

CHARLES DICKENS

Edited and Introduced by

STEVEN CONNOR



LONGMAN
LONDON AND NEW YORK

Contents

<i>General Editors' Preface</i>	vii
<i>Acknowledgements</i>	ix
1 Introduction	1
Dead or Alive	1
From Force to Form	4
Authorship and Authority	10
Meaning, Identity and Language	16
Discourse and Power	21
Economy and Excess	28
After Dickens	30
2 PETER BROOKS Repetition, Repression and Return: The Plotting of <i>Great Expectations</i>	34
3 J. HILLIS MILLER Dickens's <i>Bleak House</i>	59
4 CHRISTOPHER D. MORRIS The Bad Faith of Pip's Bad Faith: Deconstructing <i>Great Expectations</i>	76
5 MIKHAIL BAKHTIN Heteroglossia in the Novel: <i>Little Dorrit</i>	91
6 ROGER FOWLER Polyphony and Problematic in <i>Hard Times</i>	100
7 JEREMY TAMBLING Prison-Bound: Dickens and Foucault (<i>Great Expectations</i>)	117
8 D. A. MILLER Discipline in Different Voices: Bureaucracy, Police, Family, and <i>Bleak House</i>	135
9 TERRY EAGLETON Ideology and Literary Form: Charles Dickens	151
10 JEAN FERGUSON CARR Writing as a Woman: Dickens, <i>Hard Times</i> and Feminine Discourses	159
11 EVE KOSOFSKY SEDGWICK Homophobia, Misogyny and Capital: The Example of <i>Our Mutual Friend</i>	178
12 JOHN KUCICH Repression and Representation: Dickens's General Economy (<i>Our Mutual Friend</i>)	197

Contents

13 STEVEN CONNOR	Space, Place and the Body of Riot in <i>Barnaby Rudge</i>	211
	<i>Further Reading</i>	230
	<i>Index</i>	235