

# **Dickens And The Grotesque**

**Michael Hollington** 

## **Dickens And The Grotesque:**

Dickens and the Grotesque (Routledge Revivals) Michael Hollington, 2015-08-11 First published in 1984 this title examines the development of a special rhetoric in Dickens work which by using grotesque effects challenged the complacency of his middle class Victorian readers The study begins by exploring definitions of the grotesque and moves on to look at three key aspects that particularly impacted on Dickens imagination popular theatre especially pantomime caricature and the tradition of the Gothic novel Michael Hollington traces the development of Dickens application of the grotesque from his early work to his late novels showing how its use becomes more subtle Hollington's title greatly enhances our appreciation of Dickens technique showing the skill with which he used the grotesque to undermine stereotyped responses and encourage his readership to challenge their context

Charles Dickens and the Grotesque William Knox Bailey, 1976

The Grotesque in the Fiction of Charles Dickens and Other 19th-century European Novelists Isabelle Hervouet-Farrar, Max Vega-Ritter, 2015-01-12 This book provides an overview of the literary grotesque in 19th century Europe with special emphasis on Charles Dickens whose use of this complex aesthetic category is thus addressed in relation with other 19th century European writers The crossing of geographical boundaries allows an in depth study of the different modes of the grotesque found in 19th century fiction It provides a comprehensive analysis of the reasons behind the extensive use of such a favoured mode of expression Intertextuality and comparative or cultural analysis are thus used here to shed new light on Dickens s influences both given and received as well as to compare and contrast his use of the grotesque with that of key 19th century writers like Hugo Gogol Thackeray Hardy and a few others The essays of this volume examine the various forms taken by the grotesque in 19th century European fiction such as for example the fusion of the familiar and the uncanny or of the terrifying and the comic as well as the figures and narrative techniques best suited for the expression of a novelist's grotesque vision of the world These essays contribute to an assessment of the links between the grotesque the gothic and the fantastic and more generally the genres and aesthetic categories which the 19th century grotesque fed on like caricature the macabre and tragicomedy They also examine the novelists grotesque as contributing to the questioning of society in Victorian Britain and 19th century Europe echoing its raging conflicts and the shocks of scientific progress This study naturally adopts as its theoretical basis the works of key theorists and critics of the grotesque namely Victor Hugo Charles Baudelaire and John Ruskin in the 19th century and Mikhail Bakhtin Wolfgang Kayser Geoffrey Harpham and Elisheva Rosen in the 20th century <u>Dickens and the Grotesque</u> John David Leubsdorf,1964 The Grotesque in the Novels of Charles Dickens Alva Dayle Wallace, 1929 The grotesque in contemporary British fiction Robert Duggan, 2016-05-16 The grotesque in contemporary British fiction reveals the extent to which the grotesque endures as a dominant artistic mode in British fiction and presents a new way of understanding six authors who have been at the forefront of British literature over the past four decades Starting with a sophisticated exploration of the historical development of the

grotesque in literature the book outlines the aesthetic trajectories of Angela Carter Martin Amis Ian McEwan Iain Banks Will Self and Toby Litt and offers detailed critical readings of key works of modern fiction including The Bloody Chamber 1979 Money 1984 The Child in Time 1987 The Wasp Factory 1984 Great Apes 1997 and Ghost Story 2004 The book shows how the grotesque continues to be a powerful force in contemporary writing and provides an illuminating picture of often controversial aspects of recent fiction Charles Dickens Marie Jeannette Koenig, 1977 The Grotesque and Dickens **Charles Dickens** Marie J. Koenig,1977 The Grotesque in the Early Novels of Charles Dickens Jane Gladden, 1975 Charles Dickens Marie Jeanette Koenig, 1977 The Comic, the Grotesque and the Uncanny in Judith Herreen, 1974 Dickens's Idiomatic Imagination Peter J. Capuano, 2023-12-15 Dickens s Idiomatic Charles Dickens D. S. Racadio.1990 Imagination offers an original analysis of how Charles Dickens s use of low and slangular his neologism language allowed him to express and develop his most sophisticated ideas Using a hybrid of digital distant and analogue close reading methodologies Peter I Capuano considers Dickens s use of bodily idioms right hand man shoulder to the wheel nose to the grindstone against the broader lexical backdrop of the nineteenth century Dickens was famously drawn to the vernacular language of London's streets but this book is the first to call attention to how he employed phrases that embody actions ideas and social relations for specific narrative and thematic purposes Focusing on the mid to late career novels Dombey and Son David Copperfield Bleak House Great Expectations and Our Mutual Friend Capuano demonstrates how Dickens came to relish using common idioms in uncommon ways and the possibilities they opened up for artistic expression Dickens s Idiomatic Imagination establishes a unique framework within the social history of language alteration in nineteenth century Britain for rethinking Dickens s literary trajectory and its impact on the vocabularies of generations of novelists critics and speakers of English The Grotesque in Dickens O. James Morgan, Colby College, 1976 Victorian Culture and the Idea of the Grotesque Colin Trodd, Paul Barlow, David Amigoni, 1999 An interdisciplinary study of the the concept of the Grotesque and its proliferations in Victorian culture **Broken Engagements** Saskia Lettmaier, 2010-02-11 The common law action for breach of promise of marriage originated in the mid seventeenth century but it was not until the nineteenth century that it rose to prominence and became a regular feature in law courts and gossip columns By 1940 the action was defunct it was inconceivable for a respectable woman to bring such a case before the courts What accounts for this dramatic rise and fall This book ties the story of the action s prominence and decline between 1800 and 1940 to changes in the prevalent conception of woman her ideal role in society sexual relations and the family It argues that the idiosyncratic breach of promise suit and Victorian notions of ideal femininity were inextricably and fatally entwined It presents the nineteenth century breach of promise action as a codification of the Victorian ideal of true womanhood and explores the longer term implications of this infusion of mythologized femininity for the law in particular for the position of plaintiffs Surveying three consecutive time periods the early nineteenth century the high Victorian and the post Victorian periods and adopting an

interdisciplinary approach that combines the perspectives of legal history social history and literary analysis it argues that the feminizing process by shaping a cause of action in accordance with an ideal at odds with the very notion of women going to law imported a fatal structural inconsistency that at first remained obscured but ultimately vulgarized and undid the cause of action Alongside more than two hundred and fifty real life breach of promise cases the book examines literary and cinematic renditions of the breach of promise theme by artists ranging from Charles Dickens to P G Wodehouse to expose the subtle yet unmistakable ways in which what happened and what changed in the breach of promise courtroom influenced the changing representation of the breach of promise plaintiff in nineteenth and early twentieth century literature and film

Temporary Subversion Dawn Phyllis Kelly,1989 A Reformer's Art Nancy K. Hill,1981 Charles Dickens's Dombey and Son Leon Litvack,1999 This annotated bibliography of Dickens s Dombey and Son carefully analyzes almost 900 individual items documenting the novel s composition and publication as well as its popular and critical standing In addition to examining the text it assess reviews and the reactions of contemporaries Dickens and Kafka Mark Spilka,1959

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