



# Egoism Self Discovery In The Victorian Novel

**Amy K. Levin**



## **Egoism Self Discovery In The Victorian Novel:**

**Egoism and Self-discovery in the Victorian Novel** John Halperin,1974      **Egoism and Self- Discovery in the Victorian Novel : Studies in the Ordeal of Knowledge in the Nineteenth Century /by J. Halperin** J. S. Halperin,1974

**The Professional Ideal in the Victorian Novel** S. Colon,2007-05-14 This book makes the claim that Victorian novels do not simply reflect professional ideology they also scrutinize its dilemmas contradictions and limitations In this volume innovative readings of canonical texts like *Sybil* *Barchester Towers* *Romola* and *Daniel Deronda* accompany groundbreaking work on less familiar texts like *Tancred* and *My Lady Ludlow* to illuminate the Victorians own struggles with the emerging professional ideology The Victorians engagement with fundamental ideas of professional identity such as autonomy meritocracy and the service ethic reveal professionalism s dual basis in materialist and idealist rationalities

**Secrecy and Disclosure in Victorian Fiction** Leila Silvana May,2016-07-15 Why were the Victorians more fascinated with secrecy than people of other periods What is the function of secrets in Victorian fiction and in the society depicted how does it differ from that of other periods and how did readers of Victorian fiction respond to the secrecy they encountered These are some of the questions Leila May poses in her study of the dynamics of secrecy and disclosure in fiction from Queen Victoria s coronation to the century s end May argues that the works of writers such as Charlotte Bront William Makepeace Thackeray Mary Elizabeth Braddon Edward Bulwer Lytton and Arthur Conan Doyle reflect a distinctly Victorian obsession with the veiling and unveiling of information She argues that there are two opposing vectors in Victorian culture concerning secrecy and subjectivity one presupposing a form of radical Cartesian selfhood always remaining a secret to other selves and another showing that nothing can be hidden from the trained eye May calls the relation between these clashing tendencies the dialectics of secrecy and disclosure May s theories of secrecy and disclosure are informed by the work of twentieth century social scientists She emphasizes Georg Simmel s thesis that sociality and subjectivity are impossible without secrecy and Erving Goffman s claim that sociality can be understood in terms of performativity the presentation of the self in everyday life and his revelation that performance always involves disguise hence secrecy May s study offers convincing evidence that secrecy and duplicity in contrast to the Victorian period s emphasis on honesty and earnestness emerged in response to the social pressures of class gender monarchy and empire and were key factors in producing both the subjectivity and the sociality that we now recognize as Victorian

**The Ethics of Intensity in American Fiction** Tony Hilfer,2014-07-03 Drawing upon the philosophical theories of William James Dewey and Mead and focusing upon major works by Whitman Stein Howells Dreiser and Henry James Anthony Hilfer explores how these authors have structured their characters consciousness their purpose in doing so and how this presentation controls the reader s moral response Hilfer contends that there was a significant change in the mode of character presentation in American literature of the late nineteenth and early twentieth centuries The self defined in terms of a Victorian ethic and judged adversely for its departures from that code shifted to the

self defined in terms of emotional intensity and judged adversely for its failures of nerve In the first mode characters are almost always wrong to yield to desire in the second characters are frequently wrong not to and in fact are seen less as the sum of their ethical choices than as the process of their longings His conclusion modern fiction is as overbalanced toward pathos as Victorian fiction was toward ethos but the continued dialectic between the two is a tension that ought not be resolved

**Ethics and the English Novel from Austen to Forster** Valerie Wainwright, 2016-05-13 Complicating a pervasive view of the ethical thought of the Victorians and their close relations which emphasizes the domineering influence of a righteous and repressive morality Wainwright discerns a new orientation towards an expansive ethics of flourishing or living well in Austen Gaskell Dickens Eliot Hardy and Forster In a sequence of remarkable novels by these authors Wainwright traces an ethical perspective that privileges styles of life that are worthy and fulfilling admirable and rewarding Presenting new research into the ethical debates in which these authors participated this rigorous and energetic work reveals the ways in which ideas of major theorists such as Kant F H Bradley or John Stuart Mill as well as those of now little known writers such as the priest Edward Tagart the preacher William Maccall and philanthropist Helen Dendy Bosanquet were appropriated and reappraised Further Wainwright seeks also to place these novelists within the wider context of modernity and proposes that their responses can be linked to the on going and animated discussions that characterize modern moral philosophy

**Victorian Conversion Narratives and Reading Communities** Emily Walker Heady, 2016-03-03 Because Victorian authors rarely discuss conversion experiences separately from the modes in which they are narrated Emily Walker Heady argues that the conversion narrative became in effect a form of literary criticism Literary conventions in turn served the reciprocal function as a means of discussing the nature of what Heady calls the heart change Heady reads canonical authors such as John Henry Newman Charles Dickens Charlotte Bront George Eliot and Oscar Wilde through a dual lens of literary history and post liberal theology As Heady shows these authors question the ability of realism to contain the emotionally freighted and often jarring plot lines that characterize conversion In so doing they explore the limits of narrative form while also shedding light on the ways in which conversion narratives address and often disrupt the reading communities in which they occur

**The Arnoldian**, 1973 The Gothic Wanderer Tyler R. Tichelaar, 2012-01-01 The Gothic Wanderer Rises Eternal in Popular Literature From the horrors of sixteenth century Italian castles to twenty first century plagues from the French Revolution to the liberation of Libya Tyler R Tichelaar takes readers on far more than a journey through literary history The Gothic Wanderer is an exploration of man s deepest fears his eff orts to rise above them for the last two centuries and how he may be on the brink finally of succeeding Tichelaar examines the figure of the Gothic wanderer in such well known Gothic novels as The Mysteries of Udolpho Frankenstein and Dracula as well as lesser known works like Fanny Burney s The Wanderer Mary Shelley s The Last Man and Edward Bulwer Lytton s Zanoni He also finds surprising Gothic elements in classics like Dickens A Tale of Two Cities and Edgar Rice Burroughs Tarzan of the Apes From

Matthew Lewis *The Monk* to Stephenie Meyer's *Twilight* Tichelaar explores a literary tradition whose characters reflect our greatest fears and deepest hopes Readers will find here the revelation that not only are we all Gothic wanderers but we are so only by our own choosing Acclaim for *The Gothic Wanderer* The Gothic Wanderer shows us the importance of its title figure in helping us to see our own imperfections and our own sometimes contradictory yearnings to be both unique and yet a part of a society The reader is in for an insightful treat Diana DeLuca Ph D and author of *Extraordinary Things* Make no mistake about it *The Gothic Wanderer* is an important well researched and comprehensive treatise on some of the world's finest literature Michael Willey author of *Ojisan Zanon*      **Jane Austen And The Drama Of Women** LeRoy W

Smith,1983-09-29      **Selected Essays of Gore Vidal** Gore Vidal,2009-06-16 Gore Vidal novelist playwright critic screenwriter memoirist indefatigable political commentator and controversialist is America's premier man of letters No other living writer brings more sparkling wit vast learning indelible personality and provocative mirth to the job of writing an essay This long needed volume comprises some twenty four of his best loved pieces of criticism political commentary memoir portraiture and occasionally unfettered score settling It will stand as one of the most enjoyable and durable works from the hand and mind of this vastly accomplished and entertaining immortal of American literature      George Meredith Jacqueline P. Banerjee,2012 George Meredith was a lyrical yet searingly honest poet and an influential novelist whose fiction distilled contributed to and animated the major debates of the Victorian age He became at once an arbiter of taste in his own times and a trailblazer for modernism In many ways an extraordinary larger than life figure he has always had his admirers and critics have continued to be drawn to the biographical socio political scientific and experimental aspects of his oeuvre Some of his works including the sonnets of *Modern Love* his *Essay on Comedy* and the *Uses of the Comic Spirit* and novels like *The Egoist* have attained the status of classics The present study focuses on such works putting them in context to show how innovatively this versatile writer shaped and reshaped his material and how powerfully his inimitable voice still resonates with and challenges us in the twenty first century      **Thomas Hardy and the Survivals of Time** Andrew

Radford,2017-03-02 A systematic exploration of Thomas Hardy's imaginative assimilation of particular Victorian sciences this study draws on and swells the widening current of scholarly attention now being paid to the cultural meanings compacted and released by the nascent sciences of man in the nineteenth century Andrew Radford here situates Hardy's fiction and poetry in a context of the new sciences of humankind that evolved during the Victorian age to accommodate an immense range of literal and figurative excavations then taking place Combining literary close readings with broad historical analyses he explores Hardy's artistic response to geological archaeological and anthropological findings In particular he analyzes Hardy's lifelong fascination with the doctrine of survivals a term coined by E B Tylor in *Primitive Culture* 1871 to denote customs beliefs and practices persisting in isolation from their original cultural context Radford reveals how Hardy's subtle reworking of Tylor's doctrine offers a valuable insight into the inter penetration of science and literature during this period

An important aspect of Radford's research focuses on lesser known periodical literature that grew out of a British amateur antiquarian tradition of the nineteenth century. His readings of Hardy's literary notebooks disclose the degree to which Hardy's own considerable scientific knowledge was shaped by the middlebrow periodical press. Thus Thomas Hardy and the *Survivals of Time* raises questions not only about the reception of scientific ideas but also the creation of nonspecialist forms of scientific discourse. This book represents a genuinely new perspective for Hardy studies.

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.

**The Suppressed Sister** Amy K. Levin, 1992 Contentious behavior among biological sisters frequently contradicts ideals of sisterhood in novels by women. Additionally, feminist criticism focusing on almost every imaginable relationship involving women has all but ignored sisters. Amy K. Levin's *The Suppressed Sister* studies these circumstances, their causes, and consequences. How and why is the sister bond suppressed in favor of sisterhood? Answers to this question may be found in female psychology, social expectations, and patriarchal myths and stories. The tales of *Cinderella* and *Psyche* are paradigmatic, providing models of female competition and inscribing a conclusion that replaces sisterly closeness with heterosexual romance. Jane Austen's sister plot is based on these models. Her characters divide into pairs and adopt complementary personalities, but polarization does not erase competition; instead, marriage erects social and economic barriers which enforce role divisions. In *Wives and Daughters*, Cranford, and *The Life of Charlotte Brontë*, Elizabeth Gaskell shows the danger of too close an attachment to the paternal home. She too emphasizes differences, revealing how they ultimately lead siblings to seek a sisterhood outside the family. In *Mill on the Floss*, *Middlemarch*, and *Daniel Deronda*, George Eliot paints increasingly

negative portraits of sisters indicating that female siblings create differences where few or none exist These denials of similarity heighten the heroines isolation Twentieth century novelists including Barbara Pym Elizabeth Jane Howard and Margaret Drabble revise their predecessors texts drafting a plot after the father s They reject rules governing female behavior and question the expectation that women must get along with one another Finally Emma Tennant s *Bad Sister* together with several recent American novels abandons the conventions of the realistic novel challenging the very concept of character Tennant undermines all distinctions including those that treat sisters as separate individuals and those that classify certain behaviors as good or bad These novels show a progression that has been ignored or suppressed by feminist critics many of whom long for an idyll of sisterhood inherited from nineteenth century portraits of the angel in the house In denying anger or antagonism women cut off a part of themselves just as Cinderella s stepsisters amputate their toes to fit in her brittle glass slipper Levin s book questions the rationale behind such self destruction

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*Key Concepts in Victorian Literature* Sean Purchase, 2006-03-27 *Key Concepts in Victorian Literature* is a lively clear and accessible resource for anyone interested in Victorian literature It contains major facts ideas and contemporary literary theories is packed with close and detailed readings and offers an overview of the historical and cultural context in which this literature was produced

*Jane Austen: Bicentenary Essays* John Halperin, 1975-10-31 This book was first published in 1975 the bicentenary of Jane Austen s birth Though she has long been recognized as one of the major English novelists her reputation was established relatively late and has withstood periods of neglect and controversy The present volume brings together nineteen essays that marked the bicentenary and in doing so reflected the critical attitudes which some of the twentieth century s most influential scholars have entertained towards the novelist These essays range from nineteenth century reactions to the novels and to the novelist herself through twentieth century criticism of the individual novels to considerations of the novelist s reputation abroad This book will be of interest both to scholars and students of eighteenth and nineteenth century fiction and also to the general reader of Jane Austen s novels

*Private Sphere to World Stage from Austen to Eliot* Elizabeth Sabiston, 2017-11-30 Emily Dickinson s poem This is my letter to the World That never wrote to Me opens the Introduction which focuses on the near anonymity of nineteenth century women novelists Close readings of works by five British novelists Jane Austen Charlotte and Emily Bront Elizabeth Gaskell and George Eliot offer persuasive accounts of the ways in which women used stealth tactics to outmaneuver their detractors Chapters examine the hidden manifesto in Austen s works whose imaginative heroines defend women s writing the lasting impact of *Jane Eyre* with its modest heroine who takes up the pen to tell her own story even on male writers outside the English tradition Cathy s testament as the ghost text of *Wuthering Heights* and the shifting gender roles in *Daniel Deronda* with its silenced heroine and androgynous hero Though the focus is on British novelists the author s discussion of the Anglo American connections in the factory novels of Elizabeth Gaskell and the slavery writings of Harriet

Beecher Stowe has particular relevance for its demonstration of how the move from the private to the public sphere enables and even compels the blurring of national and ethnic boundaries What emerges is a compelling argument for the relevance of these novelists to the emergence in our own time of hitherto silenced female voices around the globe     *Trollope Centenary Essays* John Halperin,2016-01-06     **Book Review Index** ,1977 Every 3rd issue is a quarterly cumulation



## Unveiling the Magic of Words: A Review of "**Egoism Self Discovery In The Victorian Novel**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their power to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Egoism Self Discovery In The Victorian Novel**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound affect on the souls of its readers.

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