entail Middlemarch according to this reading is a novel about interpretation exploring ways in which we read each other and the world It questions the construction of character the meaning of history and the death of God It also confronts the restricted role of women in a patriarchal society and the process of change if and how reform can be achieved

Victorian Fiction Harold Bloom, 1989 A collection of twenty three critical essays on English fiction from 1830 to 1880 *Studies in the Literary Imagination*, 2010 **The Uses of Melodrama in George Eliot's Fiction** E. Mason Cooley, 1962 **Blackwood's Edinburgh Magazine**, 1891 *Essays on English literature [extr. from Études sur la littérature contemporaine] tr. by G. Saintsbury* Edmond Henri A. Scherer, 1891 *The Nation*, 1885 **The Saturday Review of Politics, Literature, Science and Art**, 1872 *The Christian Union*, 1885 *Academy; a Weekly Review of Literature, Learning, Science and Art*, 1890 The Poetical gazette the official organ of the Poetry society and a review of poetical affairs nos 4 7 issued as supplements to the Academy v 79 Oct 15 Nov 5 Dec 3 and 31 1910

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