

Sex Politics And Science In The Nineteenth Century Novel

Ruth Bernard Yeazell

Marginal Subjects Akiko Tsuchiya 2011-01-01 Late nineteenth-century Spanish fiction is populated by adulteresses, prostitutes, seduced women, and emasculated men - indicating an almost obsessive interest in gender deviance. In *Marginal Subjects*, Akiko Tsuchiya shows how the figure of the deviant woman--and her counterpart, the feminized man - revealed the ambivalence of literary writers towards new methods of social control in Restoration Spain. Focusing on works by major realist authors such as Benito Pérez Galdós, Emilia Pardo Bazán, and Leopoldo Alas (Clarín), as well as popular novelists like Eduardo López Bago, *Marginal Subjects* argues that these archetypes were used to channel collective anxieties about sexuality, class, race, and nation. Tsuchiya also draws on medical and anthropological texts and illustrated periodicals to locate literary works within larger cultural debates. *Marginal Subjects* is a riveting exploration of why realist and naturalist narratives were so invested in representing gender deviance in fin-de-siècle Spain.

Masculine Desire Richard Dellamora 1990 Beginning with Tennyson's *In Memoriam* and continuing by way of Hopkins and Swinburne to the novels of Oscar Wilde and Thomas Hardy, Richard Dellamora draws on journals, letters, censored texts, and pornography to examine the cultural construction o

Imagining Women's Property in Victorian Fiction Jill Rappoport 2023-03-25 *Imagining Women's Property in Victorian Fiction* reframes how we think about Victorian women's changing economic

rights and their representation in nineteenth-century novels. The reform of married women's property law between 1856 and 1882 constituted one of the largest economic transformations England had ever seen, as well as one of its most significant challenges to family traditions. By the end of this period, women who had once lost their common-law property rights to their husbands reclaimed their own assets, regained economic agency, and forever altered the legal and theoretical nature of wedlock by doing so. Yet in literary accounts, reforms were neither as decisive as the law implied nor limited to marriage. Legal rights frequently clashed with other family claims, and the reallocation of wealth affected far more than spouses or the marital state. Competition between wives and children is just one of many ways in which Victorian fiction suggests the perceived benefits and threats of property reform. In nineteenth-century fiction, portrayals of women's claims to ownership provide insight into the social networks forged through property transactions and also offer a lens to examine a wide range of other social matters, including testamentary practices, wills, and copyright law; economic and evolutionary models of mutuality; the twin dangers of greed and generosity; inheritance and custody rights; the economic ramifications of loyalty and family obligation; and the legacy of nineteenth-century economic practices for women today. Understanding the reform of married women's property as both an ideologically and materially substantial redistribution of the nation's wealth as well as one complicated by competing cultural traditions, this book explores the widespread ways in which women's financial agency was imagined by fiction that engages with but also diverges from the law in accounts of economic choices and transactions. Repeatedly, narratives by Austen, Dickens, Gaskell, Trollope, Eliot, and Oliphant suggest both that the law is inadequate to account for the way that property enables and disrupts relationships, and that the form of the Victorian novel - in its ability to track intimate and intricate

exchanges across generations - is better suited to such tasks.

Before George Eliot Fionnuala Dillane 2013-08-15 A revisionary study of the impact of Marian Evans's early periodical-press career on her later success as a novelist.

Precocious Children and Childish Adults Claudia Nelson 2012-07-02 Especially evident in Victorian-era writings is a rhetorical tendency to liken adults to children and children to adults. Claudia Nelson examines this literary phenomenon and explores the ways in which writers discussed the child-adult relationship during this period. Though far from ubiquitous, the terms “child-woman,” “child-man,” and “old-fashioned child” appear often enough in Victorian writings to prompt critical questions about the motivations and meanings of such generational border crossings. Nelson carefully considers the use of these terms and connects invocations of age inversion to developments in post-Darwinian scientific thinking and attitudes about gender roles, social class, sexuality, power, and economic mobility. She brilliantly analyzes canonical works of Charles Dickens, Charlotte Brontë, William Makepeace Thackeray, Bram Stoker, and Robert Louis Stevenson alongside lesser-known writings to demonstrate the diversity of literary age inversion and its profound influence on Victorian culture. By considering the full context of Victorian age inversion, *Precocious Children and Childish Adults* illuminates the complicated pattern of anxiety and desire that creates such ambiguity in the writings of the time. Scholars of Victorian literature and culture, as well as readers interested in children’s literature, childhood studies, and gender studies, will welcome this excellent work from a major figure in the field.

The Victorian Novel Francis O’Gorman 2008-04-15 This guide steers students through significant critical responses to the Victorian novel from the end of the nineteenth century to the present day.

Irish Modernism and the Politics of Sexual Health Lloyd (Meadhbh) Houston 2023-02-23 Irish

Modernism and the Politics of Sexual Health explores the politicized role of sexual health as a concept, discourse, and subject of debate within Irish literary culture from 1880 to 1960. Combining perspectives from Irish Studies, Modernist Studies, and the Social History of Medicine, it traces the ways in which authors, politicians, and activists in nineteenth- and twentieth-century Ireland harnessed debates over sexual hygiene, venereal disease, birth control, fertility, and eugenics to envisage competing models of Irish identity, culture, and political community. Analyzing the work of canonical authors (Yeats, Synge, Shaw, Joyce, Beckett, Flann O'Brien) and less often discussed figures (George Moore, Oliver Gogarty, Signe Toksvig, Kate O'Brien) in conversation with medical, scientific, and legal writing on sexual health, it charts how the medicalization and politicization of sex informed the emergence and development of modernism in Ireland. At the same time, by reading this literary material alongside the polemical and journalistic writing of figures such as Arthur Griffith, Maud Gonne, and Hanna Sheehy-Skeffington, it also reveals the ways in which key events in Irish cultural and political history - the Parnell Split, the Limerick Pogrom, the Playboy riots, the passage of the Censorship of Publications Act - were shaped by ongoing debates and dilemmas in the field of sexual health. This book will benefit students, researchers, and readers interested in the history of sex and its regulation in modern Ireland, the impact of sex and medicine on Irish political history, and the nature of modernism's engagement with sex, health, and the body.

The Material Interests of the Victorian Novel Daniel Hack 2005 Taking as his point of departure the competing uses of the critical term the materiality of writing, Daniel Hack turns to the past in this provocative new book to recover the ways in which the multiple aspects of writing now conjured by that term were represented and related to one another in the mid-nineteenth century. Diverging from much contemporary criticism, he argues that attention to the writing's material components

and contexts does not by itself constitute reading against the grain. On the contrary, the Victorian discourse on authorship and the novels Hack discusses—including works by Thackeray, Dickens, Collins, and Eliot—actively investigate the significance and mutual relevance of the written word or printed word's physicality, the exchange of texts for money, the workings of signification, and the corporeality of writers, readers, and characters. Hack shows how these investigations, which involve positioning the novel in relation to such widely denigrated forms of writing as the advertisement and the begging letter, bring into play such basic novelistic properties as sympathetic identification, narrative authority, and fictionality itself. Combining formalist and historicist critical methods in innovative fashion, Hack changes the way we think about the Victorian novel's simultaneous status as text, book, and commodity.

Freedom's Empire Laura Doyle 2007-12-21 In this pathbreaking work of scholarship, Laura Doyle reveals the central, formative role of race in the development of a transnational, English-language literature over three centuries. Identifying a recurring freedom plot organized around an Atlantic Ocean crossing, Doyle shows how this plot structures the texts of both African-Atlantic and Anglo-Atlantic writers and how it takes shape by way of submerged intertextual exchanges between the two traditions. For Anglo-Atlantic writers, Doyle locates the origins of this narrative in the seventeenth century. She argues that members of Parliament, religious refugees, and new Atlantic merchants together generated a racial rhetoric by which the English fashioned themselves as a “native,” “freedom-loving,” “Anglo-Saxon” people struggling against a tyrannical foreign king. Stories of a near ruinous yet triumphant Atlantic passage to freedom came to provide the narrative expression of this heroic Anglo-Saxon identity—in novels, memoirs, pamphlets, and national histories. At the same time, as Doyle traces through figures such as Friday in Robinson Crusoe, and

through gothic and seduction narratives of ruin and captivity, these texts covertly register, distort, or appropriate the black Atlantic experience. African-Atlantic authors seize back the freedom plot, placing their agency at the origin of both their own and whites' survival on the Atlantic. They also shrewdly expose the ways that their narratives have been "framed" by the Anglo-Atlantic tradition, even though their labor has provided the enabling condition for that tradition. Doyle brings together authors often separated by nation, race, and period, including Aphra Behn, Eliza Haywood, Olaudah Equiano, Nathaniel Hawthorne, Harriet Wilson, Pauline Hopkins, George Eliot, and Nella Larsen. In so doing, she reassesses the strategies of early women novelists, reinterprets the significance of rape and incest in the novel, and measures the power of race in the modern English-language imagination.

The Critical Reception of Henry James Linda Simon 2007

Opera Linda Hutcheon 1996-01-01 An interdisciplinary study of the interconnected subtexts of erotic attraction, illness, and death in several 19th- and 20th-century operatic texts. This is an examination of how opera uses the singing body to give voice to the suffering person. It presents medical and literary sources to make sense of the changing depiction of disease in opera.

Consuming Fictions Gail Turley Houston 1994 In this remarkable study, Gail Turley Houston examines the rich interplay of consumption as alimental process, medical entity, psychological construct, and economic practice in order to explore Charles Dickens's fictional representations of Victorian culture as he presents it in his novels. Drawing from medical, historical, economic, psychoanalytic, and biographical materials from the Victorian period, Houston anchors her work in the belief that if class and gender are fictional constructions, real people's lives are affected in complex and coercive ways by such constructions. Proceeding chronologically, Houston traces

particular patterns throughout ten of Dickens's major novels: *The Pickwick Papers*, *Oliver Twist*, *The Old Curiosity Shop*, *Martin Chuzzlewit*, *Dombey and Son*, *David Copperfield*, *Bleak House*, *Little Dorrit*, *Great Expectations*, and *Our Mutual Friend*. Houston maintains that Victorian codes of behavior prescribed for gender and class regarding sexual and alimental appetites were so extreme and complicated that numerous consequent eating disorders and related diseases developed. Ideologies about consumption translated into medically defined consumptions, such as anorexia. Using anorexia and its etiology as representative of an underlying cultural dynamics of consumption, Houston examines anorexia as a deep structure of the Victorian period. Further, consumption as economic process is reflected in the expansion of individual material desires at the expense of the designated body politic. In other words, extravagant consumption occurs in society only if certain groups—usually consisting of lower-class men and women and, in Dickens's novels, women in general—are severely limited in their consumption. To support her approach, Houston turns to Rita Felski's *Beyond Feminist Aesthetics*, agreeing with Felski's argument that it is necessary to recognize the complex dialectics that take place between the individual and society. Not only does culture construct human beings, but human beings also construct culture. Felski's theory aids Houston in emphasizing that Dickens not only influenced but was also greatly influenced by the Victorian dynamics of consumption. In fact, Houston argues that while Dickens dismantles Victorian ideologies about class and hunger by demonstrating the unnaturalness of expecting one class to starve so that another might gluttonize, he nevertheless accepts and perpetuates the Victorian identification of woman as the self-sacrificing, always-nurturing "angel in the house" without need of nurture herself. This extraordinary book will appeal to literary scholars, as well as to scholars in the social sciences, history, humanistically oriented medicine, and women's studies.

The Heavenly Twins Sarah Grand 1992 A fascinating exploration of gender issues and feminist agendas of the New Woman movement of the late 1800s

Excavating Victorians Virginia Zimmerman 2009-01-08 How Victorians reacted to the new sciences of geology and archaeology.

Constance Fenimore Woolson's Nineteenth Century Victoria Brehm 2001 "These essays explore topics crucial to understanding the period's literature and suggest new directions for scholarship. Together they constitute a collection that expands the available body of criticism about Woolson and her contemporaries. This book is indispensable reading for anyone interested in nineteenth-century women's fiction and travel writing."--Jacket.

Sexualities in Victorian Britain Andrew H. Miller 1996 Presents an introduction to Victorian sexualities. This book contains essays that will energize reflection on the complexity of human sexuality and on the many different arrays of meaning that it has generated.

Degeneration, Culture and the Novel William M. Greenslade 1994-04-28 An exploration of the impact of degeneration theories on British culture and fiction.

Sex, Politics, and Science in the Nineteenth-Century Novel Ruth Bernard Yeazell 1991-05-01 Six critics consider what is significantly not present or at least significantly well hidden in a provocative examination of the cultural anxieties that the nineteenth-century novel manipulates and conceals. Probing the connections between literary and sexual politics, the authors question the absence of the police from Barchester Towers and the presence of homoeroticism in "The Beast in the Jungle." They consider the Victorian's sharpened sense of their own evanescence and the fin de siècle's fevered preoccupation with syphilis, the terror of "women people" in the naturalist novel, and the anxious connection between female authorship and prostitution in George Eliot. Throughout, they

explore the ways in which the novel participates in society; Trollope and James are discussed alongside not only George Eliot and Hardy, Bram Stoker, and James Barrie but also nineteenth-century economists and evolutionary biologists, with psychiatrists, sociologists, and even obstetricians.

Domesticated Bachelors and Femininity in Victorian Novels Jennifer Beauvais 2020-10-12 Domestic issues, chastity, morality, marriage and love are concerns we typically associate with Victorian female characters. But what happens when men in Victorian novels begin to engage in this type of feminine discourse? While we are familiar with certain Victorian women seeking freedom by moving beyond the domestic sphere, there is an equally interesting movement by the domestic man into the private space through his performance of femininity. This book defines the domesticated bachelor, examines the effects of the blurring of boundaries between the public and private spheres, and traces the evolution of the public discourse on masculinity in novels such as Bronte's *Shirley*, Braddon's *Lady Audley's Secret*, Eliot's *Daniel Deronda*, and Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*. This bachelor, along with his female counterpart, the New Woman, opens up for discussion new definitions of Victorian masculinity and gender boundaries and blurs the rigid distinction between the gendered spaces thought to be in place during the Victorian period.

A Thing Divided John Landau 1996 This book approaches a fundamental dilemma in James's late work: how to represent a fictional world in which characters struggle to crystallize a self and find a way to fulfill that self through expression and action in a world involving relationships with other characters, that is, in a world that, because it is social, is irreducibly and impossibly ethical. The subject of the book is representation in the three major novels of the late phase of James's work: *The Ambassadors*, *The Wings of the Dove*, and *The Golden Bowl*. A chapter is also devoted to a

discussion of *The Tragic Muse* written some ten years earlier, which shows James's schematic focus on this question at the middle stage of his career. Landau claims that James reflects the experience implicit in the problem of representation, namely, the way representation generates further representation. The argument suggests that James's mode of accommodation to this problem is critical in any attempt to understand the increasing complexity of his fictional world in terms of plot and style, as well as the responses developed by the characters to their represented worlds.

Forget Burial Marty Fink 2020-11-13 Queers and trans people in the 1980s and early '90s were dying of AIDS and the government failed to care. Lovers, strangers, artists, and community activists came together take care of each other in the face of state violence. These early HIV care-giving narratives continue to shape how we understand our genders and our disabilities, forming ongoing chosen families for body self-determination.

George Eliot Josephine McDonagh 1997 Drawing not only on her works of fiction but also on her poetry, letters and critical works, Josephine McDonagh investigates the ways in which Eliot's works both participate in and criticise Englishness.

Encyclopedia of the Novel Paul Schellinger 2014-04-08 First Published in 1999. Routledge is an imprint of Taylor & Francis, an informa company.

The Anthology and the Rise of the Novel Leah Price 2003-07-17 *The Anthology and the Rise of the Novel*, first published in 2000, brings together two traditionally antagonistic fields, book history and narrative theory, to challenge established theories of 'the rise of the novel'. Leah Price shows that far from leveling class or gender distinctions, as has long been claimed, the novel has consistently located them within its own audience. Shedding new light on Richardson and Radcliffe, Scott and George Eliot, this book asks why the epistolary novel disappeared, how the book review

emerged, why eighteenth-century abridgers designed their books for women while Victorian publishers marketed them to men, and how editors' reproduction of old texts has shaped authors' production of new ones. This innovative study will change the way we think not just about the history of reading, but about the genealogy of the canon wars, the future of intellectual property, and the role that anthologies play in our own classrooms.

The Girl's Own Claudia Nelson 2010-06-01 The eleven contributors to *The Girl's Own* explore British and American Victorian representations of the adolescent girl by drawing on such contemporary sources as conduct books, housekeeping manuals, periodicals, biographies, photographs, paintings, and educational treatises. The institutions, practices, and literatures discussed reveal the ways in which the Girl expressed her independence, as well as the ways in which she was presented and controlled. As the contributors note, nineteenth-century visions of girlhood were extremely ambiguous. The adolescent girl was a fascinating and troubling figure to Victorian commentators, especially in debates surrounding female sexuality and behavior. *The Girl's Own* combines literary and cultural history in its discussion of both British and American texts and practices. Among the topics addressed are the nineteenth-century attempt to link morality and diet; the making of heroines in biographies for girls; Lewis Carroll's and John Millais's iconographies of girlhood in, respectively, their photographs and paintings; genre fiction for and by girls; and the effort to reincorporate teenage unwed mothers into the domestic life of Victorian America.

The Victorian Supernatural Nicola Bown 2004-02-05 Publisher Description

The Victorian Geopolitical Aesthetic Lauren M. E. Goodlad 2015 How did realist fiction alter in the effort to craft forms and genres receptive to the dynamism of an expanding empire and globalizing world? Do these nineteenth-century variations on the "geopolitical aesthetic" continue to

resonate today? Crossing literary criticism, political theory, and longue duree history, *The Victorian Geopolitical Aesthetic* explores these questions from the standpoint of nineteenth-century novelists such as Wilkie Collins, George Eliot, Gustave Flaubert, and Anthony Trollope, as well as successors including E. M. Forster and the creators of recent television serials. By looking at the category of "sovereignty" at multiple scales and in diverse contexts, Lauren M. E. Goodlad shows that the ideological crucible for "high" realism was not a hegemonic liberalism. It was, rather, a clash of modern liberal ideals struggling to distinguish themselves from a powerful conservative vision of empire while striving to negotiate the inequalities of power which a supposedly universalistic liberalism had helped to generate. The material occasion for the Victorian era's rich realist experiments was the long transition from an informal empire of trade that could be celebrated as liberal to a neo-feudal imperialism that only Tories could warmly embrace. The book places realism's geopolitical aesthetic at the heart of recurring modern experiences of breached sovereignty, forgotten history, and subjective exile. The Coda, titled "The Way We Historicize Now", concludes the study with connections to recent debates about "surface reading", "distant reading", and the hermeneutics of suspicion.

Fictions of Modesty Ruth Bernard Yeazell 1991-06-25 Combining evidence from conduct books and ladies' magazines with the arguments of influential theorists like Hume, Rousseau, and Wollstonecraft, this book begins by asking why writers were devoted to the anxious remaking of women's "nature" and to codifying rules for their proper behavior. *Fictions of Modesty* shows how the culture at once tried to regulate young women's desires and effectively opened up new possibilities of subjectivity and individual choice. Yeazell goes on to demonstrate that modest delaying actions inform a central tradition of English narrative. On the Continent, the English

believed, the *jeune fille* went from the artificial innocence of the convent to an arranged marriage and adultery; the natural modesty of the Englishwoman, however, enabled her to choose her own mate and to marry both prudently and with affection. Rather than taking its narrative impetus from adultery, then, English fiction concentrated on courtship and the consciousness of the young woman choosing. After paired studies of Richardson's *Pamela* and Cleland's *Memoirs of a Woman of Pleasure* (even *Fanny Hill*, Yeazell argues, is a modest English heroine at heart), Yeazell investigates what women novelists made of the virtues of modesty in works by Burney, Austen, Charlotte Bronte, and Gaskell.

Women and Romance Laurie Langbauer 2018-03-15 According to Laurie Langbauer, the notion of romance is vague precisely because it represents the chaotic negative space outside the novel that determines its form. Addressing questions of form, Langbauer reads novels that explore the interplay between the novel and romance: works by Charlotte Lennox, Mary Wollstonecraft, Charles Dickens, George Eliot, and George Meredith. She considers key issues in feminist debate, in particular the relations of feminist to the poststructuralist theories of Lacan, Derrida, and Foucault. In highlighting questions of gender in this way, *Women and Romance* contributes to a major debate between skeptical and materialist points of view among poststructuralist critics.

Chaucer's Sexual Poetics Carolyn Dinshaw 1989 Through an analysis of the poems *Chaucer's* *wordes Unto Adam, His Owne Sciveyn, Troilus and Criseyde, the Legend of Good Women, the Man of Law's Tale, the Wife of Bath's Tale and its Prologue, the Clerk's Tale, and the Pardoner's Tale*, Carolyn Dinshaw offers a provocative argument on medieval sexual constructs and Chaucer's role in shaping them. Operating under the assumption that people read and write certain ways based upon society's demands, Dinshaw examines gender identity and the effects of a patriarchal society. The

focal point of Dinshaw's argument is the idea that the literary text can be seen as the female body while any literary activities upon the text are decidedly male. Through a series of six provocative essays, Dinshaw argues that Chaucer was not only aware that gender is a social construction, but that he self-consciously worked to oppose the dominance of masculinity that a patriarchal society places on texts by creating works in which gender identity and hierarchy were more fluid.

Amnesiac Selves Nicholas Dames 2001 In its nuanced examination of a wide variety of Victorian theories of mind, including physiognomy, physiology, associationism, and cognitive philosophies, 'Amnesiac Selves' reveals a portrait of the interaction between psychology and the novel in the years 1810-1870.

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.

American Literature and Science Robert Scholnick 2021-10-21 Literature and science are two disciplines are two disciplines often thought to be unrelated, if not actually antagonistic. But Robert J. Scholnick points out that these areas of learning, up through the beginning of the nineteenth

century, "were understood as parts of a unitary endeavor." By mid-century they had diverged, but literature and science have continued to interact, conflict, and illuminate each other. In this innovative work, twelve leaders in this emerging interdisciplinary field explore the long engagement of American writers with science and uncover science's conflicting meanings as a central dimension of the nation's conception of itself. Reaching back to the Puritan poet-minister-physician Edward Taylor, who wrote at the beginning of the scientific revolution, and forward to Thomas Pynchon, novelist of the cybernetic age, this collection of original essays contains essential work on major writers, including Franklin, Jefferson, Poe, Emerson, Thoreau, Twain, Hart Crane, Dos Passos, and Charles Olson. Through its exploration of the ways that American writers have found in science and technology a vital imaginative stimulus, even while resisting their destructive applications, this book points towards a reconciliation and integration within culture. An innovative look at a neglected dimension of our literary tradition, *American Literature and Science* stands as both a definition of the field and an invitation to others to continue and extend new modes of inquiry.

The Problem of American Realism Michael Davitt Bell 1993-04-15 Ever since William Dean Howells declared his "realism war" in the 1880s, literary historians have regarded the rise of "realism" and "naturalism" as the great development in American post-Civil War fiction. Yet there are many problems with this generalization. It is virtually impossible, for example, to extract from the novels and manifestoes of American writers of this period any consistent definitions of realism or naturalism as modes of literary representation. Rather than seek common traits in widely divergent "realist" and "naturalist" literary works, Michael Davitt Bell focuses here on the role that these terms played in the social and literary discourse of the 1880s and 1890s. Bell argues that in America, "realism" and "naturalism" never achieved the sort of theoretical rigor that they did in European

literary debate. Instead, the function of these ideas in America was less aesthetic than ideological, promoting as "reality" a version of social normalcy based on radically anti-"literary" and heavily gendered assumptions. What effects, Bell asks, did ideas about realism and naturalism have on writers who embraced and resisted them? To answer this question, he devotes separate chapters to the work of Howells and Frank Norris (the principal American advocates of realism and naturalism in the 1880s and 1890s), Mark Twain, Henry James, Stephen Crane, Theodore Dreiser, and Sarah Orne Jewett. Bell reveals that a chief function of claiming to be a realist or a naturalist was to provide assurance that one was a "real" man rather than an "effeminate" artist. Since the 1880s, Bell asserts, all serious American fiction writers have had to contend with this problematic conception of literary realism. The true story of the transformation of American fiction after the Civil War is the history of this contention - a history of individual accommodations, evasions, holding actions, and occasional triumphs.

Women and Literary Celebrity in the Nineteenth Century Brenda R. Weber 2016-02-11

Focusing on representations of women's literary celebrity in nineteenth-century biographies, autobiographical accounts, periodicals, and fiction, Brenda R. Weber examines the transatlantic cultural politics of visibility in relation to gender, sex, and the body. Looking both at discursive patterns and specific Anglo-American texts that foreground the figure of the successful woman writer, Weber argues that authors such as Elizabeth Gaskell, Fanny Fern, Mary Cholmondeley, Margaret Oliphant, Elizabeth Robins, Eliza Potter, and Elizabeth Keckley helped create an intelligible category of the famous writer that used celebrity as a leveraging tool for altering perceptions about femininity and female identity. Doing so, Weber demonstrates, involved an intricate gender/sex negotiation that had ramifications for what it meant to be public, professional,

intelligent, and extraordinary. Weber's persuasive account elucidates how Gaskell's biography of Charlotte Brontë served simultaneously to support claims for Brontë's genius and to diminish Brontë's body in compensation for the magnitude of those claims, thus serving as a touchstone for later representations of women's literary genius and celebrity. Fanny Fern, for example, adapts Gaskell's maneuvers on behalf of Charlotte Brontë to portray the weak woman's body becoming strong as it is made visible through and celebrated within the literary marketplace. Throughout her study, Weber analyzes the complex codes connected to transatlantic formations of gender/sex, the body, and literary celebrity as women authors proactively resisted an intense backlash against their own success.

Transformations of Electricity in Nineteenth-Century Literature and Science Stella Pratt-Smith 2017-05-15 Throughout the nineteenth century, practitioners of science, writers of fiction and journalists wrote about electricity in ways that defied epistemological and disciplinary boundaries. Revealing electricity as a site for intense and imaginative Victorian speculation, Stella Pratt-Smith traces the synthesis of nineteenth-century electricity made possible by the powerful combination of science, literature and the popular imagination. With electricity resisting clear description, even by those such as Michael Faraday and James Clerk Maxwell who knew it best, Pratt-Smith argues that electricity was both metaphorically suggestive and open to imaginative speculation. Her book engages with Victorian scientific texts, popular and specialist periodicals and the work of leading midcentury novelists, including Charles Dickens, Charlotte Bronte, Emily Bronte, William Makepeace Thackeray and Wilkie Collins. Examining the work of William Harrison Ainsworth and Edward Bulwer-Lytton, Pratt-Smith explores how Victorian novelists attributed magical qualities to electricity, imbuing it with both the romance of the past and the thrill of the future. She concludes

with a case study of Benjamin Lumley's *Another World*, which presents an enticing fantasy of electricity's potential based on contemporary developments. Ultimately, her book contends that writing and reading about electricity appropriated and expanded its imaginative scope, transformed its factual origins and applications and contravened the bounds of literary genres and disciplinary constraints.

Daniel Deronda George Eliot 2014 *Deronda*, a high-minded young man searching for his path in life, finds himself drawn by a series of dramatic encounters into two contrasting worlds: the English country-house life of Gwendolen Harleth, a high-spirited beauty trapped in an oppressive marriage, and the very different lives of a poor Jewish girl, Mirah, and her family. As *Deronda* uncovers the long-hidden secret of his own parentage, Eliot's moving and suspenseful narrative opens up a world of Jewish experience previously unknown to the Victorian novel.

Same-Sex Dynamics Among Nineteenth-Century Americans D. Michael Quinn 2001-06-15 Winner of the Herbert Feis Award from the American Historical Association and named one of the best religion books of the year by Publishers Weekly, D. Michael Quinn's *Same-Sex Dynamics among Nineteenth-Century Americans* has elicited critical acclaim as well as controversy. Using Mormonism as a case study of the extent of early America's acceptance of same-sex intimacy, Quinn examines several examples of long-term relationships among Mormon same-sex couples and the environment in which they flourished before the onset of homophobia in the late 1950s.

Novels of Everyday Life Laurie Langbauer 2019-05-15 Laurie Langbauer argues that our worldview is shaped not just by great public events but also by the most overlooked and familiar aspects of common life—"the everyday." This sphere of the everyday has always been a crucial component of the novel, but has been ignored by many writers and critics and long associated with the writing of

women. Focusing on the linked series of novels characteristic of later Victorian and early modern fiction—such as Margaret Oliphant's *Carlingford Chronicles* or the Sherlock Holmes stories—she investigates how authors make use of the everyday as a foundation to support their versions of realism. What happens when—in the series novel, or in contemporary theory—the everyday becomes a site of contestation and debate? Langbauer pursues this question through the novels of Margaret Oliphant, Charlotte Yonge, Anthony Trollope, and Arthur Conan Doyle—and in the writings of Dorothy Richardson, Virginia Woolf, and John Galsworthy as they reflect on their Victorian predecessors. She also explores accounts of the everyday in the works of such theorists as Henri Lefebvre, Michel de Certeau, and Sigmund Freud, as well as materialist critics, including George Lukacs, Max Horkheimer, and Theodor Adorno. Her work shows how these writers link the series and the everyday in ways that reveal different approaches to comprehending the obscurity that makes up daily life.

American Claimants Sarah Meer 2020-05-29 This book recovers a major nineteenth-century literary figure, the American Claimant. For over a century, claimants offered a compelling way to understand cultural difference across the Anglophone Atlantic, especially between Britain and the United States. They also formed a political talisman, invoked against slavery and segregation, or privileges of gender and class. Later, claimants were exported to South Africa, becoming the fictional form for explaining black students who acquired American degrees. *American Claimants* traces the figure back to lost-heir romance, and explores its uses. These encompassed real, imagined, and textual ideas of inheritance, for writers and editors, and also for missionaries, artists, and students. The claimant dramatized tensions between tradition and change, or questions of exclusion and power: it offered ways of seeing activism, education, sculpture, and dress. The

premise for dozens of novels and plays, a trope, a joke, even the basis for real claims: claimants matter in theatre history and periodical studies, they touch on literary marketing and reprinting, and they illuminate some unexpected texts. These range from *Our American Cousin* to *Bleak House*, *Little Lord Fauntleroy* to *Frederick Douglass' Paper*; writers discussed include Frances Trollope, Julia Griffiths, Alexander Crummell, John Dube, James McCune Smith, Nathaniel Hawthorne, and Mark Twain. The focus on claimants yields remarkable finds: new faces, fresh angles, a lost column, and a forgotten theatrical genre. It reveals the pervasiveness of this form, and its centrality in imagining cultural contact and exchange.

Sex Politics And Science In The Nineteenth Century Novel Ruth Bernard Yeazell

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