

Sex And Subterfuge Women Novelists To 1850

Jane Austen Laurence W. Mazzeno 2011 A comprehensive look at the academic criticism of Jane Austen from her time down to the present.

Odisea nº 12: Revista de estudios ingleses Nobel-Augusto Perdu Honeyman 2015-11-04 Revista de Estudios Ingleses es un anuario dirigido y gestionado por miembros del Departamento de Filología Inglesa y Alemana de la Universidad de Almería con el propósito de ofrecer un foro de intercambio de producción científica en campos del conocimiento tan diversos como la lengua inglesa, literatura en lengua inglesa, didáctica del inglés, traducción, inglés para fines específicos y otros igualmente vinculados a los estudios ingleses.

The Visual and Verbal Sketch in British Romanticism Richard C. Sha 2016-11-11 With their broken lines and hasty brushwork, sketches acquired enormous ideological and aesthetic power during the Romantic period in England. Whether publicly displayed or serving as the basis of a written genre, these rough drawings played a central role in the cultural ferment of the age by persuading audiences that less is more. *The Visual and Verbal Sketch in British Romanticism* investigates the varied implications of sketching in late-eighteenth- and early-nineteenth-century culture. Calling on a wide range of literary and visual genres, Richard C. Sha examines the shifting economic and aesthetic value of the sketch in sources ranging from auction catalogs and sketching manuals to novels that employed scenes of sketching and courtship. He especially shows how sketching became a double-edged accomplishment for women when used to define "proper" femininity. Sha's work offers fresh readings of Austen, Gilpin, Wordsworth, and Byron, as well as less familiar writers, and provides sophisticated interpretations of visual sketches. As the first full-length work about sketching during the Romantic era, this volume is a rich interdisciplinary study of both representation and gender.

The Contested Quill Ruth P. Dawson 2002 This book charts the entrance of women into public writing in the culturally vibrant world of late eighteenth-century Germany. It gives an absorbing account of the failed autobiography of Friderika Baldinger; the successful fiction, disguised self-narratives, and innovative monthly of Sophie La Roche; the praised poetry of Philippine Englehard; the controversial journalism and novels of Marianne Ehrmann; and the poems and prose about love and suicide by Sophie Albrecht. The book offers a feminist reassessment of the relationship of texts by these eighteenth-century German women writers to traditional literary history and traces how the women changed the cultural discourse of their day.

The Encyclopedia of Twentieth-Century Fiction, 3 Volume Set Brian W. Shaffer 2011-01-18 This Encyclopedia offers an indispensable reference guide to twentieth-century fiction in the English-language. With nearly 500 contributors and over one million words, it is the most comprehensive and authoritative reference guide to twentieth-century fiction in the English language. Contains over 500 entries of 1000-3000 words written in lucid, jargon-free prose, by an international cast of leading scholars Arranged in three volumes covering British and Irish Fiction, American Fiction, and World Fiction, with each volume edited by a leading scholar in the field Entries cover major writers (such as Saul Bellow, Raymond Chandler, John Steinbeck, Virginia Woolf, A.S. Byatt, Samuel Beckett, D.H. Lawrence, Zadie Smith, Salman Rushdie, V.S. Naipaul, Nadine Gordimer, Alice Munro, Chinua Achebe, J.M. Coetzee, and Ngũgĩ Wa Thiong'o) and their key works Examines the genres and sub-genres of fiction in English across the twentieth century (including crime fiction, Sci-Fi, chick lit, the noir novel, and the avant-garde novel) as well as the major movements, debates, and rubrics within the field, such as censorship, globalization, modernist fiction, fiction and the film industry, and the fiction of migration, diaspora, and exile

Exploring Stereotyped Images in Victorian and Twentieth-century Literature and Society John Morris 1993

Gothic Feminism Diane Long Hoeveler 1998-09-08 As British women writers in the late eighteenth and early nineteenth centuries sought to define how they experienced their era's social and economic upheaval, they helped popularize a new style of bourgeois female sensibility. Building on her earlier work in *Romantic Androgyny*, Diane Long Hoeveler now examines the Gothic novels of Charlotte Smith, Ann Radcliffe, Jane Austen, Charlotte Dacre Byrne, Mary Shelley, and the Brontës to show how these writers helped define femininity for women of the British middle class. Hoeveler argues that a female-created literary ideology, now known as "victim feminism," arose as the Gothic novel helped create a new social role of professional victim for women adjusting to the new bourgeois order. These novels were thinly disguised efforts at propagandizing a new form of conduct for women, teaching that "professional femininity"—a cultivated pose of wise passiveness and controlled emotions—best prepared them for social survival. She examines how representations of both men and women in these novels moved from the purely psychosexual into social and political representations, and how these writers constructed a series of ideologies that would allow their female characters—and readers—fictitious mastery over an oppressive social and political system. *Gothic Feminism* takes a neo-feminist approach to these women's writings, treating them not as sacred texts but as thesis-driven works that attempted to instruct women in a series of strategic poses. It offers both a new understanding of the genre and a wholly new interpretation of feminism as a literary ideology.

Sexual Politics and the Romantic Author Sonia Hofkosh 1998-06-18 Exploring a range of early nineteenth-century cultural materials from canonical poetry and critical prose to women's magazines and gift-book engravings, *Sexual Politics and the Romantic Author* offers new perspectives on the role of gender in Romanticism's defining paradigms of authorship. The Romantic author's claim to individual agency is complicated by its articulation in a market system perceived to be impelled in large part by fantasies of female desire - by what women read and write, what they buy and sell, how they look, and where they look for pleasure. These studies in the contested public spaces of literary labour elaborate the fundamental, if invisible, function of the woman as embodiment of authorial ambivalence in writing by Austen, Byron, Coleridge, William Hazlitt, Sarah Hazlitt, Leigh Hunt, Keats, Mary Shelley, William Wordsworth, and others.

The Cambridge Companion to the Eighteenth-Century Novel John Richetti 1996-09-05 In the past twenty years our understanding of the novel's emergence in eighteenth-century Britain has drastically changed. Drawing on new research in social and political history, the twelve contributors to this Companion challenge and refine the traditional view of the novel's origins and purposes. In various ways each seeks to show that the novel is not defined primarily by its realism of representation, but by the new ideological and cultural functions it serves in the emerging modern world of print culture. Sentimental and Gothic fiction and fiction by women are discussed, alongside detailed readings of work by Defoe, Swift, Richardson, Henry Fielding, Sterne, Smollett, and Burney. This multifaceted picture of the novel in its formative decades provides a comprehensive and indispensable guide for students of the eighteenth-century British novel, and its place within the culture of its time.

Modern Genre Theory David Duff 2014-09-11 Since Aristotle, genre has been one of the fundamental concepts of literary theory, and much of the world's literature and criticism has been shaped by ideas about the nature, function and value of literary genres. Modern developments in critical theory, however, prompted in part by the iconoclastic practices of modern writers and the emergence of new media such as film and television, have put in question traditional categories, and challenged the assumptions on which earlier genre theory was based. This has led not just to a reinterpretation of individual genres and the development of new classifications, but also to a radically new understanding of such key topics as the mixing and evolution of genres, generic hierarchies and genre-systems, the politics and sociology of genres, and the relations between genre and gender. This anthology, the first of its kind in English, charts these fascinating developments. Through judicious selections from major twentieth-century genre theorists including Yury Tynyanov, Vladimir Propp, Mikhail Bakhtin, Hans Robert Jauss, Rosalie Colie, Fredric Jameson, Tzvetan

Todorov, Gérard Genette and Jacques Derrida, it demonstrates the central role that notions of genre have played in Russian Formalism, structuralism and post-structuralism, reception theory, and various modes of historical criticism. Each essay is accompanied by a detailed headnote, and the volume opens with a lucid introduction emphasising the international and interdisciplinary character of modern debates about genre. Also included are an annotated bibliography and a glossary of key terms, making this an indispensable resource for students and anyone interested in genre studies or literary theory.

Women Writing about Money Edward Copeland 2004-12-02 The fictional world of women in the time of Jane Austen set in the context of social and economic reality.

British Women Writers, 1700-1850 Barbara Joan Horwitz 1997 A guide to British women authors, their works, and the writing about them.

Merriam-Webster's Encyclopedia of Literature Merriam-Webster, Inc 1995 Describes authors, works, and literary terms from all eras and all parts of the world.

Wuthering Heights: York Notes for A-level ebook edition Claire Steele 2017-07-27 Get everything you need to achieve your full potential at English Literature A Level or AS with York Notes Study Guides, now updated for Assessment Objectives 1 to 5.

Malady and Mortality Helen Thomas 2016-06-22 This ground-breaking study examines visual and literary responses to, and representations of, illness, dying and death from the perspective of the chronically ill, their families and carers, medics, artists, photographers, authors, and academics. It encourages a re-examination of cultural taboos and visual and literary practices that engage with illness and death. Focusing upon a wide range of creative and critical engagements, this book makes a significant contribution to the medical humanities via its exploration of medical practice, literature and film, digital media studies, graphic design, and both contemporary and historical attitudes towards illness, death (including infant mortality), mourning and bereavement. For some, the experience of illness provokes feelings of exile, crisis or social critique, whilst for others it instigates utopian discourses predicated upon personal reflection, communication or connectivity, wherein the "self" is redefined beyond the parameters and constraints of the "body".

Nobody's Story Catherine Gallagher 2023-04-28 Exploring the careers of five influential women writers of the Restoration and eighteenth century, Catherine Gallagher reveals the connections between the increasing prestige of female authorship, the economy of credit and debt, and the rise of the novel. The "nobodies" of her title are not ignored, silenced, or anonymous women. Instead, they are literal nobodies: the abstractions of authorial personae, printed books, intellectual property rights, literary reputations, debts and obligations, and fictional characters. These are the exchangeable tokens of modern authorship that lent new cultural power to the increasing number of women writers through the eighteenth century. Women writers, Gallagher discovers, invented and popularized numerous ingenious similarities between their gender and their occupation. The terms "woman," "author," "marketplace," and "fiction" come to define each other reciprocally. Gallagher analyzes the provocative plays of Aphra Behn, the scandalous court chronicles of Delarivier Manley, the properly fictional nobodies of Charlotte Lennox and Frances Burney, and finally Maria Edgeworth's attempts in the late eighteenth century to reform the unruly genre of the novel.

Tales of Innocence and Experience Eva Figes 2003-01-01 This captivating memoir explores the relationship between the author and her young granddaughter, whose questions about Figes's upbringing unwittingly opens a door into the author's privileged childhood in Germany. But when the Nazis rose to power, Figes and her family fled to England, leaving her own grandparents behind.

Eva Figes' Writings Silvia Pellicer-Ortin 2015-10-13 This book provides a general overview of the life and literary career of the prolific writer Eva Figes, placing her extensive production within the various literary movements that have shaped the last century, and drawing on the main features of

her works and the different stages in her production. Having recourse to the tools provided by narratology and using the theoretical background of the disciplines of ethics, Holocaust and trauma studies, together with other related fields such as theories of artistic representation, identity questions concerning Jewishness, contemporary history and philosophy, it carries out a comprehensive analysis of Figes's main works. The main starting hypothesis explored throughout the book is that an evolution may be traced in the aesthetics employed by Figes throughout her career - from her initial Modernist phase to her more realist position - to depict individual and collective traumas. This development is a result of her need to find a mode of representing various traumatic events that have given shape to her personal and family history and to our recent collective history, from the two World Wars and the Holocaust to the social exclusion suffered by minority groups like women or the Jewish immigrant communities. This evolution will be also approached thematically, as there is a development from her early interest in depicting isolated male traumatised characters to the traumas suffered by women under patriarchal structures, and, then, to the encounter with her own suffering as a Holocaust survivor. The author's evolution in the topics and narrative techniques employed mirrors the different stages in the individual and collective processes of recovery from traumatic experiences, from the process of acting out to the eventual healing phase. Thus, the conclusions detailed here will be useful not only to make Figes' work known to a wider audience, but also to gain an insight into the evolution of the literary tendencies of the last few decades in trying to represent some of the most horrible events of the modern age.

Emily Bronte Lyn Pykett 1989-12-11 Emily Bront_'s writings explore, expand, and transgress limited nineteenth-century ideas of the nature of the female lot and of women's creativity. This study offers an extensive rereading of the poems which focuses on Emily Bront_'s problematic relationship to the Romantic tradition in which they were produced, and to the critical tradition in which they have been reproduced. Using recent feminist work on gender and genre Lyn Pykett throws fresh light on the complexities of *Wuthering Heights*, and suggests that much of this novel's distinctiveness may be attributed to the particular ways in which it both combines and explores Female Gothic and the emerging realist domestic novel, a genre also widely used and read by women. Contents: Emily Bront_ : A Life Hidden from History; The Writings of Ellis Bell; 'Not at all like the poetry women generally write' Emily Bront_ and the Problem of the Woman Poet; Death Dreams and Prison Songs; Gender and Genre in *Wuthering Heights*; Changing the Names: The Two Catherines; Nelly Dean: Memoirs of a Survivor; The Male Part of the Poem; Reading Women's Writing: Emily Bront_ and the Critics

Frances Burney, Dramatist Barbara Darby 2021-12-14 The position Frances Burney (1752-1840) holds as a novelist, journalist, and letterwriter is now undisputed, thanks to reevaluations of the canon in recent years. Yet Burney was always intrigued by, and wrote for, the stage. Though only one of Burney's dramas was performed in her lifetime, Barbara Darby places the plays in the context of performance and feminist theory, challenging past assertions about Burney that were based entirely on her novels and journals. Darby maintains that in exposing the failure of such practices and institutions as courtship, marriage, family, government, and the church, Burney's dramas often exceed her novels in the depth of their social commentary. In her four comedies and four tragedies, Burney uses stage space, dialogue, blocking, and gesture to highlight the ways power is distributed among society's members. According to Darby, these plays show that the eighteenth-century female experience was dominated by physical, psychic, and emotional regulation that included bodily punishment and the limitation of personal choice. Placing Burney alongside other prominent female playwrights of the period, Darby brings to light a substantial body of work, revealing that Burney's drama was not a casual sideline to her novel writing. *Frances Burney, Dramatist*, expands our appreciation of the extent to which eighteenth-century women playwrights used the stage as a forum.

Sex and Subterfuge Eva Figes 1982

The Routledge Companion to Feminism and Postfeminism Sarah Gamble 2004-11-23 Approachable for general readers as well as for students in women's studies related courses at all levels, this invaluable guide follows the unique Companion format in combining over a dozen in-depth background chapters with more than 400 A-Z dictionary entries. The background chapters are written by major figures in the field of feminist studies, and include thorough coverage of the history of feminism, as well as extensive discussions of topics such as Postfeminism, Men in Feminism, Feminism and New Technologies and Feminism and Philosophy. The dictionary entries cover the major individuals and issues essential to an understanding both of feminism's roots and of the trends that are shaping its future. Readers will find entries on people such as Aphra Behn, Simone de Beauvoir, Princess Diana, Courtney Love and Robert Bly, and on subjects such as Afro-American feminism, cosmetic surgery, the 'new man', prostitution, reproductive technologies and 'slasher' films.

The Oxford Companion to Twentieth-century Literature in English Jenny Stringer 1996 Discusses the major literary figures in the English-speaking world

The Iron Pen Julia Epstein 1989 Best known as a novelist and social satirist whose work anticipated Jane Austen's, Frances Burney (1752-1840) has also been recognized as an important writer in the history of feminist literature. Julia Epstein now offers a new interpretation of Burney and her work: that Burney's anger at the economic and social conditions of women emerges in her writing in moments of barely contained violence, and that her representations of violence and hostility provide a key to Burney's literary power. *The Iron Pen* situates Burney's writings within the sociopolitical context of the late eighteenth century and proposes a new approach to the development of the novel of manners. In addition, Epstein presents a comprehensive study of the reception of Burney's work from its original publication to the present. This study illuminates the history of popular book reviewing and of academic literary scholarship as political enterprises. Beginning with an examination of Burney's journals and letters, including an account of the mastectomy she underwent without anesthesia while in exile in Paris in 1811, Epstein then offers readings of Burney's four novels, paying close attention to the depiction of repressed anger and violence that characterizes all her work. The final section traces critics' responses to Burney's published writings from 1778, when her first novel, *Evelina*, appeared anonymously, to the present in readings informed by psychoanalysis, post-structuralism and feminist literary theory. Drawing upon the work of critics of eighteenth-century culture such as Mary Poovey, Ellen Pollak, Ruth Perry, and Margaret Doody, Epstein is successful in two ways: in combining an analysis of a set of texts with an analysis of a particular set of cultural assumptions and in her intentional underscoring of the complex nature of critical practice.

The Wanderer, Or, Female Difficulties Fanny Burney 2001 *The Wanderer or Female Difficulties* is the tale of a penniless emigree from Revolutionary France trying to earn her living in England while guarding her own secrets. Combining the best elements of the Gothic and historical novels, this newly appreciated work is an extraordinary piece of Romantic fiction. Burney's tough comedy offers a satiric view of complacent middle-class insularity that echoes Godwin and Wollstonecraft's attacks on the English social structure. The problems of the new feminism and of the old anti-feminism are explored in the relationship between the heroine and her English patroness and rival, the Wollstonecraftian Elinor Joddrel, and the racism inherent within both the French and British empires is exposed when the emigree disguises herself as a black woman. This edition is fully annotated with appendices on the French Revolution, race relations, amusements, and geography and a previously unpublished manuscript revealing the connection between *The Wanderer* and *Camilla*.

Useless Activity Christopher Webb 2022-07-01 Using a broad range of archival material from Washington University, St. Louis, the University of Glasgow, and the British Library, *Useless Activity: Work, Leisure and British Avant-Garde Fiction, 1960-1975* is the first study to ask why the experimental writing of the 1960s and 1970s appears so fraught with anxiety about its own uselessness, before suggesting that this very anxiety was

symptomatic of a unique period in British literary history when traditional notions about literary work – and what 'worked' in terms of literature – were being radically scrutinised and reassessed. The study is divided into five chapters with three of those dedicated to the close analysis of work produced by three writers representative of the 1960s British avant-garde: Eva Figs (1932–2012), B.S. Johnson (1933–1973), and Alexander Trocchi (1925–1984). The book argues that these writers' preoccupations with concepts related to work, such as leisure, debt, and various forms of neglected labour like housework, allow us to rethink the British avant-garde's relation to realism while posing broader questions about the production and value of post-war literary avant-gardism more generally. *Useless Activity* proposes that only with an understanding of the British avant-garde's engagement with the idea of work and its various corollaries can we appreciate these writers' move away from certain forms of literary realism and their contribution to the development of the modern British novel during the mid-twentieth century.

Women and Romanticism 5V Roxanne Eberle 2022-07-30 Demonstrating the breadth and scope of women's writing in the Romantic period, this collection covers a variety of topics ranging across polemical treatises, private correspondence, philosophical and historical disquisitions, and poetry and prose fiction. Helping to contextualise the areas discussed, the collection includes a general introduction by the editor, which traces the history of criticism in the field, and thus current definitions of "Women and Romanticism", before going on to discuss the contents of each volume.

[The World Of Hannah More](#) Patricia Demers 2021-11-21 History has not been kind to Hannah More. This once lionized writer and activist—the most influential female philanthropist of her day—is now considered by many to be the embodiment of pious morality and reactionary anti-feminism. Largely because of her belief in separate spheres for men and women, More has been vilified by modern-day feminists. The first biography to examine the complete range of her life and work, *The World of Hannah More* depicts the author as a forceful voice in her own day and one who, from the point of view of plain justice, today deserves a more nuanced treatment. Without denying the problems More presents for modern readers, Patricia Demers has produced a balanced revisionist study of a woman enormously influential in late-eighteenth-and early-nineteenth-century England. By examining the career of this cultural warrior, situating her major texts in relation to contemporaries, and addressing her published writing, philanthropic activities, and voluminous correspondence, Demers anchors *The World of Hannah More* in the work itself—an appropriate and just response to a woman who took pride in living to some purpose. Trying to deal justly with More and her female moral imperialism requires admitting both the expansiveness and the limitations of her charity, methodology and vision. Without venerating or trivializing, Demers pursues the doubleness and contradictions of More's largely neglected or superficially mined works, from the determined experiments of the earliest plays to the poignantly revealing essays on practical piety, Christian morals, and Saint Paul.

Living by the Pen Cheryl Turner 2002-09-11 *Living by the Pen* traces the pattern of the development of women's fiction from 1696 to 1796 and offers an interpretation of its distinctive features. It focuses upon the writers rather than their works, and identifies professional novelists. Through examination of the extra-literary context, and particularly the publishing market, the book asks why and how women earned a living by the pen. Cheryl Turner has researched and lectured widely in the field of eighteenth-century women's writing.

Cultural Constructions of Madness in Eighteenth-Century Writing A. Ingram 2004-11-30 *Cultural Constructions of Madness in the Eighteenth Century* deals with the (mis)representation of insanity through a substantial range of literary forms and figures from across the eighteenth century and beyond. Chapters cover the representation, distortion, sentimentalization and elevation of insanity, and such associated issues as gender, personal identity, and performance, in some of the best, as well as some of the least, known writers of the period. A selection of visual material, including works by Hogarth, Rowlandson, and Gillray, is also discussed. While primarily adopting a literary focus, the work is informed throughout by an alertness to significant issues of medical and psychiatric history.

Unsex'd Revolutionaries Eleanor Rose Ty 1993-01-01 Using historical and feminist psycho-linguistic studies as a base, Ty explores some of the complexities encountered in the writings of Mary Wollstonecraft, Mary Hays, Helen Maria Williams, Elizabeth Inchbald, and Charlotte Smith

Daniel Defoe Paula R. Backscheider 2021-10-21 In this book, Paula Backscheider considers Daniel Defoe's entire canon as related, developing, and in close dynamic relationship to the literature of its time. In so doing, she revises our conception of the contexts of Defoe's work and reassesses his achievement and contribution as a writer. By restoring a literary context for modern criticism, Backscheider argues the intensity and integrity of Defoe's artistic ambitions, demonstrating that everything he wrote rests solidly upon extensive reading of books published in England, his understanding of the reading tastes of his contemporaries, and his engagement with the issues and events of his time. Defoe, the dedicated professional writer and innovator, emerges with a new wholeness, and certain of his novels assume new significance. Defoe's literary status continues to be debated and misunderstood. Even critical studies of the novel often begin with Richardson rather than Defoe. By moving from Defoe's poetry, pamphlets, and histories to the novels, Backscheider offers an argument for the thematic and stylistic coherency of his oeuvre and for a recognition of the dominant place he held in shaping the English novel. For example, Defoe deserves to be recognized as the true originator of the historical novel, for three of his fictions are deeply engaged with just those conceptual and technical issues common to all later historical fiction. And *Roxana* now appears as Defoe's deliberate attempt to enter the fastest growing market for fiction—that for women readers. What have been powerfully significant for the history of the novel, then, are the very characteristics of his writing that have been held against his literary stature: its contemporaneity, its mixed and untidy form, its formal realism, its concentration on the life of an individual, and its probing of the individual's psychological interaction with the empirical world, making that world representative even as it is referential. It is exactly these characteristics most original, prominent, and subsequently imitated in Defoe's fiction that define the form we call "novel."

Mary Wollstonecraft and Mary Shelley Helen M. Buss 2006-01-01 Pioneers in life writing, Mary Wollstonecraft, author of *A Vindication of the Rights of Woman* (1792), and Mary Shelley, author of *Frankenstein* (1818), are now widely regarded as two of the leading writers of the Romantic period. They are both responsible for opening up new possibilities for women in genres traditionally dominated by men. This volume brings together essays on Wollstonecraft's and Shelley's life writing by some of the most prominent scholars in Canada, Australia, and the United States. It also includes a full-length play by award-winning Canadian playwright Rose Scollard. Together, the essays and the play explore the connections between mother and daughter, between writing and life, and between criticism and creation. They offer a new understanding of two important writers, of a literary period, and of emergent modes of life writing. Essayists include Judith Barbour, Betty T. Bennett, Anne K. Mellor, Charles E. Robinson, Eleanor Ty, and Lisa Vargo. Among the works discussed are Wollstonecraft's *Vindication*, *Letters from Norway*, and *Maria; or, The Wrongs of Woman*; William Godwin's *Memoirs of Wollstonecraft*; and Shelley's *Frankenstein*, *The Last Man*, *Lodore*, and *Rambles in Germany and Italy*.

The Cambridge Guide to Women's Writing in English Lorna Sage 1999-09-30 This Guide aims to consolidate and epitomise the re-reading of women's writing that has gone on in the last twenty-five years. This is an opportunity for stock-taking - a timely project, when so much writing has been rediscovered, reclaimed and republished. There are entries on writers, on individual texts, and on general terms, genres and movements, all printed in a single alphabetical sequence. The earliest written documents in medieval English (the visionary writings of Julian of Norwich and Margery Kempe) are covered in an historical - and geographical - sweep that takes us up to the present day. The book reflects the spread of literacy, the history of colonisation and the development of post-colonial cultures using and changing the English language. The entries are written by contributors from all the countries covered. The result is a work of reference with a unique feeling for the vitality, wealth and diversity of women's writing.

The History of British Women's Writing, 1970-Present Mary Eagleton 2016-04-29 This book maps the most active and vibrant period in the history of British women's writing. Examining changes and continuities in fiction, poetry, drama, and journalism, as well as women's engagement with a range of literary and popular genres, the essays in this volume highlight the range and diversity of women's writing since 1970.

Sex and Subterfuge Eva Figs 1982

Britannica Book of the Year 2013 Encyclopaedia Britannica, Inc. 2013-03-01 The Britannica Book of the Year 2013 provides a valuable viewpoint of the people and events that shaped the year and serves as a great reference source for the latest news on the ever changing populations, governments, and economies throughout the world. It is an accurate and comprehensive reference that you will reach for again and again.

Modes of Discipline Lisa Wood 2003 Brings together British women writers who opposed what they figured as the poison of revolutionary thought, and who used the novel form in their search for a vehicle to carry a counterrevolutionary antidote. Reading Jane West, Hannah More, Elizabeth Hamilton, Mary Brunton, Laetitia Matilda Hawkins, and Jane Porter in relation to each other and to their antirevolutionary contemporaries, this study shows that they developed an alternative feminine (but not feminist) discourse within the broader context of conservative print culture.

Moving Beyond Boundaries (Vol. 2) Carole Boyce-Davies 1995-04 v. 1. International dimensions of Black women's writing -- . v. 2. Black women's diasporas

Norwegian Women's Writing 1850-1990 Janet Garton 2000-12-01 Volume One in a new series, this book covers Norwegian women's writing over the last 150 years, setting literary developments against the background of the emergence and growth of the women's movement in Norway. The work is divided chronologically into three sections: the period up to 1913, when the universal suffrage was granted; the period from 1913 to 1960, a time of stagnation in the women's movement, with little involvement in contemporary political, social and economic debates; and the period from 1960 to the present day, which has seen an increasing participation of women in public life. Chapters on individual authors concentrate on the images of the women portrayed and investigate the conflicts behind the text - the tensions between the authors and their work, and the ambivalent feelings of women authors towards the act of writing. The book should be of interest to all those concerned with women's writing and with Scandanavian literature and culture. The series provides a survey, country by country of women's writing from the beginnings of the major struggle for emancipation up to the present day. While the main emphasis is on literature, the social, political and cultural development of each country provides a context for understanding the position and preoccupations of women writers. Modern critical currents are also taken into account in relating feminist criticism to recent critical theory. Forthcoming volumes in this series include "Women's Writing in Italy 1870-1990" and "Swedish Women's Writing 1850-1990".

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