

Going Astray Dickens And London

Here friends of Anthony W. Johnson honour him as a re-embodiment of the polymathic artist-scholar figure once observable in Ben Jonson, on whom he has done some of his most distinctive work. Part I of the book reflects his strong grounding in English literature and culture of the seventeenth century, with essays, not only on Ben Jonson, but also on university drama, on grammar school drama, and on humanist literary taste. Part II responds to his pioneering flights of culture-imagological time-travel to other periods, with essays on riddles through the ages, on Matthew Arnold's doubts about Homeric pictorialism, and on anciently comic elements in George Gissing's urban fiction. Part III celebrates his importance, both as scholar and artist, for the present

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day, with essays extending imagological analysis to the singer Nick Drake, to the avant-garde Danish poet Morten Søkilde, and to Sean S. Baker's film *Tangerine*, plus a climactic celebration of Johnson's own performances on solo violin and guitar as augmented by self-recording.

This book explores the aesthetic practices used by Dickens to make the space which we have come to know as the Dickensian City. It concentrates on three very precise techniques for the production of social space (counter-mapping, overlaying and troping). The chapters show the scapes and writings which influenced him and the way he transformed them, packaged them and passed them on for future use. The city is shown to be an imagined or virtual world but with a serious aim for a serious game: Dickens sets up a workshop for the simulation of real societies and cities. This urban building

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with is transferable to other literatures and medial forms. The book offers vital understanding of how writing and image work in particular ways to recreate and re-enchant society and the built environment. It will be of interest to scholars of literature, media, film, urban studies, politics and economics.

From 1895 to 1915, Chinese translations of Dickens's fiction first appeared as part of a growing interest in Western literature and culture among Chinese intellectuals. Klaudia Hiu Yen investigates the multifarious ways in which Dickens's works were adapted, reconfigured, and transformed for the Chinese readership against the turbulent political and social conditions in the last stages of the Qing dynasty (1644-1912) and the early Republic (1912-1949). Moving beyond the 'Response to the West' model which often characterises East-West interactions, Lee explores how Chinese

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intellectuals viewed Dickens's novels as performing a particular social function; on occasion, they were used to advance the country's social and political causes. Translation and adaptation became a means through which the politics and social values of the original Dickens texts were undermined or even subverted.

Situating the early introduction of Dickens to China within the broader field of Victorian studies, Lee challenges some of the theoretical and conceptual underpinnings of the 'global' turn, both in Dickens scholarship and in Victorian studies in general.

With studies of, amongst others, Miguel de Cervantes, Anton Chekhov, Charles Baudelaire and Henry James, this landmark collection of essays is a unique and wide-ranging exploration and celebration of the many forms of digression in major works by fifteen of the finest European writers from the early modern period

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to the present day.

Metropolis and Experience

Modernity and Meaning in Victorian London

Writing Place

Aesthetics of Space in Nineteenth-Century British Literature,
1843-1907

Dickens and the City

Literature in a Time of Migration

Dickens as a Reader

Indispensable to an understanding of
Medieval and Renaissance texts and a
topic of controversy for the Romantic
poets, allegory remains a site for

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debate and controversy in the twenty-first-century. In this useful guide, *Jeremy Tambling: presents a concise history of allegory, providing numerous examples from Medieval forms to the present day considers the relationship between allegory and symbolism analyses the use of allegory in modernist debate and deconstruction, looking at critics such as Walter Benjamin and Paul de Man provides a full glossary of technical terms and suggestions for further*

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reading. Allegory offers an accessible, clear introduction to the history and use of this complex literary device. It is the ideal tool for all those seeking a greater understanding of texts that make use of allegory and of the significance of allegorical thinking to literature.

Uncovers the link between Ruskin and the tradition of the aesthetics of space
Discusses a hitherto under-researched tradition of city-writing,

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linking Ruskin to modernism
Reads comparatively five important mid to late nineteenth-century writers
Marries close textual analysis with historically and geographically informed context
Fills a gap in the critical literature on city-writing between realism and early modernism
Charting an 'aesthetic', post-realist tradition of writing, this book considers the significant role played by John Ruskin's art criticism in later

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writing which dealt with the new kinds of spaces encountered in the nineteenth-century. With chapters devoted to the ways in which aesthetic and decadent writers such as Walter Pater and Oscar Wilde built upon and challenged Ruskin's ideas, the book links the late Dickens to the early modernism of Henry James. The Aesthetics of Space in Nineteenth-Century British Literature gives a vibrant vision of what an aesthetically sensitive treatment of

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these spaces looked like during the period.

Exploring a hitherto neglected field, *Writing Place: Mimesis, Subjectivity and Imagination in the Works of George Gissing* is the first monograph to consider the works of George Gissing (1857-1903) in light of the 'spatial turn'. By exploring how objectivity and subjectivity interact in his work, the book asks: what are the risks of looking for the 'real' in Gissing's

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places? How does the inherent heterogeneity of Gissing's observation influence the textual recapitulation of place? In addition to examining canonical texts such as *The Nether World* (1889), *New Grub Street* (1891), and *The Private Papers of Henry Ryecroft* (1901), the book analyses the lesser-known novels, short stories, journalism and personal writings of Gissing, in the context of modern spatial studies. The book challenges

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previously biographical and London-centric accounts of Gissing's representation of space and place by re-examining seemingly innate contemporaneous geographical demarcations such as the north and the south, the city, suburb, and country, Europe and the world, and re-reading Gissing's places in the contexts of industrialism, ruralism, the city in literature, and travel writing. Through sustained attention to the ambiguities

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and contradictions rooted in the form and content of his writing, the book concludes that, ultimately, Gissing's novels undermine spatial dichotomies by emphasising and celebrating the incongruity of seeming certainties

Going Astray Dickens and London Routledge
Digressions in European Literature
Renaissance Man
Urban Perception and the Production of Social Space
Everyday Life in Dickens' London

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Allegory

Placing the Nation

Dickens, Nicholas Nickleby, and the
Dance of Death

From a growing awareness of the depletion of energy resources and the perils of environmental degradation to the founding of self-sufficient communities and the establishment of the National Trust, the concept of sustainability began to take on a new importance in the Victorian period. An emerging sense of the fragility and instability of human and natural resources, and the deeply

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complex interweaving of the two, led many Victorians to consider how to preserve or protect what they valued, and how individuals, communities (or even nations) could survive and flourish in a world of finite resources. This collection explores not only nascent understandings of sustainability in ecological or environmental contexts but also encompasses consideration of the problem of psychological sustainability and emotional wellbeing in response to the upheavals of modernity. With chapters by scholars working in literary studies, history,

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cultural studies, and sustainability studies, the volume encompasses a wide diversity of topics, objects, and authors ranging from the 1850s to the early twentieth century. *Victorian Sustainability* offers new perspectives on debates about sustainability in the present by showing how our current concerns derive from an earlier historical context.

In his study of the journalist George Augustus Sala, Peter Blake discusses the way Sala's personal style, along with his innovations in form, influenced the New Journalism at the end of the

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nineteenth century. Blake places Sala at the centre of nineteenth-century newspapers and periodicals and examines his prolific contributions to newspapers and periodicals in the context of contemporary debates and issues surrounding his work. Sala's journalistic style, Blake argues, was a product of the very different mediums in which he worked, whether it was the visual arts, bohemian journalism, novels, pornographic plays, or travel writing. Harkening back to a time when journalism and fiction were closely connected, Blake's book not only expands our understanding of one of the

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more prominent and interesting journalists and personalities of the nineteenth century, but also sheds light on prominent nineteenth-century writers and artists such as Charles Dickens, Mathew Arnold, William Powell Frith, Henry Vizetelly, and Mary Elizabeth Braddon.

This study explores the ways in which Dickens's published work and his thousands of letters intersect, to shape and promote particular myths of the reading experience, as well as redefining the status of the writer. It shows that the boundaries between private and public writing are

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subject to constant disruption and readjustment, as recipients of letters are asked to see themselves as privileged readers of coded text or to appropriate novels as personal letters to themselves. Imaginative hierarchies are both questioned and ultimately reinforced, as prefaces and letters function to create a mythical reader who is placed in imaginative communion with the writer of the text. But the written word itself becomes increasingly unstable, through its association in the later novels with evasion, fraud and even murder.

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Joseph De Sapio examines how individuals not only understood their contacts with industrial modernity as distinct from the inherited traditional rhythms of the eighteenth century, but how they conceived of their own positions within the increasingly sophisticated political, social, and commercial paradigms of the Victorian years. Dickens, Reynolds, and Mayhew on Wellington Street
Cross-Cultural Encounters

London's West End

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The Oxford Handbook of Charles Dickens Travelling Notions of Culture in Early Nineteenth- Century Europe Defoe, Dickens, Joyce

Metropolis and Experience: Defoe, Dickens, Joyce offers a close reading of the major texts of Defoe, Dickens, and Joyce, in their respective historical contexts and in comparison with their intertextual companions, from seventeenth-century "character" pamphlets through Baudelaire to Calvino. In doing so, it challenges the quietist complacency of specialization

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prevalent in current academia to contribute to a critique of urban modernity in the tradition of Simmel, Benjamin, and Lefebvre. Taking its cue from Benjamin's bisection of "experience" into subjective sensory Erlebnis and communal reflective Erfahrung, Metropolis and Experience uses this binary pair as a categorical guide in its analysis of the stylistic and thematic adventures of the three centerpiece authors. Whereas Defoe's novels embody a Simmelian metropolitan mentality through its narration of lived experience in paratactic prose, Dickens strives to humanize the sprawling Victorian

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metropolis into an experience for communal sharing. In Joyce's works, the colonial dejections and belatedness of the Hibernian metropolis are transformed into an exuberant excess where both Erlebnis and Erfahrung meet their joyous end. This investigation of the interconnections between the metropolis, experience, and the novel takes place in tandem with a sustained query on non-literary subtopics such as finance capitalism and urban class antagonism. This is literary criticism charged with relevance for the age of "Occupy Wall Street."

A glance over the back pages of mid-

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nineteenth-century newspapers and periodicals published in London reveals that Wellington Street stands out among imprint addresses. Between 1843 and 1853, Household Words, Reynolds's Weekly Newspaper, the Examiner, Punch, the Athenaeum, the Spectator, the Morning Post, and the serial edition of London Labour and the London Poor, to name a few, were all published from this short street off the Strand. Mary L. Shannon identifies, for the first time, the close proximity of the offices of Charles Dickens, G.W.M. Reynolds, and Henry Mayhew, examining the ramifications for the individual authors

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and for nineteenth-century publishing. What are the implications of Charles Dickens, his arch-competitor the radical publisher G.W.M. Reynolds, and Henry Mayhew being such close neighbours? Given that London was capital of more than Britain alone, what connections does Wellington Street reveal between London print networks and the print culture and networks of the wider empire? How might the editors' experiences make us rethink the ways in which they and others addressed their anonymous readers as 'friends', as if they were part of their immediate social network? As Shannon shows, readers in the London of

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the 1840s and '50s, despite advances in literacy, print technology, and communications, were not simply an 'imagined community' of individuals who read in silent privacy, but active members of an imagined network that punctured the anonymity of the teeming city and even the empire.

From early medieval times to the present, this diverse collection of thirty-one essays sets literary texts in their historical contexts.

From the New York Times bestselling and critically acclaimed author of *The Invention of Murder*, an extraordinary, revelatory

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portrait of everyday life on the streets of Dickens' London. The nineteenth century was a time of unprecedented change, and nowhere was this more apparent than London. In only a few decades, the capital grew from a compact Regency town into a sprawling metropolis of 6.5 million inhabitants, the largest city the world had ever seen. Technology—railways, street-lighting, and sewers—transformed both the city and the experience of city-living, as London expanded in every direction. Now Judith Flanders, one of Britain's foremost social historians, explores the world portrayed so vividly in Dickens' novels,

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showing life on the streets of London in colorful, fascinating detail. From the moment Charles Dickens, the century's best-loved English novelist and London's greatest observer, arrived in the city in 1822, he obsessively walked its streets, recording its pleasures, curiosities and cruelties. Now, with him, Judith Flanders leads us through the markets, transport systems, sewers, rivers, slums, alleys, cemeteries, gin palaces, chop-houses and entertainment emporia of Dickens' London, to reveal the Victorian capital in all its variety, vibrancy, and squalor. From the colorful

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cries of street-sellers to the uncomfortable reality of travel by omnibus, to the many uses for the body parts of dead horses and the unimaginably grueling working days of hawker children, no detail is too small, or too strange. No one who reads Judith Flanders's meticulously researched, captivatingly written *The Victorian City* will ever view London in the same light again. Narrating Imprisonment in the Victorian Age A Reconsideration of Nineteenth-century English Fiction British Fiction and the Movement of People, 1815-1876

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Texts, Contexts and Intertextuality

Dickens and London

50 Penguin Classics in One Collection

Dickens's London

This study of Nicholas Nickleby takes the Dickens novel which is perhaps the least critically discussed, though it is very popular, and examines its appeal and its significance, and finds it one of the most rewarding and powerful of Dickens's texts. Nicholas Nickleby deals with the abduction and destruction of children, often with the collusion of their parents. It concentrates on this theme in a way which continues from Oliver Twist, describing

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such oppression, and the resistance to it, in the language of melodrama, of parody and comedy. With chapters on the school-system that Dickens attacks, and its grotesque embodiment in Squeers, and with discussion of how the novel reshapes eighteenth century literary traditions, and such topics as the novel's comedy, and the concept of the 'humorist'; and 'theatricality' and its debt to Carlyle,, the book delves into the way that the novel explores madness within the city in those whose lives have been fractured, or ruined, as so many have been, and considers the symptoms of hypocrisy in the lives of the oppressors and the oppressed alike; taking

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hypocrisy as a Dickensian subject which deserves further examination. Dickens, Nicholas Nickleby, and the Dance of Death explores ways in which Dickens draws on medieval and baroque traditions in how he analyses death and its grotesquerie, especially drawing on the visual tradition of the 'dance of death' which is referred to here and which is prevalent throughout Dickens's novels. It shows these traditions to be at the heart of London, and aims to illuminate a strand within Dickens's thinking from first to last. Drawing on the critical theory of Walter Benjamin, Freud, Nietzsche and Marx, and with close detailed

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readings of such well-known figures as Mrs Nickleby, Vincent Crummies and his theatrical troupe, and Mr Mantalini, and attention to Dickens's description, imagery, irony, and sense of the singular, this book is a major study which will help in the revaluation of Dickens's early novels.

English Topographies in Literature and Culture takes a spatial approach to the study of English culture, focussing on writing landscapes, London psychogeography, heritage discourses, urban planning and idiosyncratic spatial practices such as suburban gardening. Space thus emerges as both political and shaped by

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affect.

'Among the numerous books on Dickens's London, Going Astray is unique in combining detailed topography and biography with close textual analysis and theoretically informed critiques of most of the novelist's major works. In Jeremy Tambling's intriguing and illuminating synthesis, the London A-Z meets Nietzsche, Benjamin and Derrida.' Rick Allen, author of The Moving Pageant: A Literary Sourcebook on London Street-Life, 1700-1914 Dickens wrote so insistently about London - its streets, its people, its unknown areas - that certain parts of the city are forever haunted by

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him. Going Astray: Dickens and London looks at the novelist's delight in losing the self in the labyrinthine city and maps that interest, onto the compulsion to 'go astray' in writing.

Drawing on all Dickens' published writings (including the journalism but concentrating on the novels), Jeremy Tambling considers the author's kaleidoscopic characterisations of London: as prison and as legal centre; as the heart of empire and of traumatic memory; as the place of the uncanny; as an old curiosity shop. His study examines the relations between narrative and the city, and explores how the metropolis encapsulates the problems of

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modernity for Dickens - as well as suggesting the limits of representation. Combining contemporary literary and cultural theory with historical maps, photographs and contextual detail, Jeremy Tambling's book is an indispensable guide to Dickens, nineteenth-century literature, and the city itself.

This reference investigates the role of landscape in popular works and in doing so explores the time in which they were written. • Discusses books and poems covered on the AP English Literature and Composition exam, the most-assigned pieces of literature on high school reading lists, and well-loved contemporary

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books • Examines specific pieces of literature in the geographical and historical context in which they were written, making this book especially relevant to core curriculum standards •

Provides comprehensive content that is unique in the library market • Includes

recommendations of complimentary works •

Features organization alphabetical by work, making it easy to navigate • Maintains an

accessible style useful for high school and general education college courses

Essays on literature and culture for Anthony W. Johnson

A History of Solitude

George Augustus Sala and the Nineteenth-Century Periodical Press

***Tourist Views of the Imperial Capital
Representing Impossible Topologies in
Literature***

Gone Astray

From Cervantes to Sebald

This study presents a new approach to the canon of nineteenth-century English fiction by defining the ideological framework within which some of the most controversial novelists of the Victorian period inscribed their

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imaginative responses to a changing society and its social unrest. The book posits a radical re-visioning of such authors as Dickens, Collins, Gaskell, Gissing, and Hardy by adopting the notion of disharmony as a common thematic thread of their fictional production. While the establishment invoked moral order and social harmony, their novels and short stories configured a world beset by conflicting drives and ethical aporias. What is

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represented in novels like *A Tale of Two Cities*, *The Whirlpool*, and *Jude the Obscure* is not only a society often on the verge of collapse, but also exemplary stories in which identities are disintegrated and individual destinies are caught up in the mechanism of deceptive fantasizing leading to psychological destructiveness and silence. In the attempt to avoid any form of hermeneutical simplification of the age

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and its cultural debates, the rich and stimulating introduction of Victorian Disharmonies aims at portraying the social and cultural contexts as well as the major topics that attracted artistic and literary imagination---urbanization and the phenomenon of the crowd, pollution and the changing countryside, Deus Absconditus and religious doubt, medievalism and the dream of a new order. Using a critical methodology

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combining semiotic investigation with profound awareness of the socio-behavioral codes and historical processes of the Victorian period, chapter 1 focuses on Dickens's *A Tale of Two Cities* that is interpreted as a novel dramatizing a "private" and Christian version of the French revolution. Subsequent chapters, one devoted to Wilkie Collins's *The Dead Secret* and two to Elizabeth Gaskell's shorter fiction, analyze certain

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ontological and ethical tensions underlying their texts that oscillate between realistic techniques and a pursuit of Gothic sensationalism. Chapters 5 and 6, on Gissing's *The Whirlpool* and Hardy's *Jude the Obscure*, respectively, are more directly concerned with a challenging and truthful representation of protagonists confronting change and the late-Victorian contrast between old institutions and new axiological

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horizons This thought-provoking book delineates how fiction developed from Dickens's intensely Christological worldview to Gissing's self-deceptive and pessimistic humanism, from Collins's and Gaskell's pathologized womanhood to Hardy's intellectual wasteland where there is no room for redemption and moral rebirth. Victorian Disharmonies provides a fresh account of crucial fictional texts of the age, while its lively presentation of the

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literary scene will prove stimulating to readers interested in the history of Victorianism as a paradigmatic phenomenon of British culture.

Studying the ways in which writings on prisons were woven into the fabric of the period, the contributors to this volumen consider the ways in which these works affected inmates, the prison system, and the Victorian public.

The book contains a selection of papers

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focusing on the idea of crossing boundaries in literary and cultural texts composed in English. The authors come from different methodological schools and analyse texts coming from different periods and cultures, trying to find common ground (the theme of the volume) between the apparently generically and temporarily varied works and phenomena. In this way, a plethora of perspectives is offered, perspectives which represent a high

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standard both in terms of theoretical reflection and in-depth analysis of selected texts. Consequently, the volume is addressed to a wide scope of both scholars and students working in the field of English and American literary and cultural studies; furthermore, it will be of interest also to students interested in theoretical issues linked with investigations into literature and culture.

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This phenomenological exploration of the streets of Dickens's London opens up new perspectives on the city and the writer.

The Victorian City

Studying English Literature in Context

Literary Geography: An Encyclopedia of Real and Imagined Settings

Crossroads in Literature and Culture

The Palgrave Handbook of Literature and the City

Space, Place, and Identity

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Dickens and the Myth of the Reader

Mobility in the Victorian Novel

explores mobility in Victorian novels by authors including Charles Dickens, Charlotte Brontë, Elizabeth Gaskell, George Eliot and Mary Elizabeth Braddon. With focus on representations of bodies on the move, it reveals how journeys create the place of the nation within a changing global landscape. Fascinated by them, unable to ignore them, and imaginatively stimulated by

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them, Charles Dickens was an acute and unsentimental reporter on the dogs he kept and encountered during a time when they were a burgeoning part of the nineteenth-century urban and domestic scene. As dogs inhabited Dickens's city, so too did they populate his fiction, journalism, and letters. In the first book-length work of criticism on Dickens's relationship to canines, Beryl Gray shows that dogs, real and invented, were intrinsic to Dickens's

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vision and experience of London and to his representations of its life. Gray draws on an array of reminiscences by Dickens's friends, family, and fellow writers, and also situates her book within the context of nineteenth-century attitudes towards dogs as revealed in the periodical press, newspapers, and institutional archives. Integral to her study is her analysis of Dickens's texts in relationship to their illustrations by George

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Cruikshank and Hablot Knight Browne and to portraiture by late eighteenth- and nineteenth-century artists like Thomas Gainsborough and Edwin Landseer. The Dog in the Dickensian Imagination will not only enlighten readers and critics of Dickens and those interested in his life but will serve as an important resource for scholars interested in the Victorian city, the treatment of animals in literature and art, and attitudes towards animals in nineteenth-

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century Britain.

Fifty timeless novels in one collection, plus additional bonus classics: The Oresteia by Aeschylus Rashomon and Seventeen Other Stories by Ryunosuke Akutagawa Little Women by Louisa May Alcott The Divine Comedy by Dante Alighieri Between Past and Future by Hannah Arendt and Jerome Kohn Eichmann in Jerusalem by Hannah Arendt Pride and Prejudice by Jane Austen The Poetics of Space by Gaston Bachelard

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Peter Pan by J. M. Barrie The Wizard of Oz by L. Frank Baum Around the World in Seventy-Two Days and Other Writings by Nellie Bly The Brontë Sisters by Charlotte Brontë, Emily Brontë, and Anne Brontë Alice's Adventures in Wonderland and Through the Looking-Glass by Lewis Carroll In Patagonia by Bruce Chatwin The Spy by James Fenimore Cooper Great Expectations by Charles Dickens Crime and Punishment by Fyodor Dostoyevsky The Three Musketeers by

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Alexandre Dumas The Psychopathology of
Everyday Life by Sigmund Freud The
Iliad by Homer The Odyssey by Homer The
Haunting of Hill House by Shirley
Jackson We Have Always Lived in the
Castle by Shirley Jackson Niels Lyhne
by Jens Peter Jacobsen On the Road: The
Original Scroll by Jack Kerouac Tristes
Tropiques by Claude Levi-Strauss The
Call of the Wild, White Fang, and Other
Stories by Jack London The Call of
Cthulhu and Other Weird Stories by H.

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P. Lovecraft The Moon and Sixpence by
W. Somerset Maugham Of Human Bondage by
W. Somerset Maugham All My Sons by
Arthur Miller The Crucible by Arthur
Miller Death of a Salesman by Arthur
Miller A View from the Bridge by Arthur
Miller Anne of Green Gables by L. M.
Montgomery A Little Larger Than the
Entire Universe by Fernando Pessoa
Twelve Angry Men by Reginald Rose The
Theory of Moral Sentiments by Adam
Smith Angle of Repose by Wallace

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Stegner The Acts of King Arthur and His Noble Knights by John Steinbeck East of Eden by John Steinbeck The Grapes of Wrath by John Steinbeck The Short Novels of John Steinbeck by John Steinbeck Of Mice and Men and The Moon Is Down by John Steinbeck Dracula by Bram Stoker Black Lamb and Grey Falcon by Rebecca West The Age of Innocence by Edith Wharton Three Novels of New York by Edith Wharton Gray When You Are Old by William Butler Yeats We by Yevgeny

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Zamyatin

Literature in a Time of Migration offers a profound rethinking of British fiction in light of the new practices of human mobility that reshaped the nineteenth-century world. Building on the growing critical engagement with globalization in literary studies, it confronts the paradox that at a time when transnational human movement occurred globally on an unprecedented scale, British fiction appeared to turn

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inward to tell stories of local places that valorized stability and rootedness. In contrast, this book reveals how literary works, from the end of the Napoleonic Wars to the advent of the New Imperialism, were active components of a culture of colonization and emigration. Fictional texts, as print commodities, were enmeshed in technologies of transport and communication, and innovations in literary form were spurred by the

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conditions and consequences of human movement. Examining works by Scott, Charlotte Brontë, Dickens, and George Eliot, as well as popular contemporaries, Mary Russell Mitford, John Galt, and Thomas Martin Wheeler, this volume demonstrates how literary texts overlap with an agenda set in public discussions of colonial emigration that they also helped to shape. Debates about assisted emigration, 'forced' and 'free'

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migration, colonization, settlement, and the removal of native peoples, figure in fictions in complex ways. Read alongside writings by emigration theorists, practitioners, and enthusiasts for colonization, fictional texts reveal a powerful and sustained engagement with British migratory practices and their worldwide consequences. Literature in a Time of Migration is a timely reminder of the place and importance of migration

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within British cultural heritage.

The Print Culture of a Victorian Street

Mimesis, Subjectivity and Imagination

in the Works of George Gissing

The Personal Style of a Public Writer

Urban Modernity in Victorian Fiction

Imagining Spaces and Places

Mobility in the Victorian Novel

Reading Constellations

The notions of culture and civilization are at the heart of European self-image. This book focuses on how space and spatiality contributed to defining the concepts of culture

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and civilization and, conversely, what kind of spatial ramifications "culture" and "civilization" entailed. These questions have vital importance to the understanding of this formative period of modern Europe. The chapters of this volume concentrate on the following themes: What were the sites of culture, civilization and Bildung and how were these sites employed in defining these concepts? What kind of borders did this process of definition and its inherent spatial imagination produce? What were the connecting routes between the supposed centers and peripheries? What were the strategies of envisioning, negotiating and transforming cultural territories in early

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nineteenth-century Europe? This book adds new perspectives on ways of approaching spatiality in history by investigating, for example: the decisive role of the French revolution, the persistent interest in classical civilization and its sites, emerging urbanism and the culture of the cities, the changing constellations between centers and peripheries and the colonial extensions, or transfigurations, of culture. It also pays attention to the spatiality of culture as a metaphor, but simultaneously emphasizes the production of space in an era of technological innovation and change.

London streets, its people, its crowds, its buildings. It is

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Dickens's constant subject, from his early journalism, *Sketches by Boz*, to *The Uncommercial Traveller*, from his first novel, *Pickwick Papers*, to the unfinished *The Mystery of Edwin Drood*. *Going Astray: Dickens and London* is a major new work of criticism that attempts a reading of Dickens's novels in the light of the study of London. Its guiding premise is that Dickens's novels not only use London as a background, but that they are about London, even when they seem not to be. Professor Tambling's close readings of the novels are interl. *The Oxford Handbook of Charles Dickens* is a comprehensive and up-to-date collection on Dickens's life

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and works. It includes original chapters on all of Dickens's writing and new considerations of his contexts, from the social, political, and economic to the scientific, commercial, and religious. The contributions speak in new ways about his depictions of families, environmental degradation, and improvements of the industrial age, as well as the law, charity, and communications. His treatment of gender, his mastery of prose in all its varieties and genres, and his range of affects and dramatization all come under stimulating reconsideration. His understanding of British history, of empire and colonization, of his own nation and foreign ones, and of selfhood and otherness,

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like all the other topics, is explained in terms easy to comprehend and profoundly relevant to global modernity. Space is a central topic in cultural and narrative theory today, although in most cases theory assumes Newtonian absolute space. However, the idea of a universal homogeneous space is now obsolete. Black holes, multiple dimensions, quantum entanglement, and spatio-temporal distortions of relativity have passed into culture at large. This book examines whether narrative can be used to represent these "impossible" spaces. Impossible topologies abound in ancient mythologies, from the Australian Aborigines' "dream-time" to the multiple-layer universe of

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the Sumerians. More recently, from Alice's adventures in Wonderland to contemporary science fiction's obsession with black holes and quantum paradoxes, counter-intuitive spaces are a prominent feature of modern and postmodern narrative. With the rise and popularization of science fiction, the inventiveness and variety of impossible narrative spaces explodes. The author analyses the narrative techniques used to represent such spaces alongside their cultural significance. Each chapter connects narrative deformation of space with historical problematic of time, and demonstrates the cognitive and perceptual primacy of narrative in representing, imagining

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and apprehending new forms of space and time. This book offers a comprehensive analysis of the connection between narratology, cultural theory, science fiction, and studies of place.

Victorian Disharmonies

English Topographies in Literature and Culture

Going Astray

The Greatest English Novels to Read in a Lifetime

Moments of Revelation, Fragments of Modernity

Charles Dickens and China, 1895-1915

Victorian Sustainability in Literature and Culture

Dickens's relationship to cities is part of his modernity

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and his enduring fascination. How he thought about, grasped and conceptualised the rapidly expanding and anonymous urban scene are all fascinating aspects of a critical debate which, starting virtually from Dickens's own time, has become more and more active and questioning of the significance of that new thing, the unknown and unknowable, city. Although Dickens was influenced by several European and American cities, the most significant city for Dickens was London, the city he knew as a boy in the 1820s and which developed in his lifetime to become the finance and imperial capital of the nineteenth-century. His sense of London as monumental and fashionable, modern and anachronistic, has

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generated a large number of writings and critical approaches: Marxist, sociological, psychoanalytic and deconstructive. Dickens looks at the city from several aspects: as a place bringing together poverty and riches; as the place of the new and of chance and coincidence, and of secret lives exposed by the special figure of the detective. Another crucial area of study is the relationship of the city to women, and women's place in the city, as well as the way Dickens's London matches up with other visual representations. This anthology of criticism surveys the field and is a major contribution to the study of cities, city culture, modernity and Dickens. It brings together key previously published articles and

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essays and features a comprehensive bibliography of work which scholars can continue to explore.

While Dickens used to be seen as a writer of shallow and sentimental children's literature, as the prolific caterer to the new market of mass literature, this collection of essays shows that Dickens was not only a reader of high-brow literature, but also expected his readers to understand them in the context of contemporary scientific and economic debates. Covering a wide range of writers – from Sidney, Shakespeare, Cervantes to Swift, Smollett and Bulwer-Lytton – Dickens's novels reveal a multi-layered cosmos and supply their readers with richly woven nets of intertextuality.

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Reading Constellations uses Walter Benjamin's philosophy of history to examine four canonical Victorian novels by Dickens, Hardy, and James.

Solitude has always had an ambivalent status: the capacity to enjoy being alone can make sociability bearable, but those predisposed to solitude are often viewed with suspicion or pity. Drawing on a wide array of literary and historical sources, David Vincent explores how people have conducted themselves in the absence of company over the last three centuries. He argues that the ambivalent nature of solitude became a prominent concern in the modern era. For intellectuals in the romantic age, solitude gave respite to citizens living in

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ever more complex modern societies. But while the search for solitude was seen as a symptom of modern life, it was also viewed as a dangerous pathology: a perceived renunciation of the world, which could lead to psychological disorder and anti-social behaviour. Vincent explores the successive attempts of religious authorities and political institutions to manage solitude, taking readers from the monastery to the prisoner's cell, and explains how western society's increasing secularism, urbanization and prosperity led to the development of new solitary pastimes at the same time as it made traditional forms of solitary communion, with God and with a pristine nature, impossible. At the dawn of the

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digital age, solitude has taken on new meanings, as physical isolation and intense sociability have become possible as never before. With the advent of a so-called loneliness epidemic, a proper historical understanding of the natural human desire to disengage from the world is more important than ever. The first full-length account of its subject, *A History of Solitude* will appeal to a wide general readership.

Narrative Space and Time

Dickens and Benjamin

Stones of Law, Bricks of Shame

The Dog in the Dickensian Imagination

Creating the Pleasure District, 1800-1914

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Dickens and the Virtual City

Imagining Spaces and Places seeks to produce an interdisciplinary dialogue between art history and literature studies and other fields of cultural analysis that work with the concepts of space, place and various “scapes”, such as cityscapes, bodyscapes, mindscapes and memoryscapes, as well as the more familiar landscapes. The volume was inspired by new lines of study that underline the experiential and multidimensional aspects of spaces. We explore how art, literature or urban spaces forge “scapes” by imposing or suggesting aesthetic, evaluative or ideological orderings and perceptual as well as emotive perspectives on the “raw material” or on previous ways of spatial worldmaking. We look at the role of cultural and

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artistic renderings of space in relation to everyday experiences of spaces. We examine how the experiences of places are mediated in various art forms and other cultural discourses or practices and how these discourses contribute to the understanding of particular places and also to understanding space in more general terms. Imagining Spaces and Places is addressed to scholars and teachers working at the intersection of cultural and spatial analyses, as well as to their undergraduate and postgraduate students.

Placing the works of Charles Dickens and Walter Benjamin in conversation with one another, Gillian Piggott argues that the two writers display a shared vision of modernity. Her analysis of their works shows that both writers demonstrate

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a decreased confidence in the capacity to experience truth or religious meaning in an increasingly materialist world and that both occupy similar positions towards urban modernity and its effect upon experience. Piggott juxtaposes her exploration of Benjamin's ideas on allegory and messianism with an examination of Dickens's The Old Curiosity Shop, arguing that both writers proffer a melancholy vision of a world devoid of space and time for religious experience, a state of affairs they associate with the onset of industrial capitalism. In Benjamin's The Arcades Project and Dickens's Sketches by Boz and Tale of Two Cities, among other works, the authors converge in their hugely influential treatments of the city as a site of perambulation, creativity, memory, and autobiography. At the same time, both authors relate to

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the vertiginous, mutable, fast-paced nature of city life as involving a concomitant change in the structure of experience, an alteration that can be understood as a reduction in the capacity to experience fully. Piggott's persuasive analyses enable a reading of Dickens as part of a European, particularly a German, tradition of thinkers and writers of industrialization and modernity. For both Dickens and Benjamin, truth appears only in moments of revelation, in fragments of modernity.

This book is about the impact of literature upon cities worldwide, and cities upon literature. It examines why the city matters so much to contemporary critical theory, and why it has inspired so many forms of writing which have attempted to deal with its challenges to think about it and

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to represent it. Gathering together 40 contributors who look at different modes of writing and film-making in throughout the world, this handbook asks how the modern city has engendered so much theoretical consideration, and looks at cities and their literature from China to Peru, from New York to Paris, from London to Kinshasa. It looks at some of the ways in which modern cities - whether capitals, shanty-towns, industrial or 'rust-belt' - have forced themselves on people's ways of thinking and writing.

The first history of the West End of London, showing how the nineteenth-century growth of theatres, opera houses, galleries, restaurants, department stores, casinos, exhibition centres, night clubs, street life, and the sex industry shaped modern culture and consumer society, and

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made London a world centre of entertainment and glamour.