**Sexuality And Feminism In Shelley**

In Search of Mary Shelley: The Girl Who Wrote Frankenstein Fiona Sampson 2018-06-05 Coinciding with the 200th anniversary of the publication of Frankenstein in 1818, a prize-winning poet delivers a major new biography of Mary Shelley—as she has never been seen before. We know the facts of Mary Shelley’s life in some detail—the death of her mother, Mary Wollstonecraft, within days of her birth; the upbringing in the house of her father, William Godwin, in a house full of radical thinkers, poets, philosophers, and writers; her elopement, at the age of seventeen, with Percy Shelley; the years of peripatetic travel across Europe that followed. But there has been no literary biography written this century, and previous books have ignored the real person—what she actually thought and felt and why she did what she did—despite the fact that Mary and her group of second-generation Romantics were extremely interested in the psychological aspect of life. In this probing narrative, Fiona Sampson pursues Mary Shelley through her turbulent life, much as Victor Frankenstein tracked his monster across the arctic wastes. Sampson has written a book that finally answers the question of how it was that a nineteen-year-old came to write a novel so dark, mysterious, anguished, and psychologically astute that it continues to resonate two centuries later. No previous biographer has ever truly considered this question, let alone answered it.

Sexuality and Subordination Susan Mendus 2002-09-11 Sexuality and Subordination uses the insights of a range of disciplines to examine the construction of gender in nineteenth-century Britain and France. With contributions from history, literature, sociology and philosophy, its interdisciplinary approach demonstrates the extent to which a common focus can illuminate problems inaccessible to any single discipline. 'Victorianism' is generally understood to mean sexual double standards, hypocrisy and prudery among the middle classes. But, as this collection shows, the representation of sexuality in the nineteenth century was more diverse and complex than is sometimes realized. Both art and literature point to the deployment of sexual metaphors and imagery, and the language of educated public opinion was shaped by the dichotomy between mind and matter, between rationality and sexuality. The contributors to this volume explore how women, in questioning their subordination, had to challenge a construction of femininity which imposed sexual ignorance.

Mary; Maria; Matilda Mary Wollstonecraft 1992-12-03 These three works of fiction are powerfully emotive stories that combine passion with forceful feminist argument. Janet Todd explores how these novels are linked, not only through the mother-daughter relationship of their authors, but also in their perceptions of feminism and female sexuality.

Transpeople Christopher Acton Shelley 2008-08-02 Transgendered people face an array of interpersonal repudiations in their everyday lives, emanating from the political right through to the left, from social conservatives, various leading psychiatrists, radical feminists, as well as many lesbians and gays. In Transpeople, Christopher Shelley examines why so many transpeople are treated with such prejudice from a broad range of the socio-political spectrum, and how society can - and must - improve its understanding of transpeople and trans-related issues. Shelley’s study of discrimination and acceptance uses an interdisciplinary approach that includes in-depth interviews with ten male-to-female and ten female-to-male transpeople, along with psychological, feminist, and political theory. He studies both the inadvertent challenges that transpeople make to traditional sex and gender definitions, and the reactions of resistance, defensiveness, and phobias of non-trans people when sex and gender norms are challenged. A vitally important work of gender and sex theory, Transpeople provides innumerable insights into both the experiences of transpeople, and the root causes of gender- and sex-related discrimination.

Shelley's Goddess Barbara Charlesworth Gelpi 1992-10-29 The subject of Gelpi’s new book is the importance of the mother-infant relationship in Percy Bysshe Shelly's poetry and life. However, her book also uses Shelley as a touchstone by which to examine the rich historical and theoretical issues
relevant to motherhood in the Romantic period. Gelpi offers a detailed account of the historical rise in attention paid to mothering, the changing cultural attitudes towards the role of the mother, and the resulting effect on the nature of family life. She further discusses the psychoanalytic, Marxist, and developmental approaches to the mother/infant relationship, particularly to the connection each makes between that relationship and the acquisition of language. By combining psychoanalytic, poststructuralist and feminist theory with extensive biographical material on Shelley and information on the position of mothers in England after 1790, Gelpi offers an important reassessment of Shelley's avowed feminism and the failure of his utopian vision.

**The Real Facts of Life** Margaret Jackson 1994 Why and when did sexuality become an important political issue for Victorian feminists? Why were Edwardian feminists so divided in their views about sexual freedom and its relationship to women's emancipation? The Real Facts of Life tackles these important questions, providing an analysis of the struggle for female sexual autonomy which posed a significant threat to the structure of male power during this period. It shows how feminists confronted the institution of heterosexuality by waging campaigns to expose what they called 'The Real Facts of Life': the sexual exploitation of women in marriage and prostitution, and the double standard of sexual morality which legitimated this as 'natural'.

**Foucault and Feminist Philosophy of Disability** Shelley Tremain 2017-11-22 Addresses misrepresentations of Foucault's work within feminist philosophy and disability studies, offering a new feminist philosophy of disability

**Unmastered** Katherine Angel 2012-09-06 Unmastered is a new kind of book that allows us to think afresh about sex and desire. Incisive, moving, and lyrical, it opens up a larger space for the exploration of feelings that can be difficult to express. Touching on experiences of desire and pleasure, as well as grief and pain, the book probes the porousness between masculine and feminine, thought and sensation, self and culture, power and pliancy. Katherine Angel reflects on the history of her own feelings, on her encounters and beliefs, and shows how our lives can be shaped by sexuality and feminism; by the words we use, and the stories we tell. The result is a book letting light into places that are often dark and constrained - a searching, erotic work that shifts in meaning and resonance even as it is read.

**Sex and Sexuality in a Feminist World** Karen A. Ritzenhoff 2009 Sex and sexuality are topics that have defined feminism since its inception. What has changed is that there is now a generation of feminists and scholars who are comfortable not only to write in their own disciplines but who incorporate feminist ideas in their research. This book assembles a variety of essays, most of which were written especially for this collection, that negotiate sex and sexuality in historical contexts as well as in contemporary times. There is a common ground of history and (popular) culture among the articles. While different theories of feminism operate in these essays, feminist lenses have allowed the reevaluation of familiar topics from early religious practices to medieval literature to current films and advertising. The authors represented in this collection range from established feminist and gender scholars to those who employ feminist theoretical frameworks in their respective disciplines.

**Shelley's Mirrors of Love** Teddi Chichester Bonca 1999-01-01 An analysis of Shelley's fiction, poetry, and letters covers the topics of narcissism, gender identity, and self-idolotry.

**Gender and Genius** Christine Battersby 1990

**The Spinster and Her Enemies** Sheila Jeffreys 1985

**Gothic (Re)Visions** Susan Wolstenholme 1993-01-01 Gothic fiction usually has been perceived as the special province of women, an attraction often attributed to a thematics of woman-identified issues such as female sexuality, marriage, and childbirth. But why these issues? What is specifically "female" about "Gothic?" This book argues that Gothic modes provide women who write with special means to negotiate their way through their double status as women and as writers, and to subvert the power relationships that hinder women writers. Current theories of "gendered" observation complicate the idea that Gothic-marked fiction relies on composed, individual scenes and visual metaphors for its effect. The texts studied here—by Ann Radcliffe, Mary Shelley, Charlotte Brontë...
Harriet Beecher Stowe, George Eliot, and Edith Wharton—explode the authority of a unitary, centralized narrative gaze and establish instead a diffuse, multi-angled textual position for “woman.” Gothic moments in these novels create a textualized space for the voice of a “woman writer,” as well as inviting the response of a “woman reader.”

*The Poems of Shelley: Volume Two* Kelvin Everest 2014-06-23 Percy Bysshe Shelley (1792-1822) was one of the major Romantic poets, and wrote what is critically recognised as some of the finest lyric poetry in the English language. This is the second volume of the five-volume *The Poems of Shelley*, which presents all of Shelley’s poems in chronological order and with full annotation. Date and circumstances of composition are provided for each poem and all manuscript and printed sources relevant to establishing an authoritative text are freshly examined and assessed. Headnotes and footnotes furnish the personal, literary, historical and scientific information necessary to an informed reading of Shelley’s varied and allusive verse. This volume makes extensive use of the Shelley manuscripts in the Bodleian Library and draws on the substantial recent research which has appeared on Shelley’s text and contexts, and on members of his circle such as Mary Shelley, Byron, Godwin and others. It offers significant new datings and contextual exposition of major works including *Prometheus Unbound*, *Laon and Cythna*, ‘*Julian and Maddalo*’, *The Cenci*, and Shelley’s translations from the Greek, notably his highly original translation of Euripides’ *The Cyclops*. There are also comprehensive treatments of some of Shelley’s best known shorter poems, such as ‘Lines written among the Euganean Hills’ and ‘*Ozymandias*’. The annotation demonstrates the extraordinary range and richness of Shelley’s literary intelligence, and situates his work in the revolutionary politics and social upheavals of the early nineteenth century. The text and annotation are supported by an extensive bibliography, a chronology, indexes, and appendices which include a detailed examination of the history of the Cenci story. The volumes of *The Poems of Shelley* form the most comprehensive edition of Shelley’s poetry available to students and scholars.

**Feminist Aspects in Frankenstein** Jana Brueske 2012-11-21 Seminar paper from the year 2009 in the subject Didactics - English - Literature, Works, grade: 1,3, RWTH Aachen University, language: English, abstract: The Gothic Novel *Frankenstein* by Mary Wollstonecraft Shelley (1797-1851) is the most famous of her literary works for it has been reissued, redefined and criticised regularly since its first publication in 1818. Johanna Smith mirrors with her statement what many critics say about *Frankenstein*: They define *Frankenstein* not only as a Gothic Novel, but as a Feminist Novel as well. Some of the feminist literary critics say that “feminist interest in *Frankenstein* would throw light on the novel’s darkest passages” (Fisch et al 1993, 3), others claim it is an invocation on women’s rights in general. However, all of them agree on the fact that the novel underlines the repression of women in private and public and that it criticizes the patriarchal role and dominating position of men. In this term paper I am aiming at pointing out the arguments of feminist literary critics that define *Frankenstein* as a feminist novel. In order to support the thesis of *Frankenstein* being a feminist novel, I first want to give a definition of Feminist Literary Criticism and its branches. After having defined Mary Shelley as a feminist (or not) and having summarized what the movement was about, I want to go into detail analyzing Shelley’s *Frankenstein* in feminist terms. In my analysis I will firstly put emphasis on Anne K. Mellor’s approach to *Frankenstein*. She not only gave with “Mary Shelley; Her Life, Her Fiction, Her Monsters (1988), the only full-length critical treatment of Shelley’s works in the 1980s” (Fisch et al 1993,8), but she also summarizes a lot of the arguments many feminist critics have mentioned in terms of interpreting *Frankenstein*. Mellor therefore provides a good basis for further examination. Finally, in order to support and enlarge Mellor’s theory I want to introduce approaches by other critics treating the issue of feminism in Shelley’s work. These critics not only detail, object, and analyze Mellor’s statements, but they also add their own ideas. Thereby, it shall become clear if we can really label *Frankenstein* a Feminist Gothic Novel.

*The Nature of Love, Volume 2* Irving Singer 2009-02-20 An examination of ideas and ideals of medieval courtly love and the transition into later Romantic love, analyzing the work of Dante, Shakespeare, and Schopenhauer, among many others. Review), "monumental" (Boston Globe), "one
of the major works of philosophy in our century” (Nous), “wise and magisterial” (Times Literary Supplement), and a “masterpiece of critical thinking [that] is a timely, eloquent, and scrupulous account of what, after all, still makes the world go round” (Christian Science Monitor). In the second volume, Singer studies the ideas and ideals of medieval courtly love and nineteenth-century Romantic love, as well as the transition between these two perspectives. According to the traditions of courtly love in the twelfth century and thereafter, not only God but also human beings in themselves are capable of authentic love. The pursuit of love between man and woman was seen as a splendid ideal that ennobles both the lover and the beloved. It was something more than libidinal sexuality and involved sophisticated and highly refined courtliness that emulated religious love in its ability to create a holy union between the participants. Adherents to Romantic love in later centuries, affirmed the capacity of love to effect a merging between two people who thus became one. Singer analyzes the transition from courtly to Romantic by reference to the writings of many artists beginning with Dante and ending with Richard Wagner, as well as Neoplatonist philosophers of the Italian Renaissance, Descartes, Spinoza, Rousseau, Hume, Kant, Hegel, and Schopenhauer. In relation to romanticism itself, he distinguishes between two aspects—"benign romanticism" and "Romantic pessimism”—that took on renewed importance in the twentieth century.

Sexy Bodies Elizabeth Grosz 2013-02-01 Are bodies sexy? How? In what sorts of ways? Sexy Bodies investigates the production of sexual bodies and sexual practices, of sexualities which are dyke, bi, transracial, and even hetero. It celebrates lesbian and queer sexualities but also explores what runs underneath and within all sexualities, discovering what is fundamentally weird and strange about all bodies, all carnalities. Looking at a pleasurable variety of cultural forms and texts, the contributors consider the particular charms of girls and horses, from National Velvet to Marnie; discuss figures of the lesbian body from vampires to tribades to tomboys; uncover 'virtual' lesbians in the fiction of Jeanette Winterson; track desire in the music of legendary Blues singers; and investigate the ever-scrutinised and celebrated body of Elizabeth Taylor. The collection includes two important pieces of fiction by Mary Fallon and Nicole Brossard. Sexy Bodies makes new connections between and amongst bodies, cruising the borders of the obscene, the pleasurable, the desirable and the hitherto unspoken rethinking sexuality anew as deeply and strangely sexy.

Maria, Or the Wrongs of Woman Mary Wollstonecraft Mary Wollstonecraft Shelley 2017-04-29 How is this book unique? Font adjustments & biography included Unabridged (100% Original content) Illustrated About Maria, or the Wrongs of Woman by Mary Wollstonecraft Shelley Maria, or the Wrongs of Woman is the 18th-century British feminist Mary Wollstonecraft's unfinished novelistic sequel to her revolutionary political treatise A Vindication of the Rights of Woman (1792). The Wrongs of Woman was published posthumously in 1798 by her husband, William Godwin, and is often considered her most radical feminist work. Wollstonecraft's philosophical and gothic novel revolves around the story of a woman imprisoned in an insane asylum by her husband. It focuses on the societal rather than the individual "wrongs of woman" and criticizes what Wollstonecraft viewed as the patriarchal institution of marriage in eighteenth-century Britain and the legal system that protected it. However, the heroine's inability to relinquish her romantic fantasies also reveals women's collusion in their oppression through false and damaging sentimentalism. The novel pioneered the celebration of female sexuality and cross-class identification between women. Such themes, coupled with the publication of Godwin's scandalous Memoirs of Wollstonecraft's life, made the novel unpopular at the time it was published. Twentieth-century feminist critics embraced the work, integrating it into the history of the novel and feminist discourse. It is most often viewed as a fictionalized popularization of the Rights of Woman, as an extension of Wollstonecraft's feminist arguments in Rights of Woman, and as autobiographical.

Sexual Progressives Tanya Cheadle 2021-11-02 Sexual Progressives is a major new study of the feminists and socialists who campaigned against the moral conservatism of Victorian Scotland. Drawing on a range of sources, from letters and diaries to radical newspapers and utopian novels, its arguments disrupt current understandings of progressive thought and behaviour in fin de siecle Britain.
The Oxford Handbook of Percy Bysshe Shelley Madeleine Callaghan 2013 The Oxford Handbook of Percy Bysshe Shelley takes stock of current developments in the study of a major Romantic poet and prose-writer, and seeks to advance Shelley studies beyond the current scholarship. It consists of forty-two chapters written by a prestigious international cast of established and emerging scholars, and offers the most wide-ranging single-volume body of writings on Shelley. The volume builds on the textual revolution in Shelley studies, which has transformed understanding of the poet, as critics are able to focus on what Shelley actually wrote. This Handbook is divided into five thematic sections: Biography and Relationships; Prose; Poetry; Cultures, Traditions, Influences; and Afterlives. The first section reappraises Shelley’s life and relationships, including those with his publishers through whom he sought to reach an audience for the ‘Ashes and sparks’ of his thought, and with women, creative collaborators as well as muse-figures; the second section gives his under-investigated prose works detailed attention, bringing multiple perspectives to bear on his shifting and complex conceptual positions, and demonstrating out the range of his achievement in prose works from novels to political and poetic treatises; the third section explores Shelley’s creativity and gift as a poet, emphasizing his capacity to excel in many different poetic genres; the fourth section looks at Shelley’s response to past and present literary cultures, both English and international, and at his immersion in science, music, theatre, the visual arts, and tourism and travel; the fifth section concludes the volume by analysing Shelley’s literary and cultural afterlife, from his influence on Victorians and Moderns, to his status as the exemplary poet for Deconstruction. The Oxford Handbook of Percy Bysshe Shelley brings out the relevance to Shelley’s own work of his dictum that ‘All high poetry is infinite’ and continues to generate original critical responses.

Emma Goldman Bonnie Haaland 1993 “This book focuses on the ideas of Emma Goldman as they relate to the centrality of sexuality and reproduction, and as such, are relevant to the current feminist debates.”--BOOK JACKET.

Romanticism and Gender Anne K. Mellor 2013-08-06 Taking twenty women writers of the Romantic period, Romanticism and Gender explores a neglected period of the female literary tradition, and for the first time gives a broad overview of Romantic literature from a feminist perspective.

Symbol and Symptom Silke Binias 2007

A Life with Mary Shelley Barbara Johnson 2014-07-16 In 1980, deconstructive and psychoanalytic literary theorist Barbara Johnson wrote an essay on Mary Shelley for a colloquium on the writings of Jacques Derrida. The essay marked the beginning of Johnson's lifelong interest in Shelley as well as her first foray into the field of "women's studies," one of whose commitments was the rediscovery and analysis of works by women writers previously excluded from the academic canon. Indeed, the last book Johnson completed before her death was Mary Shelley and Her Circle, published here for the first time. Shelley was thus the subject for Johnson's beginning in feminist criticism and also for her end. It is surprising to recall that when Johnson wrote her essay, only two of Shelley's novels were in print, critics and scholars having mostly dismissed her writing as inferior and her career as a side effect of her famous husband's. Inspired by groundbreaking feminist scholarship of the seventies, Johnson came to pen yet more essays on Shelley over the course of a brilliant but tragically foreshortened career. So much of what we know and think about Mary Shelley today is due to her and a handful of scholars working just decades ago. In this volume, Judith Butler and Shoshana Felman have united all of Johnson's published and unpublished work on Shelley alongside their own new, insightful pieces of criticism and those of two other peers and fellow pioneers in feminist theory, Mary Wilson Carpenter and Cathy Caruth. The book thus evolves as a conversation amongst key scholars of shared intellectual inclinations while closing the circle on Johnson's life and her own fascination with the life and circle of another woman writer, who, of course, also happened to be the daughter of a founder of modern feminism.

The Madwoman in the Attic Sandra M. Gilbert 2020-03-17 Called "a feminist classic" by Judith Shulevitz in the New York Times Book Review, this pathbreaking book of literary criticism is now reissued with a new introduction by Lisa Appignanesi that speaks to how The Madwoman in the Attic set the groundwork for subsequent generations of scholars writing about women writers, and why
the book still feels fresh some four decades later. "Gilbert and Gubar have written a pivotal book, one of those after which we will never think the same again."--Carolyn G. Heilbrun, Washington Post Book World

The Proper Lady and the Woman Writer Mary Poovey 1985-02-15 "A brilliant, original, and powerful book. . . . This is the most skillful integration of feminism and Marxist literary criticism that I know of." So writes critic Stephen Greenblatt about The Proper Lady and the Woman Writer, Mary Poovey's study of the struggle of three prominent writers to accommodate the artist's genius to the late eighteenth- and early nineteenth-century ideal of the modest, self-effacing "proper lady."

Interpreting novels, letters, journals, and political tracts in the context of cultural strictures, Poovey makes an important contribution to English social and literary history and to feminist theory. "The proper lady was a handy concept for a developing bourgeois patriarchy, since it deprived women of worldly power, relegating them to a sanctified domestic sphere that, in complex ways, nourished and sustained the harsh 'real' world of men. With care and subtle intelligence, Poovey examines this 'guardian and nemesis of the female self' through the ways it is implicated in the style and strategies of three very different writers."—Rachel M. Brownstein, The Nation

The Proper Lady and the Woman Writer is a model of . . . creative discovery, providing a well-researched, illuminating history of women writers at the turn of the nineteenth century. [Poovey] creates sociologically and psychologically persuasive accounts of the writers: Wollstonecraft, who could never fully transcend the ideology of propriety she attacked; Shelley, who gradually assumed a mask of feminine propriety in her social and literary styles; and Austen, who was neither as critical of propriety as Wollstonecraft nor as accepting as Shelley ultimately became."—Deborah Kaplan, Novel

The Romantic Poets Uttara Natarajan 2008-04-15 This welcome addition to the Blackwell Guides to Criticism series provides students with an invaluable survey of the critical reception of the Romantic poets. Guides readers through the wealth of critical material available on the Romantic poets and directs them to the most influential readings Presents key critical texts on each of the major Romantic poets – Blake, Wordsworth, Coleridge, Byron, Shelley and Keats – as well as on poets of more marginal canonical standing Cross-referencing between the different sections highlights continuities and counterpoints

Outspoken Women Lesley A. Hall 2014-05-01 Studying a broader period than its contemporaries, this comprehensive study reveals a neglected tradition of British women's writing from the Victorian era to the sexual revolution of the 1960s. Outspoken Women brings together the many and varied non-fictional writings of British women on sexual attitudes and behaviour, beginning nearly a hundred years prior to the ‘second wave’ of feminism. Commentators cover a broad range of perspectives and include Darwinists, sexologists, and campaigners against the spread of VD, as well as women writing about their own lives and experiences. Covering all aspects of the debate from marriage, female desire and pleasure, to lesbianism, prostitution, STDs, and sexual ignorance, Lesley A. Hall studies how the works of this era didn’t just criticise male-defined mores and the ‘dark side’ of sex, but how they increasingly promoted the possibility of a brighter view and an informed understanding of the sexual life. Hall’s remarkable anthology is an engaging examination of this fascinating subject and it provides students and scholars with an invaluable source of primary material.

"And Never Know the Joy" 2016-08-29 “And Never Know the Joy“ : Sex and the Erotic in English Poetry promises the reader much to enjoy and to reflect on: riddles and sex games; the grammar of relationships; the cunning psychology of bodily fantasies; sexuality as the ambiguous performance of words; the allure of music and its instruments; the erotics of death and remembrance, are just a few of the initial themes that emerge from the twenty-five articles to be found in this volume, with many an invitation “to seize the day”. Reproduction, pregnancy, and fear; discredited and degraded libertines; the ventriloquism of sexual objects; the ease with which men are reduced to impotence by the carnality of women; orgasm and melancholy; erotic mysticism and religious sexuality; the potency and dangers of fruit and flowers; the delights of the recumbent male body and of dancing girls; the fertile ritual use of poetic texts; striptease and revolution; silent women reclaimed as active
vessels, are amongst the many engaging topics that emerge out of the ongoing and entertaining scholarly discussion of sex and eroticism in English poetry. **Sexual Personae** Camille Paglia 1990-09-10 In this brilliantly original book, Camille Paglia identifies some of the major patterns that have endured in western culture from ancient Egypt and Greece to the present. According to Paglia, one source of continuity is paganism, which, undefeated by Judeo-Christianity, continues to flourish in art, eroticism, astrology, and pop culture. Others, she says, are androgyny, sadism, and the aggressive western eye, which has created our art and cinema. Paglia follows these and other themes from Nefertiti and the Venus of Willendorf to Apollo and Dionysus, from Botticelli and Michaelangelo to Shakespeare and Blake and finally to Emily Dickinson, who, along with other major nineteenth-century authors, becomes a remarkable example of Romanticism turned into Decadence. Paglia offers provocative views of literature, art history, psychology, and religion. She focuses, for example, on the amorality, voyeurism, and pornography in great art that have been ignored or glossed over by most critics. She discusses sex and nature as brutal daemonic forces, and she criticizes feminists for sentimentality or wishful thinking about the causes of rape, violence, and poor relations between the sexes. She stressed the biologic basis of sex differences and sees the mother as an overwhelming force who condemns men to lifelong sexual anxiety, from which they escape through rationalism and physical achievement. She examines the culture and style of modern male homosexuals. She demonstrates how much of western life, art, and thought is ruled by personality, which she traces through recurrent types or personae such as the female vampire (Medusa, Lauren Bacall); the pythoness (the Daphic oracle, Gracie Allen); the beautiful boy (Hadrian's Antinous, Dorian Gray); the epicene man of beauty (Lord Byron, Elvis Presley); and the male heroine (Baudelaire, Woody Allen). Her book will stimulate and awe readers everywhere. **Shelleyan Eros** William A. Ulmer 2014-07-14 In this work William Ulmer boldly advances our understanding of Shelley's concept of love by exploring eros as a figure for the poet's political and artistic aspirations. Applying a combination of deconstructive, historicist, and psychoanalytic approaches to six major poems, Ulmer follows the logic of the writing's rhetoric of love by tracing links between such elements as imagination, eros, metaphor, allegory, mirroring, repetition, death, and narcissism. Ulmer takes the mutual desire of self and antitype as a paradigm for rhetorical and social relations throughout Shelley and, in a significant departure from critical consensus, argues that his poetics were predominantly idealist. Ulmer demonstrates how the idealism of Shelleyan eros centers on a symbiosis of contraries organized as a dialectical variation of metaphor. In so doing, he contends that this idealism is both a rhetorical construct and revolutionary agency, and traces the failure of Shelley's visionary humanism to the gradual emergence of contradictions latent in his idealism. What emerges are new readings of individual texts and a reconsideration of the poet's imaginative development. Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905. **Soft-Shed Kisses** Małgorzata Łuczyńska-Hołdys 2013-07-26 The femme fatale appears with unceasing regularity in the texts of major poets of the nineteenth century. She symbolizes an intractable mystery, a refusal to be defined and a fierce attempt to exist outside the established gender system. Soft-Shed Kisses: Re-visioning the Femme Fatale in English Poetry of the 19th Century interrogates the construction and use of the fatal woman motif in the poetry of canonical male writers of the times, both Romantic and Victorian. Subsequent chapters investigate a variety of poems by John Keats, Percy Bysshe Shelley, Alfred Tennyson, Dante Gabriel Rossetti and Charles Algernon Swinburne in which the femme fatale surfaces as the most important character. Close-readings of poetry are enriched by an examination of the same motif in visual art, set against the vivid cultural background of the Victorian era. **Feminism, Sexuality, and Politics** Estelle B. Freedman 2006-12-08 One of a small group of feminist...
pioneers in the historical profession, Estelle B. Freedman teaches and writes about women's history with a passion informed by her feminist values. Over the past thirty years, she has produced a body of work in which scholarship and politics have never been mutually exclusive. This collection brings together eleven essays—eight previously published and three new—that document the evolving relationship between academic feminism and political feminism as Freedman has studied and lived it. Following an introduction that presents a map of the personal and intellectual trajectory of Freedman's work, the first section of essays, on the origins and strategies of women's activism in U.S. history, reiterates the importance of valuing women in a society that has long devalued their contributions. The second section, on the maintenance of sexual boundaries, explores the malleability of both sexual identities and sexual politics. Underlying the collection is an inquiry into the changing meanings of gender, sexuality, and politics during the nineteenth and twentieth centuries along with a concern for applying the insights of women's history broadly, from the classroom to the courthouse.


Sexuality and Feminism in Shelley Nathaniel Brown 1979 More than a literary study, this book is an analysis of sexual attitudes and practices in the Romantic period, and a contribution to the history and theory of feminism. Shelley is shown to have anticipated in many ways the work of modern students of human sexual behavior. He was strikingly ahead of his time in his attitude toward women: his ideal of love postulated the equality of the sexes, and his theory of psychosexual identification, like mated to like, extended the feminist ideology of his mother-in-law, Mary Wollstonecraft. Moreover, in his own person and practice he came close to the androgynous ideal of the modern woman's movement. In exploring the many aspects of his subject, Brown compares Shelley with his contemporaries, particularly Byron, and draws upon extensive research into the laws, ideas, and practices of the period.

Feminism 3 Irene Zahava 2019-04-10 This book is a collection of short stories by third generation feminists, covering major issues in a young woman's life: awakening sexuality, biological and psychological landmarks, family rejection and rebellion, child abduction and abuse, gender identification, and sexual harassment.

Shelley's Textual Seductions Samuel Lyndon Gladden 2016-01-08 First published in 2002. This book surveys how and to what effect Shelley uses erotic narratives to mask political rhetoric within his attempts to describe and bring forth utopia. Posing erotic relationships as both an exemplar of the inequities of power and a paradigm for alternative social orders that dismantle oppressive structures, it argues Shelley’s work imagines a space where the rigidity of tyranny succumbs to the liberation of ecstatic union. From the Romantics to the Aesthetes, it argues that this model contributed to a counter-tradition in British literature which situates the erotic as a trope for political discourse. This work will be of interest to students of literature.

Anticlimax Sheila Jeffreys 1990 The sexual revolution of the 1960's and 1970's is generally considered a time when the women's movement made great strides. In this provocative book, Sheila Jeffreys argues that this much heralded sexual freedom did not constitute any real gain for women but continued the tradition of their oppression. At the root of sexual liberation, Jeffreys finds an increasing eroticization of power differences within the heterosexual, lesbian, and gay communities.

The Complete Poetry of Percy Bysshe Shelley Percy Bysshe Shelley 2012-07-01 Winner of the 2013 Richard J. Finneran Award, Society for Textual ScholarshipOutstanding Academic Title, Choice “His name is Percy Bysshe Shelley, and he is the author of a poetical work entitled Alastor, or the Spirit of Solitude.” With these words, the radical journalist and poet Leigh Hunt announced his discovery in 1816 of an extraordinary talent within “a new school of poetry rising of late.” The third volume of the acclaimed edition of The Complete Poetry of Percy Bysshe Shelley includes Alastor, one of Shelley's first major works, and all the poems that Shelley completed, for either private circulation or publication, during the turbulent years from 1814 to March 1818: Hymn to Intellectual Beauty, Mont Blanc, Laon and Cythna, as well as shorter pieces, such as his most famous sonnet.
Ozymandias. It was during these years that Shelley, already an accomplished and practiced poet with three volumes of published verse, authored two major volumes, earned international recognition, and became part of the circle that was later called the Younger Romantics. As with previous volumes, extensive discussions of the poems’ composition, influences, publication, circulation, reception, and critical history accompany detailed records of textual variants for each work. Among the appendixes are Mary W. Shelley’s 1839 notes on the poems for these years, a table of the forty-two revisions made to Laon and Cythna for its reissue as The Revolt of Islam, and Shelley’s errata list for the same. It is in the works included in this volume that the recognizable and characteristic voice of Shelley emerges—unmistakable, consistent, and vital.

Psychoanalysis and Woman Shelley Saguaro 2000-03 This book makes available psychoanalytic writing on the topics of female sexuality and woman. From Freud's contemporaries to French feminists to postmodernism and post-feminism, a spectrum of female theorists affords comparison and cross reference.

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Table of Contents Sexuality And Feminism In Shelley

1. Understanding the eBook Sexuality And Feminism In Shelley
   • The Rise of Digital Reading Sexuality And Feminism In Shelley
   • Advantages of eBooks Over Traditional Books

2. Identifying Sexuality And Feminism In Shelley
   • Exploring Different Genres
   • Considering Fiction vs. Non-Fiction
   • Determining Your Reading Goals

3. Choosing the Right eBook Platform
   • Popular eBook Platforms
   • Features to Look for in an Sexuality And Feminism In Shelley
   • User-Friendly Interface

4. Exploring eBook Recommendations from Sexuality And Feminism In Shelley
   • Personalized Recommendations
   • Sexuality And Feminism In Shelley User Reviews and Ratings
   • Sexuality And Feminism In Shelley and Bestseller Lists

5. Accessing Sexuality And Feminism In Shelley Free and Paid eBooks
   • Sexuality And Feminism In Shelley Public Domain eBooks
   • Sexuality And Feminism In Shelley eBook Subscription Services
   • Sexuality And Feminism In Shelley Budget-Friendly Options

6. Navigating Sexuality And Feminism In Shelley eBook Formats
   • ePub, PDF, MOBI, and More
   • Sexuality And Feminism In Shelley Compatibility with Devices
Sexuality And Feminism In Shelley

Enhanced eBook Features

7. Enhancing Your Reading Experience
   • Adjustable Fonts and Text Sizes of Sexuality And Feminism In Shelley
   • Highlighting and Note-Taking Sexuality And Feminism In Shelley
   • Interactive Elements Sexuality And Feminism In Shelley

8. Staying Engaged with Sexuality And Feminism In Shelley
   • Joining Online Reading Communities
   • Participating in Virtual Book Clubs
   • Following Authors and Publishers

9. Balancing eBooks and Physical Books Sexuality And Feminism In Shelley
   • Benefits of a Digital Library
   • Creating a Diverse Reading Collection

10. Overcoming Reading Challenges
    • Dealing with Digital Eye Strain
    • Minimizing Distractions
    • Managing Screen Time

11. Cultivating a Reading Routine Sexuality And Feminism In Shelley
    • Setting Reading Goals Sexuality And Feminism In Shelley
    • Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Sexuality And Feminism In Shelley
    • Fact-Checking eBook Content of Sexuality And Feminism In Shelley
    • Distinguishing Credible Sources

13. Promoting Lifelong Learning

14. Embracing eBook Trends
   • Integration of Multimedia Elements
   • Interactive and Gamified eBooks

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