

THE LANGUAGE  
THAT MAKES  
GEORGE ELIOT'S FICTION



KAREN B. MANN

# The Language That Makes George Eliots Fiction

**Melissa Anne Raines**



## **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** Karen B. Mann, 1983      *George Eliot's Grammar of Being* Melissa Anne Raines, 2013-12-01 George Eliot's writing process was meticulous in all of its phases from manuscript to published text. Each of her extensive novels has a delicately crafted syntax for she shaped her individual sentences as carefully as she wanted her public to read them. Building on the influence of Victorian psychological theory, this book explains how George Eliot consciously created subtle shocks within her grammar, reaching out to her readers beneath the levels of character and story in her effort to inspire sympathetic response. *The Arnoldian*, 1984      **George Eliot and Schiller** Deborah Guth, 2017-11-22 This title was first published in 2003. Though Friedrich Schiller enjoyed prominent literary standing and great popularity in nineteenth-century literary England, his influence has been largely neglected in recent scholarship on the period. With *George Eliot and Schiller: Intertextuality and Cross Cultural Discourse*, Deborah Guth explores the substantial evidence of the importance of the playwright and philosopher's thought to Eliot's novelistic art. Guth demonstrates the relationship of Schiller's work to Eliot's plotting of moral vision, the tensions in her work between realism and idealism, which an understanding of Schiller redefines substantially and her aesthetics. The specific focus of the study is the Schillerian subtext of George Eliot's work and a resultant reassessment of her realism. However, the intertextual methodology, applications of Iser's thinking on the translatability of cultures, and a placement of Eliot in a German context serve as a gateway for reconsidering Eliot's contributions in these areas as well. While recent scholarship on Eliot has focused on gender analysis, New Historicism, and cultural materialism, the frame remains largely English. Guth contends that the immense continental underpinnings of Eliot's writing should lead us to re-situate her beyond national boundaries and view her as a major European as well as English writer.      **The Idea of Music in Victorian Fiction** Nicky Losseff, 2016-03-03 *The Idea of Music in Victorian Fiction* seeks to address fundamental questions about the function, meaning, and understanding of music in nineteenth-century culture and society as mediated through works of fiction. The eleven essays here, written by musicologists and literary scholars, range over a wide selection of works by both canonical writers such as Austen, Benson, Carlyle, Collins, Gaskell, Gissing, Eliot, Hardy, du Maurier, and Wilde, and less well-known figures such as Gertrude Hudson and Elizabeth Sara Sheppard. Each essay explores different strategies for interpreting the idea of music in the Victorian novel. Some focus on the degree to which scenes involving music illuminate what music meant to the writer and contemporary performers and listeners, and signify musical tastes of the time and the reception of particular composers. Other essays in the volume examine aspects of gender, race, sexuality, and class that are illuminated by the deployment of music by the novelist. Together with its companion volume *The Figure of Music in Nineteenth-Century British Poetry*, edited by Phyllis Weliver (Ashgate, 2005), this collection suggests a new network of methodologies for the continuing cultural and social investigation of

nineteenth century music as reflected in that period's literary output      **George Eliot, Music and Victorian Culture** Delia da Sousa Correa, 2002-11-18 George Eliot was passionate about music and her writing is steeped in musical allusion. This book explores musical reference in her work and investigates contexts such as Eliot's friendship with Wagner, the legacy of Romanticism, music's role in scientific theory, and the ambivalent status of female musicality. The book establishes how intensely Eliot's musical allusions are informed by her contemporary culture and offers a fresh view of the experimental writing through which she took literary realism into previously uncharted regions      **Women Musicians in Victorian Fiction, 1860-1900** Phyllis Weliver, 2018-02-06 This title was first published in 2000. Phyllis Weliver investigates representations of female musicians in British novels from 1860 to 1900 with regard to changing gender roles, musical practices, and scientific discourses. During this time, women were portrayed in complex and nuanced ways as they played and sang in family drawing rooms. Women in the 19th century were judged on their manners, appearance, language, and other accomplishments such as sewing or painting, but music stood out as an area where women were encouraged to take centre stage and demonstrate their genteel education, graceful movements, and self-expression. However, within the novels of the Victorian era, women were beginning to move away from portraying the musical accomplishments of middle and upper class women as feminine and worthwhile towards depicting musical women as truly dangerous. This book explores the reasons for this reaction and the way labels and images were constructed to show extremes of behaviour, and it looks at whether the fiction was depicting the real trends in music at the time      **George Eliot** Jan Jedrzejewski, 2008-03-25 This comprehensive guide to one of the most successful yet controversial writers of the Victorian period introduces the contexts and many interpretations of her work from publication to the present.      *George Eliot* Harold Bloom, 2009 Presents a brief biography of George Eliot, critical views, and plot summaries of four of her novels and an index of themes and ideas.

George Eliot's English Travels Kathleen McCormack, 2005-11-16 George Eliot's more than fifty long and short journeys within England took her to dozens of sites scattered around the country. Revising the traditional notion that George Eliot drew her settings and characters only from the areas of her Warwickshire childhood, Kathleen McCormack demonstrates that English travel furnished the novelist with a wide variety of originals for the composite characters and settings she would so memorably create. McCormack traces the way in which George Eliot gathered material during her travels and also drafted long sections of the novels while away from her London home. She argues that by examining the choices George Eliot made in transforming, discarding, or directly describing her English originals, we might take a significant step forward in the interpretation of her writings. Where other critics have tried to interpret characters as one-to-one renderings of living or dead models, for example, this study reveals more elaborate blendings of what George Eliot called the widely sundered elements that made up her fiction. McCormack also reaches the fascinating conclusion that the novels were a form of coded communication between the author and people in her life, including other prominent Victorians such as Edward Burne-Jones.

Robert Lytton and Barbara Bodichon Presenting fresh biographical information and original insights into George Eliot's writing strategies *George Eliot's English Travels* promises a decisive shift in our understanding of one of the most important figures in Victorian literature

**George Eliot and Herbert Spencer** Nancy L. Paxton, 2014-07-14 This analysis of the writings of two major Victorian intellectuals examines the crucial place of gender in the larger Victorian debate about nature, religion, and evolutionary theory. Demonstrating the primacy of Herbert Spencer's influence on George Eliot's thought, Nancy Paxton discloses the continuous dialogue between this profoundly learned novelist and one of the most formidable and influential scientific authorities of her time. Using rarely cited first editions of Spencer's published works, Paxton reveals that Eliot and Spencer initially agreed in supporting several of the goals of early Victorian feminism when they met in 1851. Paxton surveys all of Spencer's writing to show when and why he repudiated his early feminism and demonstrates Eliot's determined resistance to the most conservative tendencies of evolutionary theory in her representation of female sexuality, motherhood, feminist ambition, and desire. In comparing Eliot's and Spencer's evolutionary reconstruction of gender, the book draws on a wide variety of biographical, literary, and critical texts and on interdisciplinary scholarship about the relation between scientific and literary discourse in the nineteenth century. By thus reassessing Eliot's contribution to feminist thought, it presents a revolutionary reading of her novels which is informed by contemporary feminist criticism and the new historicism. This is an important book because of the questions it raises, the issues it covers, and the illumination it brings to Eliot and Spencer and to crucial problems in the nineteenth century. Paxton looks at the ways scientific data get turned into arguments about the nature of women in society, about women and education, about women and sexuality. This work shows how truly current Eliot's novels are, no matter what their setting.

Barry Qualls, Rutgers University. Originally published in 1991. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

**Intellectual Women and Victorian Patriarchy** Deirdre David, 1987-09-01 Examines the works of three Victorian writers, looks at the ways they subverted and affirmed their society, and discusses women's higher education in nineteenth-century England.

Marian Evans (George Eliot) Kerry McSweeney, 1991-12-13

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 h George Eliot K. McSweeney,1996-03-08 George Eliot Marian Evans as a writer of fiction is the central theme of this literary life The events of Eliot s formative years together with the growth of her renowned intellect are outlined giving us an insight into the creative talent responsible for some of the best known novels in the English language Her views on other novels and novelists are detailed and we follow the development of her craft as writer as it evolved from the faithful representation of everyday life as in *Scenes of Clerical Life* through to the more complex considerations of *Middlemarch* and *Daniel Deronda*

*CliffsNotes on Eliot's Middlemarch* Brian Johnston,Mary Ellen Snodgrass,1967-06-22 This CliffsNotes guide includes everything you ve come to expect from the trusted experts at CliffsNotes including analysis of the most widely read literary works **Sensus communis** Henry Remak,1986 *On Style in Victorian Fiction* Daniel Tyler,2022-01-06 Demonstrates the importance of attending to literary style in Victorian novels and provides exemplary readings of major novelists

This book delves into The Language That Makes George Eliots Fiction. The Language That Makes George Eliots Fiction is a crucial topic that needs to be grasped by everyone, from students and scholars to the general public. This book will furnish comprehensive and in-depth insights into The Language That Makes George Eliots Fiction, encompassing both the fundamentals and more intricate discussions.

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  6. In chapter 5, the author will draw a conclusion about The Language That Makes George Eliots Fiction. This chapter will summarize the key points that have been discussed throughout the book.
- This book is crafted in an easy-to-understand language and is complemented by engaging illustrations. This book is highly recommended for anyone seeking to gain a comprehensive understanding of The Language That Makes George Eliots Fiction.

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