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**Dickens and Thackeray** - John Robert Reed - 1995
English society of the nineteenth century came, for the most part, out of Christianity. In actual experience the ideal was not often met, but in the literature of the time the model was important. For novelists attempting to tell exciting and dramatic stories, violent and criminal activities played an important role, and, according to convention, had to be corrected through poetic justice or human punishment. Both Dickens' and Thackeray's novels subscribed to the ideal, but dealt with the dilemma it presented in slightly different ways. At a time when a great deal of attention has been directed toward economic production and consumption as the bases for value, Reed's well-documented study reviving moral belief as a legitimate concern for the analysis of nineteenth-century English texts is particularly illuminating.

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**Literature and Religion in Mid-Victorian England** - C. Oulton - 2002-12-13
This book places Dickens and Wilkie Collins against such important figures as John Henry
response of both writers is seen to be complex and fraught with tension.

The Dickens Industry - Laurence W. Mazzeno - 2008
The story of the surprisingly fluctuating critical reputation of one of the great writers of the English language.

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Thackeray - D. J. Taylor - 2015-07-28
A rich and evocative portrait of one of the greatest authors of Victorian England. Who was William Makepeace Thackeray? Was he the wealthy dilettante who came to London in the 1830s and squandered his fortune on newspapers? Was he the impoverished freelance author of the 1840s who scrapped for every...
Was he the impoverished freelance who published Vanity Fair in 1847, skewering Victorian society and ensuring his literary legacy? Throughout the many phases of his life, Thackeray remained an enigma. He was friendly but standoffish, generous yet miserly, confident and utterly terrified of failure. A century and a half after Thackeray’s death, D. J. Taylor has produced a biography that tackles the complexities of these contradictions and restores Thackeray to his place in the literary pantheon. His fortune lost by the time he was thirty, his personal life in constant torment, Thackeray’s story is as dramatic as that of any of his characters. In Thackeray, the man can finally be seen in full.

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**Dickens’s Great Expectations** - Jerome Meckier - 2021-10-21
Dickens scholar Jerome Meckier's acclaimed Hidden Rivalries in Victorian Fiction examined
fierce literary competition between leading novelists who tried to establish their credentials as realists by rewriting Dickens's novels. Here, Meckier argues that in Great Expectations, Dickens not only updated David Copperfield but also rewrote novels by Lever, Thackeray, Collins, Shelley, and Charlotte and Emily Brontë. He periodically revised his competitors' themes, characters, and incidents to discredit their novels as unrealistic fairy tales imbued with Cinderella motifs. Dickens darkened his fairy tale perspective by replacing Cinderella with the story of Misnar's collapsible pavilion from The Tales of the Genii (a popular, pseudo-oriental collection). The Misnar analogue supplied a corrective for the era's Cinderella complex, a warning to both Haves and Have-nots, and a basis for Dickens's tragicomic view of the world.

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Forgiveness was a preoccupation of writers in the Victorian period, bridging literatures

**Forgiveness in Victorian Literature** - Richard Hughes Gibson - 2015-01-29
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Forgiveness was a preoccupation of writers in the Victorian period, bridging literatures highbrow and low, sacred and secular. Yet if forgiveness represented a common value and language, literary scholarship has often ignored the diverse meanings and practices behind this apparently uncomplicated value in the Victorian period. Forgiveness in Victorian Literature examines how eminent writers such as Charles Dickens, George Eliot, Thomas Hardy, and Oscar Wilde wrestled with the religious and social meanings of forgiveness in an age of theological controversy and increasing pluralism in ethical matters. Richard Gibson discovers unorthodox uses of the language of forgiveness and delicate negotiations between rival ethical and religious frameworks, which complicated forgiveness's traditional powers to create or restore community and, within narratives, offered resolution and closure. Illuminated by contemporary philosophical and theological investigations of forgiveness, this study also suggests that Victorian literature offers new perspectives on the ongoing debate about the possibility and potency of forgiving.
Resolution and closure. Illuminated by contemporary philosophical and theological investigations of forgiveness, this study also suggests that Victorian literature offers new perspectives on the ongoing debate about the possibility and potency of forgiving.

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.

Thackeray's Skeptical Narrative and the 'Perilous Trade' of Authorship - Judith L. Fisher - 2017-03-02
Drawing on the rhetorical work of James Phelan, Wayne Booth's ethical criticism, recent work on William Makepeace Thackeray, as well as an understanding of the role of skepticism in eighteenth- and nineteenth-century English thought, Thackeray's Skeptical Narrative and the
contemporary critics acknowledged their stylistic substantial contribution to nineteenth-century reading practices, as well as narratology in general. Judith Fisher combines in this study rhetorical and ethical analysis of Thackeray's narrative techniques to trace how his fiction develops to educate his reader into what she terms a "hermeneutic of skepticism." This is a kind of poised reading which enables his readers to integrate his fiction into their life in what Thackeray called "a world without God" without becoming pessimistic or fatalistic. Although Thackeray's narrative strategies have been the subject of study, most have focused on Vanity Fair and Henry Esmond only, and none look as closely as does this study at actual rhetorical techniques such as his use of pronominalization to interpolate the reader into his skeptical discourse. Fisher also brings her analysis to bear on The Adventures of Philip and The Virginians, Thackeray's last two complete novels, both of which were critical failures even as excellence. This is the first study to attempt to understand the puzzle of those two books; Fisher recovers them from their marginalized position in Thackeray's oeuvre. Fisher expertly weaves an accessible narrative theory with thoroughgoing knowledge of Thackeray's life in an integrated reading of his entire works. Reading Thackeray holistically in spite of his own disruptive practices, she does full justice to his critical skepticism while elucidating his canon for a new readership.

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**The Oxford Handbook of Charles Dickens**
Robert L. Patten - 2018-09-13
The Oxford Handbook of Charles Dickens is a comprehensive and up-to-date collection on Dickens's life 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, like all the other topics, is explained in terms easy to comprehend and profoundly relevant to global modernity.

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Dickens, His Parables, and His Reader - Linda M. Lewis - 2012-01-01
Charles Dickens once commented that in each of his Christmas stories there is “an express text preached on . . . always taken from the lips of Christ.” This preaching, Linda M. Lewis contends, does not end with his Christmas stories but extends throughout the body of his work. In Dickens, His Parables, and His Reader, Lewis examines parable and allegory in nine of Dickens’s novels as an entry into understanding
through an Old Testament myth and a New Testament parable: the expulsion from Eden and the Prodigal Son, respectively. Led by his belief in and desire to preach his social gospel and broad church Christianity, Dickens had no hesitation in manipulating biblical stories and sermons to suit his purposes. Bleak House is Dickens’s apocalyptic parable about the Day of Judgment, while Little Dorrit echoes the line “Forgive us our debts as we forgive our debtors” from the Lord’s Prayer, illustrating through his characters that only through grace can all debt be erased. The allegory of the martyred savior is considered in Hard Times and A Tale of Two Cities. Dickens’s final completed novel, Our Mutual Friend, blends the parable of the Good and Faithful Servant with several versions of the Heir Claimant parable. While some recent scholarship debunks the sincerity of Dickens’s religious belief, Lewis clearly demonstrates that Dickens’s novels challenge the reader to investigate and develop an understanding of New Testament parables upon which Dickens based the themes of his novels, Lewis provides new interpretations of the allegory in his novels while illuminating Dickens’s religious beliefs. Specifically, she alleges that Dickens saw himself as valued friend and moral teacher to lead his “dear reader” to religious truth. Dickens’s personal gospel was that behavior is far more important than strict allegiance to any set of beliefs, and it is upon this foundation that we see allegory activated in Dickens’s characters. Oliver Twist and The Old Curiosity Shop exemplify the Victorian “cult of childhood” and blend two allegorical texts: Jesus’s Good Samaritan parable and John Bunyan’s The Pilgrim’s Progress. In Dombey and Son, Dickens chooses Jesus’s parable of the Wise and Foolish Builders. In the autobiographical David Copperfield, Dickens engages his reader
of the allegory in his novels while illuminating with his reader as a crucial part of his storytelling, and through his use and manipulation of allegory and parables, he hoped to influence the faith and morality of that reader.

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relations through the eyes of philosophers and educators as well as a psychologist, police chief-turned-minister, law professor, sociologist, psychiatrist, social worker, and theologian.

Pioneers in the study of forgiveness, Robert Enright and Joanna North have compiled a collection of twelve essays ranging from a first-person account of the mother of a murdered child to an assessment of the United States’ post-war reconciliations with Germany and Vietnam. This book explores forgiveness in interpersonal relationships, family relationships, the individual and society relationship, and international relations through the eyes of philosophers and educators as well as a psychologist, police chief-turned-minister, law professor, sociologist, psychiatrist, social worker, and theologian.

**Thackeray in Time** - Richard Salmon - 2016-05-12
An intense fascination with the experience of time has long been recognised as a distinctive feature of the writing of William Makepeace Thackeray (1811–1863). This collection of essays, however, represents the first sustained critical examination of Thackeray's 'time consciousness' in all its varied manifestations. Encompassing the full chronological span of the author's career and a wide range of literary forms and genres in which he worked, Thackeray in Time repositions Thackeray's temporal and historical self-consciousness in relation to the broader socio-cultural contexts of Victorian modernity. The first part of the collection focuses on some of the characteristic temporal modes of professional authorship and print culture in the mid-nineteenth century, including periodical journalism and the Christmas book market. Secondly, the volume offers fresh approaches to Thackeray's acknowledged status as a major exponent of historical fiction, reconsidering questions of historiography and the representation of place in such novels as Vanity Fair and Henry Esmond. The final part of the collection develops the central Thackerayan theme of memory within four very different but complementary contexts. Thackeray's absorption by memories of childhood in later life leads on to his own subsequent memorialisation by familial descendants and to the potential of digital technology for preserving and enhancing Thackeray's print archive in the future, and finally to the critical legacy perpetuated by generations of literary scholars since his death.

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**Sin and Forgiveness** - Kay Carmichael - 2019-09-16

Originally published in 2003. Western attitudes to crime were in the past rooted in concepts of sin, and therefore of hopes for redemption and forgiveness. So what happens - to offenders and society as a whole - in a world where people no longer talk of sin but of evil. If hopes of redemption go too, will revenge take the place of forgiveness? Kay Carmichael explores these dilemmas in this topical and provocative book. She traces the stories of Myra Hindley, Mary Bell, Sarah Payne, James Bulger and his killers, comparing public responses to such crimes in various Western countries. Art and literature are examined for the light they throw on the evolution of our ideas about sin and forgiveness - from Rembrandt to Nathaniel Hawthorne,
compared public responses to such crimes in the Holocaust. Turning to our own day, Carmichael discusses the emergence of structural sins or 'iniquities' in which we may all find ourselves involved: poverty, slavery, violence and war are her themes. Her analysis leaves her sceptical about many contemporary appeals for forgiveness, but hopeful about ideas of restorative justice.

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**Stones of Law, Bricks of Shame** - Frank Lauterbach - 2009

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**Victorian Unfinished Novels** - Saverio Tomaiuolo - 2012-07-06

The first detailed study on the subject of Victorian unfinished novels, this book explores the notion of incompleteness in major novelists such as Charlotte Brontë, Elizabeth Gaskell, W. M. Thackeray, Charles Dickens, R. L. Stevenson, Anthony Trollope, Wilkie Collins and Henry James. The aim of this book is to shed further light on novels that have been neglected by critical studies (Thackeray's Denis Duval, Stevenson's St. Ives, Trollope's The Landleaguers, and Wilkie Collins's Blind Love), and to focus in a new way on critically acclaimed masterpieces (Dickens's The Mystery of Edwin Drood, Stevenson's Weir of Hermiston). The incomplete nature of these texts has sometimes prevented literary critics from approaching them as the last important narrative testimonies on topics cogently related to Victorian culture, such as the question of moral corruption, the crisis of old narrative forms, the changing roles of ladies and gentlemen in society, the necessity of idealism in an "age of incredulity" and the incongruities of imperial politics. This book thus offers a counter-reading of the nineteenth-century literary canon through the perspective offered by the issue of "unending." Using extensive quotations from primary texts, and applying an engaging and lively close analysis, Victorian Unfinished Novels: The Imperfect Page also raises thought-provoking questions on the alleged impossibility of a closed narrative ending, and on the idea of literary creation at large.

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**Breeches and Metaphysics** - S. S. Prawer - 2017-12-02

"This study traces the successive stages of Thackeray's contact with the German world and analyses the discourse he developed as a result. The author is concerned with the fiction and criticism of Thackeray's "Paris Sketch Book" and the impressions related by the cockney traveller in "Irish Sketch Book" and "Notes of a Journey from Cornhill to Grand Cairo". Thackeray's own pictorial illustrations of his writings and those by
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**The Theological Dickens** - Brenda Ayres - 2021-11-19

This is the first collection to investigate Charles Dickens on his vast and various opinions about the uses and abuses of the tenets of Christian faith that imbue English Victorian culture. Although previous studies have looked at his well-known antipathies toward Dissenters, Evangelicals, Catholics, and Jews, they have also disagreed about Dickens' thoughts on Unitarianism and speculated on doctrines of Protestantism that he endorsed or rejected. Besides addressing his depiction of these religious groups, the volume's contributors locate gaps in scholarship and unresolved implications about poverty and charity, representations of children, graveyards, labor,
religious groups, the volume’s contributors through an investigation of Dickens’ theological concerns. In addition, given that Dickens’ texts continue to influence every generation around the globe, a timely inclusion in the collection is a consideration of the neo-Victorian multi-media representations of Dickens’ work and his ideas on theological questions pitched to a postmodern society.

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**Vanity Fair** - William Thackeray - 2006-08-03
No one is better equipped in the struggle for wealth and worldly success than the alluring and ruthless Becky Sharp, who defies her impoverished background to clamber up the class ladder. Her sentimental companion Amelia, however, longs only for caddish soldier George. As the two heroines make their way through the tawdry glamour of Regency society, battles -
and lost. The one steadfast and honourable figure in this corrupt world is Dobbin with his devotion to Amelia, bringing pathos and depth to Thackeray's gloriously satirical epic of love and social adventure.

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**Writing for Periodicals in the Mid-Nineteenth Century** - Richard Pearson - 2017-11-01
This title was first published in 2000: Thackeray's "minor writings" remain caught in a debate about what constitutes "literature" and whether magazine writing and journalism might be construed as such. This debate was present during the inception of the mass periodical press in the 1830s when Thackeray began his career and forms part of the context of, reasoning within, and techniques of Thackeray's work. Throughout his career, Thackeray was enmeshed in critical arguments about periodicals, novels, "realism" and commercialism. He was himself both (and neither) journalist and literary artist and was at once a product of and critical of emerging writing practices. This book argues that an understanding of Thackeray's writings for periodicals and the literary and commercial context of these is central to an understanding of
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Vanity Fair - William Makepeace Thackeray - 2003-04-29
William Makepeace Thackeray's classic tale of class, society, and corruption, soon to be an Amazon mini-series starring Olivia Cooke. No one is better equipped in the struggle for wealth and worldly success than the alluring and ruthless Becky Sharp, who defies her impoverished background to clamber up the class ladder. Her sentimental companion Amelia, however, longs only for caddish soldier George. As the two heroines make their way through the tawdry glamour of Regency society, battles—military and domestic—are fought, fortunes made and lost. The one steadfast and honourable figure in this corrupt world is Dobbin with his devotion to Amelia, bringing pathos and depth to Thackeray's gloriously satirical epic of love and social adventure.

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**David Copperfield** - Charles Dickens - 2007-10-25
Now a major film directed by Armando Iannucci, starring Dev Patel, Tilda Swinton, Hugh Laurie, Peter Capaldi and Ben Whishaw. 'The greatest achievement of the greatest of all novelists' Leo Tolstoy. In David Copperfield, the novel he described as his 'favourite child' - Dickens drew
described as his 'favourite child' - Dickens drew moving and endurably popular works, filled with tragedy and comedy in equal measure. It is the story of a young man's adventures on his journey from an unhappy childhood to the discovery of his vocation as a novelist. Among the gloriously vivid cast of characters he encounters are his tyrannical stepfather, Mr Murdstone; his brilliant but unworthy school-friend Steerforth; his formidable aunt, Betsey Trotwood; the eternally humble yet treacherous Uriah Heep; frivolous, enchanting Dora; and the magnificently impecunious Micawber, one of literature's great comic creations. Edited with an Introduction and Notes by Jeremy Tambling

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**Mercy and British Culture, 1760-1960** - James Gregory - 2021-11-04
Spanning over 2 centuries, James Gregory's Mercy and British Culture, 1760 -1960 provides a wide-reaching yet detailed overview of the concept of mercy in British cultural history.
While there are many histories of justice and punishment, mercy has been a neglected element despite recognition as an important feature of the 18th-century criminal code. Mercy and British Culture, 1760-1960 looks first at mercy's religious and philosophical aspects, its cultural representations and its embodiment. It then looks at large-scale mobilisation of mercy discourses in Ireland, during the French Revolution, in the British empire, and in warfare from the American war of independence to the First World War. This study concludes by examining mercy's place in a twentieth century shaped by total war, atomic bomb, and decolonisation.

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Romantic Friendship in Victorian Literature
- Carolyn W. de la L. Oulton - 2016-04-08
Carolyn Oulton recovers the strategies nineteenth-century authors used to justify the ideal of same-sex romantic friendship and the anxieties these strategies reveal. Informed by recent insights into the erotic potential of such relationships, but focused on romantic friendship
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Oulton departs from other critics who view
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culturally naive or an invocation of homoerotic
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female friendships, Oulton uncovers surprising
parallels between them in novels and poetry by
authors such as Dickens, Tennyson, Disraeli,
Charlotte Brontë, and Braddon. Oulton also
examines conduct manuals, periodicals, and
religious treatises, tracing developments from
mid-century to the fin de siècle, when romantic
friendship first came under serious attack. Her
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Richard Salmon provides an original account of the formation of the literary profession during the late Romantic and early Victorian periods. Focusing on the representation of authors in narrative and iconographic texts, including novels, biographies, sketches and portrait galleries, Salmon traces the emergence of authorship as a new form of professional identity from the 1820s to the 1850s. Many first-generation Victorian writers, including Carlyle, Dickens, Thackeray, Martineau and Barrett-Browning, contributed to contemporary debates on the 'Dignity of Literature', professional heroism, and the cultural visibility of the 'man of letters'. This study combines a broad mapping of the early Victorian literary field with detailed readings of major texts. The book argues that the key model of professional development within this period is embodied in the narrative form of literary apprenticeship, which inspired such celebrated works as David Copperfield and Aurora Leigh, and that its formative process is the 'disenchantment of the author'.

The Formation of the Victorian Literary Profession - Richard Salmon - 2013-06-27
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The Dickensian - - 1997

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Shattered Voices - Teresa Godwin Phelps - 2010-11-24
Following periods of mass atrocity and oppression, states are faced with a question of critical importance in the transition to democracy: how to offer redress to victims of the

revenge. Traditionally, balance has been restored through arrests, trials, and punishment, but in the last three decades, more than twenty countries have opted to have a truth commission investigate the crimes of the prior regime and publish a report about the investigation, often incorporating accounts from victims. Although many praise the work of truth commissions for empowering and healing through words rather than violence, some condemn the practice as a poor substitute for traditional justice, achieved through trials and punishment. There has been until now little analysis of the unarticulated claim that underlies the truth commissions' very existence: that language—in this case narrative stories—can substitute for violence.

Acknowledging revenge as a real and deep human need, Shattered Voices explores the benefits and problems inherent when a fragile country seeks to heal its victims without risking its own future. In developing a theory about the
is conveyed to the citizens of the emerging democracy. By looking concretely at the work Phelps takes an interdisciplinary approach, delving into sources from Greek tragedy to Hamlet, from Kant to contemporary theories about retribution, from the Babylonian law codes to the South African Truth and Reconciliation Report. She argues that, given the historical and psychological evidence about revenge, starting afresh by drawing a bright line between past crimes and a new government is both unrealistic and unwise. When grievous harm happens, a rebalancing is bound to occur, whether it is orderly and lawful or disorderly and unlawful. Shattered Voices contends that language is requisite to any adequate balancing, and that a solution is viable only if it provides an atmosphere in which storytelling and subsequent dialogue can flourish. In the developing culture of ubiquitous truth reports, Phelps argues that we must become attentive to the form these reports take—the narrative structure, the use of victims' stories, and the way a political message

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Forgery in Nineteenth-Century Literature and Culture - S. Malton - 2009-03-16
Malton examines the literary and cultural representation of the financial crime of forgery
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**Nineteenth-Century Narratives of Contagion** - Allan Conrad Christensen - 2007-04-11
This intriguing book examines the ways contagion - or disease - inform and shape a wide variety of nineteenth century texts and contexts. Christiensen dissects the cultural assumptions concerning disease, health, impurity and so on before exploring different perspectives on key themes such as plague, nursing and the hospital environment and focusing on certain key texts including Dicken's Bleak House, Gaskell's Ruth, and Zola's Le Docteur Pascal.

**Victorian Parables** - Susan E. Colon - 2012-02-09
The familiar stories of the good Samaritan, the prodigal son, and Lazarus and the rich man were part of the cultural currency in the nineteenth century, and Victorian authors drew upon the...
part of the cultural currency in the nineteenth century, and Victorian authors drew upon the figures and plots of biblical parables for a variety of authoritative, interpretive, and subversive effects. However, scholars of parables in literature have often overlooked the 19th-century novel, assuming that realism bears no relation to the subversive, iconoclastic genre of parable. In this book Susan E. Colón shows that authors such as Charles Dickens, Margaret Oliphant, and Charlotte Yonge appreciated the power of parables to deliver an ethical charge that was as unexpected as it was disruptive to conventional moral ideas. Against the common assumption that the genres of realism and parable are polar opposites, this study explores how Victorian novels, despite their length, verisimilitude, and multi-plot complexity, can become parables in ways that imitate, interpret, and challenge their biblical sources.

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**The Cambridge Companion to War Writing** - Catherine Mary McLoughlin - 2009-07-16
This Companion covers British and American war writing from Beowulf to Don DeLillo.

**A Companion to the Victorian Novel** - Patrick Brantlinger - 2008-04-15
The Companion to the Victorian Novel provides contextual and critical information about the entire range of British fiction published between 1837 and 1901. Provides contextual and critical information about the entire range of British fiction published during the Victorian period. Explains issues such as Victorian religions, class structure, and Darwinism to those who are unfamiliar with them. Comprises original, accessible chapters written by renowned and emerging scholars in the field of Victorian studies. Ideal for students and researchers seeking up-to-the-minute coverage of contexts and trends, or as a starting point for a survey course.

**Christianity & literature** - - 1996
Minow, a Harvard law professor and one of our most brilliant and humane legal minds, offers a landmark book on our attempts to heal after such large-scale tragedy. Writing with informed, searching prose of the extraordinary drama of the truth commissions in Argentina, East Germany, and most notably South Africa; war-crime prosecutions in Nuremberg and Bosnia; and reparations in America, Minow looks at the strategies and results of these riveting national experiments in justice and healing. From the Trade Paperback edition.

Between Vengeance and Forgiveness - Martha Minow - 2001-01-17
The rise of collective violence and genocide is the twentieth century's most terrible legacy. Martha Minow, a Harvard law professor and one of our most brilliant and humane legal minds, offers a landmark book on our attempts to heal after such large-scale tragedy. Writing with informed, searching prose of the extraordinary drama of the truth commissions in Argentina, East Germany, and most notably South Africa; war-crime prosecutions in Nuremberg and Bosnia; and reparations in America, Minow looks at the strategies and results of these riveting national experiments in justice and healing. From the Trade Paperback edition.

Unsettled Accounts - Simon J. James - 2003-12-17
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.
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The Birthright and the Blessing - Marion Helfer Wajngot - 2000

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