

Oxford Bookworms Library Silas Marner Level 4 1400 Word

The story of the humble and mysterious figure of the linen weaver Silas Marner, on his journey from solitude and exile to the warmth and joy of family life.

Silas Marner is the third novel by George Eliot, published in 1861. An outwardly simple tale of a linen weaver, it is notable for its strong realism and its sophisticated treatment of a variety of issues ranging from religion to industrialisation to community.

Author Raja Halwani discusses how virtue ethics illuminates the three central areas of our lives -- care, love, and sex -- which are often considered to be crucial to a well-lived life. Halwani concludes that virtue ethics allows for those sexual lifestyles that are deemed by traditional morality to be wrong -- promiscuity, open relationships, and sex work -- which boldly counters the conservative viewpoint of many virtue ethicists. This argument about the relationship between romantic love and virtue also examines the works of other philosophers.

Through an examination of numerous biographies, from the lives of working-class scientists to minor women writers, *Victorian Biography Reconsidered* examines how and why nineteenth-century biographers challenged the contemporary obsession with 'Great Men' and brought to public attention the lives of neglected or unknown men and

women.

Reading George Eliot as a European novelist among other European novelists, John Rignall explores her use of European travel, scenes and locations in her fiction and also places her novels in conversation with the work of other major European writers.

Throughout the book, Rignall shows Eliot's engagement with the cultures of France and Germany, suggestively making the case that Eliot's novels belong to the tradition of the European novel that descends from Cervantes. Rignall develops the fundamental theme of Eliot's position as a European novelist in chapters that explore the significance of Eliot's first visit to Germany with G. H. Lewes, Eliot's ideas on the cultural differences between French and German writing, the incidental part travel plays in novels such as *Daniel Deronda* and *Middlemarch*, the role of European landscapes in her fiction, the dialogical relationship between Eliot and Balzac, comparisons between *Middlemarch* and Flaubert's *Madame Bovary*, and connections between the novels of Eliot, Gottfried Keller and Theodor Fontane. *Daniel Deronda* is examined both within the wider context of European Jewish life and as part of a tradition of French novels that harkens back to Balzac and anticipates Proust. Rignall's final chapter takes up Nietzsche's notorious criticism of Eliot in *Twilight of the Idols*, showing that Eliot, with her sceptical intelligence, insight into the essentially metaphorical nature of language, and grasp of modernity, has something in common with this philosophical iconoclast. When *Silas Marner* is wrongly accused of theft, he leaves his home town to start a new

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life in Raveloe. Here, he lives a solitary existence, weaving linen on his loom, and disturbing no one. Then one dark wintery night an unknown visitor arrives and changes his life forever. To help make this book accessible there are new features : * Illustrated character lists * Notes on history * On page explanations of difficult words * New teaching notes

Few things occupy as central a place in our lives as money, and few provoke such intense and varied response. Now in an entertaining book, Jackson brings together reflections on money by some of the most brilliant minds who have ever lived.

Shakespeare, Milton, Mark Twain, Jane Austen and others help readers to reexamine what money means to them and rethink its value in their lives.

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important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.

In a hole under the floorboards Silas Marner the linen-weaver keeps his gold. Every day he works hard at his weaving, and every night he takes the gold out and holds the bright coins lovingly, feeling them and counting them again and again. The villagers are afraid of him and he has no family, no friends. Only the gold is his friend, his delight, his reason for living. But what if a thief should come in the night and take his gold away? What will Silas do then? What could possibly comfort him for the loss of his only friend?

In 1836, John Wilson Croker, having immersed himself in dozens of contemporary French novels, warned his readers that 'she who dares to read a single page of the hundred thousand licentious pages with which the last five years have inundated society, is lost for ever.' It has become common to build an opposition between the attitudes towards fiction held in prudish Victorian England and permissive 19th-century France. The lack of a full-length study of 19th-century Anglo-French literary relations means, however, that the rejection of French novels has been greatly exaggerated. *French Novels and the Victorians* sheds new light on these relations by exploring the enormous impact of French fiction on the Victorian reading public. The book considers the many different ties built between the two countries in the publishing industry, identifying how French novels could be accessed and by whom, as well as who

promoted and who resisted the importation of Continental works in England and why. The book reflects on what 'immorality' meant to both critics and the readers they sought to warn, and how the notion was subjected to scrutiny through censorship debates as well as the fictional representations of readers. It also tackles the contemporary preoccupation with literary influence, and explores how the extensive circulation of French fiction in England affected the concept of a 'national' literature. In addition to highlighting the cultural importance of novelists such as Sand, Balzac, and Dumas, this book uncovers the networks and mediums that enabled French novels to cross the Channel, and looks at how the concept of 'the French novel' was elaborated, interpreted, and challenged.

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.

"In the first major work that considers the importance of childhood representations in shaping the modern writer, Sklenicka unearths the "richness of possibility" D. H. Lawrence found in his depiction of children and the complexities of family life."--Publishers website.

This collection brings together new articles by leading scholars who reappraise George Eliot in her bicentenary year as an interdisciplinary thinker and writer for our times.

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Here, researchers, students, teachers and the general public gain access to new perspectives on Eliot's vast interests and knowledge, informed by the nineteenth-century British culture in which she lived. Examining Eliot's wide-ranging engagement with Victorian historical research, periodicals, poetry, mythology, natural history, realism, the body, gender relations, and animal studies, these essays construct an exciting new interdisciplinary agenda for future Eliot studies.

A level 4 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Retold for Learners of English by Clare West. In a hole under the floorboards Silas Marner the linen-weaver keeps his gold. Every day he works hard at his weaving, and every night he takes the gold out and holds the bright coins lovingly, feeling them and counting them again and again. The villagers are afraid of him and he has no family, no friends. Only the gold is his friend, his delight, his reason for living. But what if a thief should come in the night and take his gold away? What will Silas do then? What could possibly comfort him for the loss of his only friend? In the opening chapter of her 1866 novel 'Felix Holt', George Eliot tells her readers that the 'vibrations that make human agonies are often a mere whisper in the roar of hurrying existence'. 'George Eliot's Grammar of Being' is developed from the idea that George Eliot wanted to produce these vibrations within her novels, not just at the level of story and character, but also at the level of language. She was a novelist who wanted the public to read her sentences almost as carefully as she wrote them—to make her readers find and subconsciously respond to those places in the prose where the syntax itself delivers subtle

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shocks to the system 'beneath' context. Relying heavily on examination of original manuscripts and page proofs, this book shows how George Eliot's is a carefully evolved grammar where the vibrations are purposefully created and then enhanced through active revision. Drawing on the influence of Victorian psychological and neuro-physiological theory, as well as study of the manuscripts and writing processes of other Victorian novelists, the book shows how the sentences within a novel can become a kind of nervous system to the narrative, thus highlighting the integral role that language plays in the inspiration of our sympathy as readers. One of the preeminent political philosophers of the 20th century makes a compelling argument for the political cogency of literary writing in this book which among to his intellectual autobiography and an introduction to his work.

The literary world was shocked when in 1889, at the height of his career, Robert Louis Stevenson announced his intention to settle permanently on the Pacific island of Samoa. His readers were equally shocked when he began to use the subject material offered by his new environment, not to promote a romance of empire, but to produce some of the most ironic and critical treatments of imperialism in nineteenth-century fiction. In these stories, as in his work generally, Stevenson shows himself to be a virtuoso of narrative styles: his Pacific fiction includes the domestic realism of 'The Beach at Falesé', the folktale plots of 'The Bottle Imp' and 'The Isle of Voices', and the modernist blending of naturalism and symbolism in 'The Ebb-Tide'. But beyond their generic diversity the stories are linked by their concern with representing the multiracial society of which their author had become a member. In this collection - the first to bring together all his shorter Pacific fiction in one volume - Stevenson emerges as a witness both to the cross-cultural encounters of nineteenth-century imperialism

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and to the creation of the global culture which characterizes the post-colonial world. ABOUT THE SERIES: For over 100 years Oxford World's Classics has made available the widest range of literature from around the globe. Each affordable volume reflects Oxford's commitment to scholarship, providing the most accurate text plus a wealth of other valuable features, including expert introductions by leading authorities, helpful notes to clarify the text, up-to-date bibliographies for further study, and much more.

Daniel Deronda is a novel by George Eliot, first published in 1876. It was the last novel she completed and the only one set in the contemporary Victorian society of her day. The work's mixture of social satire and moral searching, along with its sympathetic rendering of Jewish proto-Zionist and Kabbalistic ideas, has made it the controversial final statement of one of the most renowned of Victorian novelists. The novel has been adapted for film three times, once as a silent feature and twice for television. It has also been adapted for the stage, most notably in the 1960s by the 69 Theatre Company in Manchester with Vanessa Redgrave cast as the heroine Gwendolen Harleth. Daniel Deronda contains two main strains of plot, united by the title character. The novel begins in late August 1865[1] with the meeting of Daniel Deronda and Gwendolen Harleth in the fictional town of Leubronn, Germany. Daniel finds himself attracted to, but wary of, the beautiful, stubborn, and selfish Gwendolen, whom he sees losing all her winnings in a game of roulette. The next day, Gwendolen receives a letter from her mother telling her that the family is financially ruined and asking her to come home. In despair at losing all her money, Gwendolen pawns a necklace and debates gambling again to make her fortune. In a fateful moment, however, her necklace is returned to her by a porter, and she realises that Daniel saw her pawn the necklace and redeemed it for her. From this point, the plot breaks off

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into two separate flashbacks, one which gives us the history of Gwendolen Harleth and one of Daniel Deronda.

Silas Marner lever et ensomt liv i en landsby i 1800-tallets England, indtil en lille pige dukker op. Han tager hende til sig og bruger resten af livet på hendes lykke

An accessible one-volume encyclopedia, this addition to the Literary Movements series is a comprehensive reference guide to the history and development of feminist literature, from early fairy tales to works by great women writers of today. Hundred

This volume of specially-commissioned essays provides accessible introductions to all aspects of George Eliot's writing by some of the most distinguished new and established scholars and critics of Victorian literature. The essays are comprehensive, scholarly and lucidly written, and at the same time offer original insights into the work of one of the most important Victorian novelists, and into her complex and often scandalous career. Discussions of her life, the social, political, and intellectual grounding of her work, and her relation to Victorian feminism provide valuable criticism of everything from her early journalism to her poetry. Each essay contributes to a new understanding of the great fiction, from Adam Bede and The Mill on the Floss to Daniel Deronda. With its supplementary material, including a chronology and a guide to further reading, this Companion is an invaluable tool for scholars and students alike.

Unlike other Victorian novelists George Eliot rarely incorporated stock market speculation and fraud into her plots, but meditations on money, finance and economics, in relation both to individual ethics and to wider social implications, infuse her novels. This volume examines Eliot's understanding of money and economics, its bearing on

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her moral and political thought, and the ways in which she incorporated that thought into her novels. It offers a detailed account of Eliot's intellectual engagements with political economy, utilitarianism, and the new liberalism of the 1870s, and also her practical dealings with money through her management of household and business finances and, in later years, her considerable investments in stocks and shares. In a wider context, it presents a detailed study of the ethics of economics in nineteenth-century England, tracing the often uncomfortable relationship between morality and economic utility experienced by intellectuals of the period.

Considered by some as enchanting as a fairy tale and in some ways as simple in its approach, George Eliot's *Silas Marner* extends well beyond such a sphere. The text focuses on the evils of religion and society, both of which ostracize those they do not understand. Study the novel through the work of some of the most respected critics on the subject. The title, *George Eliot's Silas Marner*, part of Chelsea House Publishers' *Modern Critical Interpretations* series, presents the most important 20th-century criticism on *George Eliot's Silas Marner* through extracts of critical essays by well-known literary critics. This collection of criticism also features a short biography on George Eliot, a chronology of the author's life, and an introductory essay written by Harold Bloom, Sterling Professor of the Humanities, Yale University.

The *Oxford Handbook of the Victorian Novel* contributes substantially to a thriving scholarly field by offering new approaches to familiar topics as well as essays on topics

often overlooked.

As a woman in an illegal marriage, publishing under a male pseudonym, George Eliot was one of the most successful yet controversial writers of the Victorian period. Today she is considered a key figure for women's writing and her novels, including *The Mill on the Floss* and *Middlemarch*, are commonly ranked as literary classics. This guide to Eliot's enduringly popular work offers: an accessible introduction to the contexts and many interpretations of Eliot's texts, from publication to the present an introduction to key critical texts and perspectives on Eliot's life and work, situated in a broader critical history cross-references between sections of the guide, in order to suggest links between texts, contexts and criticism suggestions for further reading. Part of the Routledge Guides to Literature series, this volume is essential reading for all those beginning detailed study of George Eliot and seeking not only a guide to her works but also a way through the wealth of contextual and critical material that surrounds them. Free supplementary teaching material for Stages 1-6 of the Oxford Bookworms Library. Word count 16,065 Bestseller

Imaginary Existences: A psychoanalytic exploration of phantasy, fiction, dreams and daydreams interweaves scholarly psychoanalytic knowledge and extensive clinical experience with insights derived from close readings of great literature in a uniquely imaginative and creative manner, convincingly demonstrating how these two ways of thinking – psychoanalysis and literary criticism – organically relate to each other. This is

simultaneously a psychoanalytic book and a book about literature, illuminating the imaginative possibilities present within both the psychoanalytic encounter and the act of reading fiction. Scholarly and well researched, the psychoanalytic ideas presented have their basis in the work of Freud and Klein and some of their followers; the extensive and innovative writing about the great authors in Western literature is equally scholarly and lucent. Here, Ignês Sodr  explores creativity itself and, specifically, the impediments to creative thinking: defences, mostly narcissistic, against dependency, guilt and loss, and the mis-use of imagination to deny reality. In her studies of the characters created by authors such as George Eliot, Cervantes, Flaubert, Thomas Mann, Proust and Shakespeare, Sodr  examines the way great writers create characters who mis-use their imagination, twisting reality into romantic daydreams or sado-masochistic enactments, which petrify experience and freeze the fluidity of thought. Her clinical studies continue and expand this theme, broadening the field and lending verification and weight to the arguments. These two poles of Sodr 's thinking – psychoanalysis and literature – interact seamlessly in *Imaginary Existences*; the two disciplines work together, each an intimate part of a learned exploration of the human condition: our desires, our fears and our delusions. This convergence pays tribute to the great depth of the fictional work being studied and to the psychological validity of the psychoanalytic ideas. This book will be of interest to psychoanalysts, psychologists, psychotherapists, literary critics, and those interested in literature and literary criticism.

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A fascinating analysis of the ways in which everyday objects are narrated to animate or realize certain versions of the world.

An Introduction to Narratology is an accessible, practical guide to narratological theory and terminology and its application to literature. In this book, Monika Fludernik outlines: the key concepts of style, metaphor and metonymy, and the history of narrative forms narratological approaches to interpretation and the linguistic aspects of texts, including new cognitive developments in the field how students can use narratological theory to work with texts, incorporating detailed practical examples a glossary of useful narrative terms, and suggestions for further reading. This textbook offers a comprehensive overview of the key aspects of narratology by a leading practitioner in the field. It demystifies the subject in a way that is accessible to beginners, but also reflects recent theoretical developments and narratology's increasing popularity as a critical tool.

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This is the first comprehensive study in any language of anagnorisis (recognition) - one of the least familiar terms in Aristotelian poetics, yet used to describe one of the most familiar features of drama and narrative fiction. The book traces the history of the term 'anagnorisis' and explores some of the ways in which it continues to be of value as a focus for theoretical reflection. Then, in a series of critical essays, the author analyses examples of recognition plots drawn from French, German, and English literature, including Corneille, Racine and Goethe, Shakespeare, James, and Conrad.

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Examined thus from many angles, recognition can at last be seen to deserve its place in the limelight, as a topic of the first importance, perhaps the most strictly literary of all topics in poetics. The book is aimed at a very wide readership, with English translations provided for quotations where necessary.

The life story of the Victorian novelist George Eliot is as dramatic and complex as her best plots. This new assessment of her life and work combines recent biographical research with penetrating literary criticism, resulting in revealing new interpretations of her literary work. A fresh look at George Eliot's captivating life story Includes original new analysis of her writing Deploys the latest biographical research Combines literary criticism with biographical narrative to offer a rounded perspective

Misunderstood Maggie Tulliver is torn. Her rebellious and passionate nature demands expression, while her provincial kin and community expect self-denial. Based closely on the author's own life, Maggie's story explores the conflicts of love and loyalty and the friction between desire and moral responsibility. Written in 1860, "The Mill on the Floss" was published to instant popularity. An accurate, evocative depiction of English rural life, this compelling narrative features a vivid and realistic cast, headed by one of 19th-century literature's most appealing characters. Required reading for most students, it ranks prominently among the great Victorian novels.

A level 4 Oxford Bookworms Library graded reader. This version includes an audio book: listen to the story as you read. Retold for Learners of English by David Penn. One

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winter's day in 1673 young John Ridd is riding home from school, across the wild lonely hills of Exmoor. He has to pass Doone valley – a dangerous place, as the Doones are famous robbers and murderers. All Exmoor lives in fear of the Doones. At home there is sad news waiting for young John, and he learns that he has good reason to hate the Doones. But in the years to come he meets Lorna Doone, with her lovely smile and big dark eyes. And soon he is deeply, hopelessly, in love . . .

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