

Cultural Hegemony In Charles Dickens S A Tale Of Two Cities

An original study of Dickens' early career and the way he constructed his literary reputation.

Education and Elitism discusses polemical debates around privilege, private schools, elitist universities, equal access to education and underlying notions of fairness. The overarching question that runs through the book is about the future of education worldwide: how can schools and universities tread the tightrope between access and quality? This book investigates the philosophical positions that characterize elitism and anti-elitism to establish three types: meritocratic, plutocratic and cultural. These types of elitism (and their counter-positions) are used as reference points throughout the book's analysis of successive educational themes. The conclusion leads to suggestions that bridge the worlds of elitism and egalitarianism worldwide. The book covers critical questions related to the sociology and philosophy of education with particular focus on contemporary disruptors to education such as the COVID-19 pandemic and protest movements for social justice. With an attempt to offer readers an objective overview, this book will be an excellent compendium for students, academics, and researchers of the sociology of education, education policy and comparative education. It will also be of interest to school leaders, university provosts and professionals working in curriculum design.

Dickens is second only to Shakespeare in the range and intensity of critical discussion which his work has provoked. His writing is central to literature and culture across the English-speaking world. In this important new anthology, Steven Connor gathers together representative examples of the range of new critical approaches to Dickens over the last two decades.

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.

Taking an innovative and multi-disciplinary approach to literature from 1947 to the present day, this concise companion is an indispensable guide for anyone seeking an authoritative understanding of the intellectual contexts of postcolonial literature and culture. An indispensable guide for anyone seeking an authoritative understanding of the intellectual contexts of Postcolonialism, bringing together 10 original essays from leading international scholars including C. L. Innes and Susan Bassnett Explains the ideas and practises that emerged from the dismantling of European empires Explores the ways in which these ideas and practices influenced the period's keynote concerns, such as race, culture, and identity; literary and cultural translations; and the politics of resistance Chapters cover the fields of identity studies, orality and literacy, nationalisms, feminism, anthropology and cultural criticism, the politics of rewriting, new geographies, publishing and marketing, translation studies. Features a useful Chronology of the period, thorough general bibliography, and guides to further reading

Reader's Guide Literature in English provides expert guidance to, and critical analysis of, the vast number of books available within the subject of English literature, from Anglo-Saxon times to the current American, British and Commonwealth scene. It is designed to help

students, teachers and librarians choose the most appropriate books for research and study.

Making home explores the figure of the orphan child in a broad selection of contemporary US novels by popular and critically acclaimed authors Barbara Kingsolver, Linda Hogan, Leslie Marmon Silko, Marilynne Robinson, Michael Cunningham, Jonathan Safran Foer, John Irving, Kaye Gibbons, Octavia Butler, Jewelle Gomez and Toni Morrison. The orphan child is a continuous presence in US literature, not only in children's books and nineteenth-century texts, but also in a variety of genres of contemporary fiction for adults. Making home examines the meanings of this figure in the contexts of American literary history, social history and ideologies of family, race and nation. It argues that contemporary orphan characters function as links to literary history and national mythologies, even as they may also serve to critique the limits of literary history, as well as the limits of familial and national belonging.

This book argues that twenty-first-century neorealist fiction is inspired by political and journalistic discourses and, along with them, constitutes one of the many representations of the attacks on September 11 and their outcomes. Adopting a neorealist stance, this book is placed at the intersection of realism and fiction, with often reference to what is perceived as objective writing (media and political texts), not at all so divorced from the practice of literary writings on the event that shook the world on September 11, 2001.

Dickens's Fiction and The Simpsons: Parodying the Status QuoA Comparative AnalysisLAP Lambert Academic Publishing

From his first appearance in London in 1821 until his death in Paris in 1852, Count D'Orsay dominated and scandalized the whole of European society. For three decades he was the ultimate arbiter in matters of taste, style and fashion -- what D'Orsay wore today, society would wear tomorrow. He also enthralled Society with the thirty-year soap opera of his relationship with Lady Blessington, whose daughter he married and with whose husband he was suspected of having had an affair. Bisexual, flamboyant and outrageous, D'Orsay was said to have ruined the cream of British aristocracy. He toured Europe on an enormous spending spree; paid homage to a dying Lord Byron in Italy, set up a racing course in Notting Hill and a gambling den in St James's. Nick Foulkes' Last of the Dandies is a vivid biography of an astonishingly flamboyant figure and a dazzling portrait of an era.

Confucianism, Chinese History and Society is a collection of essays authored by world renowned scholars on Chinese studies, including Professor Ho Peng Yoke (Needham Research Institute), Professor Leo Ou-fan Lee (Harvard University), Professor Philip Y S Leung (Chinese University of Hong Kong), Professor Liu Ts'un-Yan (Australian National University), Professor Tu Wei-Ming (Harvard University), Professor Wang Gungwu (National University of Singapore) and Professor Yue Daiyun (Peking University). The volume covers many important themes and topics in Chinese Studies, including the Confucian perspective on human rights, Nationalism and Confucianism, Confucianism and the development of Science in China, crisis and innovation in contemporary Chinese cultures, plurality of cultures in the context of globalization, and comparative study of the city cultures in modern China. These essays were originally delivered at the Professor Wu Teh Yao Memorial Lectures. Wu Teh Yao (1917–1994) was an educator, political scientist, specialist in Confucianism and original drafter of the United Nation's Universal Declaration of Human Rights.

Menials explores major changes in eighteenth- and nineteenth-century British culture and society by examining how writers used representations of domestic servants to characterize and observe those changes. This book contextualizes fiction with economic theory and conduct texts, periodicals, and estate papers to demonstrate how “the servant problem” enabled Britons to work through a larger crisis in the representation of social and national subjectivity.

We are happy to release online our special issue on Charles Dickens on the bicentennial of his birth. No edited volume can do proper justice

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to his creative genius and fully cover the vast and varied areas of his creation. Still, it is just a tribute from our part, a very humble attempt at looking back at what contribution he had during his own times and subsequently how he influenced writing novels and moulded the image of writer. It has also been our attempt to explore the various strands of print culture which subsequently culminated in knowledge revolution in the 20th century and how we relate those strands in our own age of digital revolution.

Contextualizing the topos of the neglected child within a variety of discourses, this book challenges the assumption that the early nineteenth century witnessed a clear transition from a Puritan to a liberating approach to children and demonstrates that oppressive assumptions survive in major texts considered part of the Romantic cult of childhood.

First Published in 2002, *Visual Words* provides a unique and interdisciplinary evaluation of the relationship between images and words in this period. Victorian England witnessed a remarkable growth in literacy culminating in the new literary nationalism that emerged at the beginning of the twentieth century. Each chapter explores a different aspect of this relationship: the role of Dickens as the heroic author, the book as an iconic object, the growing graphic presence of the text, the role of the graphic trace, the 'Sister Arts/ pen and pencil' tradition, and the competition between image and word as systems of communication. Examining the impact of such diverse areas as advertising, graphic illustration, narrative painting, frontispiece portraits, bibliomania, and the merchandising of literary culture, *Visual Words* shows that the influence of the 'Sister Arts' tradition was more widespread and complex than has previously been considered. Whether discussing portraits of authors, the uses of iconography in Ford Madox Brown's painting *Work*, or examining why the British Library was equipped with false bookcases for doors, Gerard Curtis looks at artistic and literary culture from an art historical and 'object' perspective to gain a better understanding of why some Victorians called their culture 'hieroglyphic'.

Proposes a radical view of the influence that colonised societies have had on their former colonisers. In this work, Ashcroft extends the arguments posed in *The Empire Writes Back* to investigate the transformative effects of post-colonial resistance and the continuing relevance of colonial struggle. Author from UNSW.

This book takes a fresh look at childhood in Dickens' works and in Victorian science and culture more generally. It offers a new way of understanding Dickens' interest in childhood by showing how his fascination with new scientific ideas about childhood and practices of scientific inquiry shaped his narrative techniques and aesthetic imagination.

Comparing Dickens's fiction and *The Simpsons* as cultural artefacts reveals strikingly similar themes and concerns. Both Dickens's writings and *The Simpsons*, in spite of being strongly contested by politicians at their time, generated a public sphere around themselves. This book provides a nuanced take on parody as a mode of critique: Dickens's work being seen to support the status quo that it satirizes and *The Simpsons* been seen to depend upon the very society it attacks. The overall argument concerning these works is their relation to political authority and capitalism. This comparative analysis also shows that both artefacts undermine and reinforce the prevailing cultural hegemony. Fans of *The Simpsons* will find this book to be a perfect rebuttal for those who dismiss the show as a no-brainer. As well as, readers of Charles Dickens will find here, carefully and dialectically argued, a new reading of his novels. In all, this book is a benefit to anyone interested in a wittily argued comparative analysis of different media from different eras.

Secretaries are the hidden technicians of much literary (and non-literary) writing; they also figure startlingly often as characters in modern literature, film, and even literary criticism. *Literary Secretaries/Secretarial Culture* brings together secretaries' role in the production (and, more surprisingly, consumption) of modern culture with interpretations of their function in literature and film from Chaucer to Heidegger, by

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way of Dickens, Dracula, and Erle Stanley Gardner. These essays probe the relation of office practice to literary theory, asking what changes when literary texts represent, address, or acknowledge the human copyist or the mechanical writing machine. Topics range from copyright law to voice recognition software, from New Women to haunted typewriters and from the history of technology to the future of information management. Together, the essays will provide literary critics with a new angle on current debates about gender, labour, and the material text, as well as a window into the prehistory of our information age.

From the apparently simple adaptation of a text into film, theatre or a new literary work, to the more complex appropriation of style or meaning, it is arguable that all texts are somehow connected to a network of existing texts and art forms. *Adaptation and Appropriation* explores: multiple definitions and practices of adaptation and appropriation the cultural and aesthetic politics behind the impulse to adapt diverse ways in which contemporary literature and film adapt, revise and reimagine other works of art the impact on adaptation and appropriation of theoretical movements, including structuralism, post-structuralism, postcolonialism, postmodernism, feminism and gender studies the appropriation across time and across cultures of specific canonical texts, but also of literary archetypes such as myth or fairy tale. Ranging across genres and harnessing concepts from fields as diverse as musicology and the natural sciences, this volume brings clarity to the complex debates around adaptation and appropriation, offering a much-needed resource for those studying literature, film or culture. This study situates 18th-century medical fever texts in the broader frame-work of British sentimental culture, explores representations of the fevered bodies, and the ways such representations reveal cultural anxieties along gender, race, and class lines.

During the time when the American nation was emerging, the novels of a British author Charles Dickens contributed significantly to the making of American culture. The unique contribution of *Charles Dickens's American Audience* is the focus upon the testimony of Dickens's American readers as a unique "reading community": how his fiction intersected with their real lives, how he impacted American publishing, literacy, and educational reform, and how Americans loved the theatricality that Dickens brought to their lives.

Charles Dickens in Cyberspace opens a window on a startling set of literary and scientific links between contemporary American culture and the nineteenth-century heritage it often repudiates. Surveying a wide range of novelists, scientists, filmmakers, and theorists from the past two centuries, Jay Clayton traces the concealed circuits that connect the telegraph with the Internet, Charles Babbage's Difference Engine with the digital computer, Frankenstein's monster with cyborgs and clones, and Dickens' life and fiction with all manner of contemporary popular culture--from comic books and advertising to recent novels and films. In the process, Clayton argues for two important principles: that postmodernism has a hidden or repressed connection with the nineteenth-century and that revealing those connections can aid in the development of a historical cultural studies. In *Charles Dickens in Cyberspace* nineteenth-century figures--Jane Austen, Charles Darwin, Charles Dickens, Thomas Hardy, Henry James, Ada Lovelace, Joseph Paxton, Mary Shelley, and Mary Somerville--meet a lively group of counterparts from today: Andrea Barrett, Greg Bear, Peter Carey, Hélène Cixous, Alfonso Cuarón, William Gibson, Donna Haraway, David Lean, Richard Powers, Salman Rushdie, Ridley Scott, Susan Sontag, Neal Stephenson, Bruce Sterling, and Tom Stoppard. The juxtaposition of such a diverse cast of characters leads to a new way of understanding the "undisciplined culture" the two eras share, an understanding that can suggest ways to heal the gap that has long separated literature from science. Combining storytelling and scholarship, this engaging study demonstrates in its own practice the value of a self-reflective stance toward cultural history. Its personal voice, narrative strategies, multiple points of view, recursive loops, and irony emphasize the improvisational nature of the methods it employs. Yet its argument is serious and urgent: that the afterlife of the nineteenth century continues to shape the present in diverse and sometimes conflicting ways.

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This is one of the first books to explore Nepali diaspora in a global context, across India and other parts of South Asia, Southeast Asia, Europe, and Australia. It discusses the social, political and economic status and aspirations of the Nepali community worldwide. The essays in the volume cover a range of themes including belonging and identity politics among Nepalese migrants, representation of Indian Nepalis in literature, diasporic consciousness, forceful eviction and displacement, social movements, and ritual practices among migrant communities. Drawing attention to the lives of Nepali emigrants, the volume presents a sensitive and balanced understanding of their options and constraints, and their ambivalences about who they are. This work will be invaluable to scholars and students of Nepal studies, area studies, diaspora and migration studies, social anthropology, cultural studies and literature.

Shaw's groundbreaking model of early nineteenth-century urban design and spatial culture is a major contribution to the interdisciplinary study of the American city.

In his important contribution to the growing field of sports literature, Anthony Bateman traces the relationship between literary representations of cricket and Anglo-British national identity from 1850 to the mid 1980s. Examining newspaper accounts, instructional books, fiction, poetry, and the work of editors, anthologists, and historians, Bateman elaborates the ways in which a long tradition of literary discourse produced cricket's cultural status and meaning. His critique of writing about cricket leads to the rediscovery of little-known texts and the reinterpretation of well-known works by authors as diverse as Neville Cardus, James Joyce, the Great War poets, and C.L.R. James. Beginning with mid-eighteenth century accounts of cricket that provide essential background, Bateman examines the literary evolution of cricket writing against the backdrop of key historical moments such as the Great War, the 1926 General Strike, and the rise of Communism. Several case studies show that cricket simultaneously asserted English ideals and created anxiety about imperialism, while cricket's distinctively colonial aesthetic is highlighted through Bateman's examination of the discourse surrounding colonial cricket tours and cricketers like Prince Kumar Shri Ranjitsinhji of India and Sir Learie Constantine of Trinidad. Featuring an extensive bibliography, Bateman's book shows that, while the discourse surrounding cricket was key to its status as a symbol of nation and empire, the embodied practice of the sport served to destabilise its established cultural meaning in the colonial and postcolonial contexts.

Through this story, Laird shows how and why—in the intense competitions for both markets and cultural authority—the creators of advertisements laid claim to "progress" and used it to legitimate their places in American business and culture.

Possibly Dickens's greatest novelistic achievement.

Great Expectations has had a long, active and sometimes surprising life since its first serialized appearance in *All the Year Round* between 1 December 1860 and 3 August 1861. In this new publishing and reception history, Mary Hammond demonstrates that while Dickens's thirteenth novel can tell us a great deal about the dynamic mid-Victorian moment into which it was born, its afterlife beyond the nineteenth-century Anglophone world reveals the full extent of its versatility. Re-assessing generations of Dickens scholarship and using newly discovered archival material, Hammond covers the formative history of *Great Expectations'* early years, analyses the extent and significance of its global reach, and explores the ways in which it has functioned as literature

and stage, TV, film and radio drama from its first appearance to the latest film version of 2012. Appendices include contemporary reviews and comprehensive bibliographies of adaptations and translations. The book is a rich resource for scholars and students of Dickens; of comparative literature; and of publishing, readership, and media history.

Offers a history into the turbulent relationship between Great Britain and the United States that ranges from the establishment of the first English colony in the New World to the present day.

Using an historic and contemporary analysis, *Cultural Planning* examines how and why the cultures have been planned and the extent to which cultural amenities have been considered in town planning. From its ancient roots in the cities of classical Athenian, Roman and Byzantium empires, to the European Renaissance, public culture shows both an historic continuity and contemporary response to economic and social change. Whilst the arts are considered an extension of welfare provision and human rights, the creative industries and cultural tourism are also vital for economic growth and employment in the post-industrial age. However, the new 'Grand Projects', which look to the arts as an element of urban regeneration, tend to be at the cost of both local cultural amenities and a culturally diverse society. *Cultural Planning* is the first book on the planning of the arts and culture and the interaction between the state arts policy, the cultural economy and town and city planning. It uses case studies and examples from Europe, North America and Asia. The book calls for the adoption of consultative planning policy, distributive models and a more integrated approach to both culture and urban design, to prevent the reinforcement of existing geographical and cultural divides.

Analyzes twentieth-century media and cultural theories as they relate to changes in political economy, communication technology, popular culture and collective consciousness in the United States. It argues that much of contemporary media environment is operating as Western capitalist media have for more than a century, making these theories more relevant than ever.

The first full-length study on the subject of Dickens and work, this book reshapes our understanding of Dickens by challenging a critical oversimplification: that Dickens's attitude towards work reflects conventional expressions of Victorian earnestness of the sort attributed also to Thomas Carlyle, John Ruskin, and even more simplistically, Samuel Smiles. Instead, by analyzing a wide range of Dickens's fiction and journalism in the light of new biographical and historical research, Louttit shows that Dickens is not interested in work as an abstract, positive value, or even in cataloguing it in concrete detail. What he explores instead is the human dimension of work: how, in other words, work affects the lives of those engaged in it. His writing about work is, as a result, best viewed not merely as a quasi-religious Gospel of Work, nor as an objective sociological report, but rather as what Louttit terms a "secular gospel."

Inquiry and Reflection shows how stories of schooling can elucidate difficult, and unexamined problems facing teachers. While professional texts tend to raise issues of power and its distribution and questions of culture and ideology, often the manner of presentation is abstract, and pre-service teachers have difficulty making connections. Yet literary, film, and video materials illuminate problems and suggest ideas to which teachers can actively respond. This book offers teacher educators a variety of resources for articulating a critical pedagogy and suggests an alternative to the technical, job training approach to teacher

education by providing a unique educational curricula that illuminates issues of power, ideology, and culture.

This study focuses on Dickens's response to questions of identity, conduct, and social organization that emerged in an era of major cultural unsettlement and change, not least with the decline of religious certainty and the rise of materialism. An analysis of *A Christmas Carol* as a paradigm of his concerns and strategies in these fields is followed by close readings of novels from different stages of his career, *Oliver Twist*, *David Copperfield*, *Great Expectations* and *Our Mutual Friend*. These, and other works by Dickens, are seen to reflect ideologies currently at work in his society but also, more importantly, to participate in the construction of needful value systems and codes for regulating behaviour. Liberal humanism and middle-class hegemony feature largely in this process of culture formation, where Dickens played a crucial role in formulating and promulgating such salient guiding principles as those of sympathy, marriage and the family, economic responsibility, and hierarchy within and between groups. His treatment of the self is on one level driven by this project in shaping and stabilizing attitudes among a confederacy of readers, in that it offers positive models of development, of how to function and fit in; yet on another, especially in his sustained imaginative preoccupation with the figure of the outsider or misfit, this is one pre-eminent area where his writing transcends purposes of enculturation and paradoxically challenges its own ideological positions. His female characters in particular, as well as more obviously his anti-heroes, criminals, and other dissidents, are shown to question and subvert the moulds in which they are formally cast. The novels are confirmed not only as great creative achievements, an aspect this book consistently salutes, nor simply as a primary site of the evolving Victorian dispensation and revolution of ideas, but as a territory that predicts, engages, and illuminates our own complex modernity. Reference is made throughout the volume to other contemporary writings, including sociological, philosophic, and medical discourse, to recent cognate theory, and to traditions, like that of Puritan spiritual autobiography, which Dickens adapted to new ends.

This guidebook examines Dickens' novel within its literary and cultural contexts providing an ideal orientation in the novel, its reception history and the critical material which surrounds it.

G.W.M. Reynolds (1814-1879) had a major impact on the mid-Victorian era that until now has been largely unacknowledged. A prolific novelist whose work had a massive circulation, and an influential journalist and editor, he was a man of contradictions in both his life and writing: a middle-class figure who devoted his life to working class issues but seldom missed a chance to profit from the exploitation of current issues; the founder of the radical newspaper *Reynolds Weekly*, as well as a bestselling author of historical romances, gothic and sensation novels, oriental tales, and domestic fiction; a perennial bankrupt who nevertheless ended his life prosperously. A figure of such diversity requires a collaborative study. Bringing together a distinguished group of scholars, this volume does justice to the full range of Reynolds's achievement and influence. With proper emphasis on new work in the field, the contributors take on Reynolds's involvement with Chartism, serial publication, the mass market periodical, commodity culture, and the introduction of French literature into British consciousness, to name just a few of the topics covered. The *Mysteries of London*, the century's most widely read serial, receives the extensive treatment this long-running urban gothic work

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deserves. Adding to the volume's usefulness are comprehensive bibliographies of Reynolds's own writings and secondary criticism relevant to the study of this central figure in mid-nineteenth-century Britain.

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