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## Women, Power and Subversion (Routledge Revivals)

### Social Strategies in British Fiction, 1778-1860

**Routledge** *First published in 1981, this book explores the reactions of some female writers to the social effects of industrial capitalism between 1778 and 1860. The period set in motion a crisis over the status of middle-class women that culminated in the constructed idea of "women's proper sphere". This concept disguised inequities between men and women, first by asserting the reality of female power, and then by restricting it to self-sacrificing influence. In this book, Judith Newton analyses novels such as Fanny Burney's *Evelina*, Jane Austen's *Pride and Prejudice*, Charlotte Brontë's *Villette* and George Eliot's *The Mill on the Floss* in order to demonstrate how some female writers reacted to the issue by covertly resisting inequities of power and reconciling ideologies in their art. She argues that in this time period, novels became increasingly rebellious as well as ambivalent. Heroines were endowed with power, and emphasis was given to female ability, rather than to feminine influence.*

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## British Women's History

## A Bibliographical Guide

**Manchester University Press** *This is one of a series of bibliographical guides designed to meet the needs of undergraduates, postgraduates and their teachers in universities and colleges of further education. All volumes in the series share a number of common characteristics. They are selective, manageable in size, and include those books and articles which are considered most important and useful. All are edited by practising teachers of the subject in question and are based on their experience of the needs of students. The arrangement combines chronological with thematic divisions. Most of the items listed receive some descriptive comment.*

### Ritual Violence and the Maternal in the British Novel, 1740-1820

**Bucknell University Press** *This challenging book brings to light a mythic dimension of seventeen important eighteenth and early nineteenth-century narratives that revolve around the persecution of one or more important female characters, and offers original reading of novels by Richardson, Fielding, Burney, Radcliffe, Godwin, Austen, Scott, and others. The myth in question, which Raymond Hilliard calls "the myth of persecution and reparation," serves as a major vehicle for the early novel's preoccupation with the "mother," a mythic figure distinct from the historical mother or from the mother as she is represented in eighteenth- and early nineteenth-century maternal ideology. Hilliard argues that the myth of persecution and reparation derives from the topos of female sacrifice in the romance tradition, and shows that this topos is central to several kinds of novels—realist, Gothic, Jacobin, feminist, and historical. Hilliard contends that the narrative of persecution and reparation anticipates the twentieth-century maternal myth associated with the work of Melanie Klein and other "relational model" psychoanalytic theorists, and he thus also examines the psychosexual significance of the "mother." Hilliard explores the relation of psychosexual themes to social representations, and delineates a new theory of plot—both tragic and comic plots—in the early novel.*

### Divided Fictions

### Fanny Burney and Feminine Strategy

**University Press of Kentucky** *Today Fanny Burney's venture into authorship would not be questionable. She was, after all, a daughter of a celebrated musician, and the Burney family was known to the circle of Samuel Johnson and Hester Thrale. Yet as Kristina Straub ably shows, the public recognition which followed the publication of her first novel placed Fanny Burney in a situation of disturbing ambiguity. Did she become famous or notorious? Was she a prodigy or a freak? In this study of Burney, Straub not only describes and analyzes the disturbing transition of a writer's self-awareness as a woman and a literary artist from private to public terms, but also reveals in Burney's works a hitherto unacknowledged complexity.*

### Affective Labour in British and American Women's Fiction, 1848-1915

**Cambridge Scholars Publishing** *This volume is a comprehensive and transatlantic literary study of women's nineteenth- and twentieth-century fiction. Firstly, it introduces and explores the concept of women's affective labour, and examines literary representations of this work in British and American fiction written by women between 1848 and 1915. Secondly, it revives largely ignored texts by the "scribbling women" of Britain and America, such as Mary Elizabeth Braddon, Elizabeth Stuart Phelps, Mona Caird, and Mary Hunter Austin, and rereads established authors, such as Elizabeth Gaskell, Kate Chopin, and Edith Wharton, to demonstrate how all these works provide valuable insights into women's lives in the nineteenth and early twentieth centuries. Finally, by adopting the lens of affective labour, the study explores the ways in which women were portrayed as striving for self-fulfilment through forms of emotional, mental, and creative endeavours that have not always been fully appreciated as 'work' in critical accounts of nineteenth- and twentieth-century fiction.*

### Reclaiming Myths of Power

## Women Writers and the Victorian Spiritual Crisis

**Bucknell University Press** *"This book re-examines the Victorian spiritual crisis from the perspective of the period's women writers, exploring the spiritual dimension in their lives and narratives. The introduction considers the relationship between sacred and secular canons and the limited access women have had to both. In the following chapters, case studies of the lives and selected texts of Florence Nightingale, Charlotte Bronte, Elizabeth Gaskell, and George Eliot provide an in-depth analysis of the relationship between female spiritual crises and diverse narrative strategies that reappropriate the conservative power associated with religious symbolism for a radical revisioning of women's social subjection." "By analyzing the neglected spiritual crises these women experienced, their discourse, and that produced by other Victorian women, this study reveals a more complex, problematic, and polemical dialogue during the period than has previously been argued."--BOOK JACKET.* Title Summary field provided by Blackwell North America, Inc. All Rights Reserved

## Theater Figures

### The Production of the Nineteenth-century British Novel

**Ohio State University Press** *Why did nineteenth-century novels return, over again, to the scene of theater? Emily Allen argues that theater provided nineteenth-century novels, novelists, and critics with a generic figure that allowed them to position particular novels and novelistic genres within a complex literary field. Novel genres high and low, male and female, public and private, realistic and romantic, all came to identify themselves within a set of coordinates that included--if only for the purpose of exclusion--the spectacular figure of theater. This figure likewise provided a trope around and against which to construct images of readers and authors, images that most frequently worked to mediate between the supposedly private acts of reading and writing and the very public facts of the print market. In readings of novels by Burney, Austen, Scott, Dickens, Jewsbury, Flaubert, Braddon, and Moore, Allen shows how frequently theater appears as figure in novels of the nineteenth century, and how theater figures--actively and importantly--in what we have come to look back on as the history of the nineteenth-century novel. "Theater Figures thus offers a new model for thinking about how theater helped produce changes in the nineteenth-century literary market. While previous critics have considered theater as an enabling foil for the novel--either a constitutive opposite or constructive ally--Allen demonstrates how theater figures and tropes were used to negotiate competition among the novels and novelists eagerly seeking their share of the literary limelight.*

## Women Writing about Money

### Women's Fiction in England, 1790-1820

**Cambridge University Press** *The fictional world of women in the time of Jane Austen set in the context of social and economic reality.*

### The Cambridge Companion to British Romanticism

**Cambridge University Press** *This new edition of The Cambridge Companion to British Romanticism has been fully revised and updated and includes two wholly new essays, one on recent developments in the field, and one on the rapidly expanding publishing industry of this period. It also features a comprehensive chronology and a fully up-to-date guide to further reading. For the past decade and more the Companion has been a much-admired and widely-used account of the phenomenon of British Romanticism that has inspired students to look at Romantic literature from a variety of critical angles and approaches. In this new incarnation, the volume will continue to be a standard guide for students of Romantic literature and its contexts.*

## Jane Austen's Philosophy of the Virtues

**Springer** *This book examines Austen's novels in relation to her philosophical and religious context, demonstrating that the combination of the classical and theological traditions of the virtues is central to her work. Austen's heroines learn to confront the fundamental ethical question of how to live their lives. Instead of defining virtue only in the narrow sense of female sexual virtue, Austen opens up*

questions about a plurality of virtues. In fresh readings of the six completed novels, plus *Lady Susan*, Emsley shows how Austen's complex imaginative representations of the tensions among the virtues engage with and expand on classical and Christian ethical thought.

## Charlotte Brontë: The Imagination in History

**OUP Oxford** This stimulating study of Charlotte Brontë's novels draws on extensive original research in a range of early Victorian writings, on subjects ranging from women's day-dreaming to sanitary reform, from the Great Exhibition to early Victorian religious thought. It is not, however, merely a study of context. Through a close consideration of the ways in which Brontë's novels engage with the thinking of their time, it offers a powerful argument for the "literary" as a distinctive mode of intelligence, and reveals a Charlotte Brontë more alert to her historical moment and far more aesthetically sophisticated than she has usually been taken to be. The study will be of interest not only to students of Victorian literature and society, but also to those literary critics and theorists who are beginning to reconsider the nature of the aesthetic and its relation to ideology.

## Double Jeopardy

## Women Who Kill in Victorian Fiction

**University Press of Kentucky** Murder fascinates readers, and when a woman murders, that fascination is compounded. The paradox of mother, lover, or wife as killer fills us with shock. A woman's violence is unexpected, unacceptable. Yet killing an abusive man can make her a cultural heroine. In *Double Jeopardy*, Virginia Morris examines the complex roots of contemporary attitudes toward women who kill by providing a new perspective on violent women in Victorian literature. British novelists from Dickens to Hardy, in their characterizations, contradicted the traditional Western assumption that women criminals were "unnatural." The strongest evidence of their view is that the novelists make the women's victims deserve their violent death. Yet the women characters who commit murder are punished because their sympathetic Victorian creators had internalized the cultural biases that expected women to be passive and subservient. Fictional women, like their real-life counterparts, were doubly guilty: in defying the law, they also defied their gender role. Because they were "unwomanly," they were thought worse than male criminals -- more vicious and more incorrigible. At the same time, they often got special treatment from the police and the courts simply because they were women. These contradictory attitudes reveal the critical significance of gender in defining criminal behavior and in fixing punishments. Morris provides literary and historical background for the novelists' ideas about women killers and traces the evolving notion that abused or misused women were capable of using justifiable -- if unforgivable -- violence. She argues that the criminal women in Victorian literature epitomize the ambivalent position of women generally and the particular vulnerability of a deviant minority. Her book is a valuable resource for readers concerned with criminology, literature, and feminist studies.

## Fictions of Authority

## Women Writers and Narrative Voice

**Cornell University Press** Drawing on narratological and feminist theory, Susan Sniader Lanser explores patterns of narration in a wide range of novels by women of England, France, and the United States from the 1740s to the present. She sheds light on the history of "voice" as a narrative strategy and as a means of attaining social power. She considers the dynamics in personal voice in authors such as Mary Shelley, Charlotte Brontë, Zora Neale Hurston, and Jamaica Kincaid. In writers who attempt a "communal voice"—including Mary Wollstonecraft, Elizabeth Gaskell, Joan Chase, and Monique Wittig—she finds innovative strategies that challenge the conventions of Western narrative.

## Jane Austen

**Routledge** Jane Austen is one of England's most enduringly popular authors, renowned for her subtle observations of the provincial middle classes of late eighteenth- and early nineteenth-century England. This guide to Austen's much-loved work offers: an accessible introduction to the contexts and many interpretations of Austen's texts, including film adaptations, from publication to the present an introduction to key critical texts and perspectives on Austen's life and work, situated within a broader critical history cross-references between sections of the guide, in order to suggest links between texts,

contexts and criticism suggestions for further reading. Part of the Routledge Guides to Literature series, this volume is essential reading for all those beginning detailed study of Jane Austen and seeking not only a guide to her works but also a way through the wealth of contextual and critical material that surrounds them.

## The Excellence of Falsehood

## Romance, Realism, and Women's Contribution to the Novel

**University Press of Kentucky** *"The only excellence of falsehood... is its resemblance to truth," proclaims a clergyman in Charlotte Lennox's The Female Quixote. He argues that romances are bad art; novels, he implies, are better. This clergyman's remarks—repeating what literary and moral authorities had been saying since the late seventeenth century—are central to Deborah Ross's discussion of romance characteristics in English women's novels. Aphra Behn, Delariviere Manley, Eliza Haywood, Charlotte Lennox, Fanny Burney, Ann Radcliffe, and Jane Austen did not take the clergyman's advice to heart. To them, the "falsehood" of romance was by no means self-evident, nor was the superior "excellence" of the novel. In theory, many of them accepted the distinction, but their works combined aspects of the romance and the novel in ways that brought them into conflict with the critical establishment. The texts discussed here illustrate a process of development both in the novel and in the conditions of women's lives. Tensions between romance and realism enabled women writers to question official versions of reality and to measure life against a romance ideal. By altering readers' perceptions and judgments, these authors gradually altered the reality that novels "resemble" and set up new combinations of romance and realism for future writers. This give-and-take between fiction and life is seen most dramatically in the way a "romantic" notion gradually comes to be treated in novels as both "real" and right. Ross follows one such notion—that women have matrimonial preferences—to the point where romance and reality merge. Ross's study brings to light an important part of the history of the novel not yet incorporated in theories and histories of the genre.*

## Encyclopedia of Feminist Literary Theory

**Routledge** First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

## Frances Burney

## The Life in the Works

**Cambridge University Press** This 1989 book analyzes Frances Burney's published novels as well as her plays, fragments of novels, poems, and other works never published.

## Gothic forms of feminine fictions

**Manchester University Press** *Gothic forms of feminine fictions is a study of the powers of the Gothic in late twentieth-century fiction and film. Susanne Becker argues that the Gothic, two hundred years after it emerged, exhibits renewed vitality in our media age with its obsession for stimulation and excitement. Today's globalised entertainment culture, relying on soaps, reality TV shows, celebrity and excess, is reflected in the emotional trajectory of the Gothic's violence, eroticism and sentimental excess. Gothic forms of feminine fictions discusses a wide range of anglophone Gothic romances, from the classics through pulp fictions to a postmodern Gothica. This timely and original study is a major contribution to gender and genre theory as well as cultural criticism of the contemporary. It will appeal to scholars in a wide range of fields and become essential for students of the Gothic, contemporary fiction - particularly Alice Munro and Margaret Atwood - and popular culture.*

## A Tale of Two Capitalisms

## Sacred Economics in Nineteenth-Century Britain

**University of Michigan Press** *An interdisciplinary examination of nineteenth-century British capitalism, its architects, and its critics*

## Moral Taste

## Aesthetics, Subjectivity and Social Power in the Nineteenth-century Novel

**University of Toronto Press** *Moral Taste is a study of the ideological work done by the equation of good taste and moral refinement in a selection of nineteenth-century writings.*

## The Cambridge Companion to English Novelists

**Cambridge University Press** *A survey of the most important British novelists of the past 250 years, for students of British fiction.*

## The Contested Castle

## Gothic Novels and the Subversion of Domestic Ideology

**University of Illinois Press** *The Gothic novel emerged out of the romantic mist alongside a new conception of the home as a separate sphere for women. Looking at novels from Horace Walpole's *Castle of Otranto* to Mary Shelley's *Frankenstein*, Kate Ferguson Ellis investigates the relationship between these two phenomena of middle-class culture--the idealization of the home and the popularity of the Gothic--and explores how both male and female authors used the Gothic novel to challenge the false claim of home as a safe, protected place. Linking terror -- the most important ingredient of the Gothic novel -- to acts of transgression, Ellis shows how houses in Gothic fiction imprison those inside them, while those locked outside wander the earth plotting their return and their revenge.*

## Class Fictions

## Shame and Resistance in the British Working Class Novel, 1890–1945

**Duke University Press** *The author looks at class-specific writing as a mode of resistance developed within the modern British working-class literary project. She focuses on fictional narratives produced between 1890 and 1945 and analyzes the historical forces that fostered the development of an identifiable class outlook, such as the rise of the Labour party, trade union activism, and the Labour College movement. She discusses the public/private domain of working-class culture, and romance and the politics of resistance in working-class writing. Annotation copyright by Book News, Inc., Portland, OR*

## Jane Austen and the Romantic Poets

**Columbia University Press** *This elegant and thoughtful work offers an important new way of understanding Jane Austen by defining the fundamental impact and influence of British Romanticism on her later novels. In comparing the earlier and later phases of Austen's career, Deresiewicz addresses an important yet neglected issue regarding her work: the longstanding critical consensus that Austen's last three novels (*Mansfield Park*, *Emma*, and *Persuasion*) represent far greater artistic achievements than do her first three (*Northanger Abbey*, *Sense and Sensibility*, and *Pride and Prejudice*). *Jane Austen and the Romantic Poets* offers a rich account of the differences between the two phases of Austen's career. In doing so, it contextualizes her later novels within the British Romantic movement and the works of Wordsworth, Coleridge, Scott, and Byron. Through close readings of *Mansfield Park*, *Emma*, and *Persuasion*, Deresiewicz reveals the importance of Romantic ideas in Austen's later work, considering the ways in which the novels investigate hidden mechanisms of psychic and affective life, including "substitution," "ambiguous relationships," and "widowhood." Deresiewicz's innovative approach and its*

*emphasis on Romanticism opens up new perspectives on Austen's later novels by exploring their patterns of imagery, narrative logics, and social and historical dimensions.*

## The Power of Lies

## Transgression, Class, and Gender in Victorian Fiction

**Cornell University Press** *Although moral earnestness has long been considered characteristic of the Victorians, Kucich maintains that English fiction in the nineteenth century was as interested in lies as in honesty. In this important book, Kucich explores the fascination with lying in novels by Anthony Trollope, Wilkie Collins, Elizabeth Gaskell, Ellen Wood, Thomas Hardy, and Sarah Grand.*

## Imperialism at Home

## Race and Victorian Women's Fiction

**Cornell University Press** *The implicit link between white women and "the dark races" recurs persistently in nineteenth-century English fiction. Imperialism at Home examines the metaphorical use of race by three nineteenth-century women novelists: Charlotte Brontë, Emily Brontë, and George Eliot. Susan Meyer argues that each of these domestic novelists uses race relations as a metaphor through which to explore the relationships between men and women at home in England. In the fiction of, for example, Anthony Trollope and Charles Dickens, as in nineteenth-century culture more generally, the subtle and not-so-subtle comparison of white women and people of color is used to suggest their mutual inferiority. The Brontë sisters and George Eliot responded to this comparison, Meyer contends, transforming it for their own purposes. Through this central metaphor, these women novelists work out a sometimes contentious relationship to established hierarchies of race and gender. Their feminist impulses, in combination with their use of race as a metaphor, Meyer argues, produce at times a surprising, if partial, critique of empire. Through readings of Jane Eyre, Wuthering Heights, The Mill on the Floss, Daniel Deronda, and Charlotte Brontë's African juvenilia, Meyer traces the aesthetically and ideologically complex workings of the racial metaphor. Her analysis is supported by careful attention to textual details and thorough grounding in recent scholarship on the idea of race, and on literature and imperialism.*

## Victorian Fiction and the Insights of Sympathy

## An Alternative to the Hermeneutics of Suspicion

**Anthem Press** *This ground-breaking study of sympathetic readings in Victorian fiction breathes new life into contemporary literary criticism.*

## Snow on the Cane Fields

## Women's Writing and Creole Subjectivity

**U of Minnesota Press** *Snow on the Cane Fields was first published in 1995. Minnesota Archive Editions uses digital technology to make long-unavailable books once again accessible, and are published unaltered from the original University of Minnesota Press editions. In a probing analysis of creole women's writing over the past century, Judith Raiskin explores the workings and influence of cultural and linguistic colonialism. Tracing the transnational and racial meanings of creole identity, Raiskin looks at four English-speaking writers from South Africa and the Caribbean: Olive Schreiner, Jean Rhys, Michelle Cliff, and Zoë Wicomb. She examines their work in light of the discourses of their times: nineteenth-century "race science" and imperialistic rhetoric, turn-of-the-century anti-Semitic sentiment and feminist pacifism, postcolonial theory, and apartheid legislation. In their writing and in their multiple identities, these women highlight the gendered nature of race, citizenship, culture, and the language of literature. Raiskin shows how each writer expresses her particular ambivalences and divided loyalties, both enforcing and challenging the proprietary British perspective on colonial history, culture, and language. A new perspective on four writers and their uneasy places in colonial culture, Snow on the Cane Fields reveals the value of pursuing a feminist approach to questions of national, political, and*

racial identity. Judith Raiskin is assistant professor of women's studies at the University of California, Santa Barbara.

## Jane Austen

### Two Centuries of Criticism

**Camden House** No description available.

### Family Fortunes

### Men and Women of the English Middle Class 1780–1850

**Routledge** *Family Fortunes* has become a seminal text in class and gender history. Published to wide critical acclaim in 1987, its influence in the field continues to be extensive. It has cast new light on the perception of middle-class society and gender relations between 1780 and 1850. This revised edition contains a substantial new introduction, placing the original survey in its historiographical context. Leonore Davidoff and Catherine Hall evaluate the readings their text has received and broaden their study by taking into account recent developments and shifts in the field. They apply current perceptions of history to their original project, and see new motives and meanings emerge that reinforce their argument.

## The Iron Pen

### Frances Burney and the Politics of Women's Writing

**Univ of Wisconsin Press** 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.

## Fixing Patriarchy

### Feminism and Mid-Victorian Male Novelists

**NYU Press** *The 1840s, 50s, and 60s: three decades during which the British feminist movement saw some of its most intense activity of the nineteenth-century, and readers find some of the most monstrous, troubling representations of women by male writers in all of literary history. In *Fixing Patriarchy*, Donald E. Hall suggests that feminism at mid-century posed intertwined social, economic, political and psychological threats to patriarchy. Hall explores the metamorphic nature of Victorian definitions of masculinity and femininity through an analysis of male authors such as Dickens, Tennyson,*

*Kingsley, Thackeray, Hughes, Collins, and Trollope in dialogue with Victorian feminists and other women writers. Synthesizing historical research with pertinent queer, feminist, post-structuralist, and materialist theories, Hall locates both startling admissions of moral fallibility and violent strategies of retrenchment and containment of this perceived threat to the male social body. Fixing Patriarchy traces parallels among Victorian discourses of religion, science, economics, and aesthetics, as it explores a cultural dynamic of un-fixedness and heightened desires for fixity.*

## Pride and Prejudice

**Broadview Press** *Elizabeth Bennet is Austen's most liberated and unambiguously appealing heroine, and Pride and Prejudice has remained over most of the past two centuries Austen's most popular novel. The story turns on the marriage prospects of the five daughters of Mr. and Mrs. Bennet: Elizabeth forms a prejudice against the proud and distant Mr. Darcy; Darcy's charming friend Charles Bingley falls in love with her sister Jane; and the handsome officer George Wickham forms attachments successively to Elizabeth and to her sister Lydia. Irvine's extensive introduction sets the novel in the context of the literary and intellectual history of the period, and deals with such crucial background issues as early-nineteenth century class relations in Britain, and female exclusion from property and power. The appendices present an unrivaled selection of background contextual documents.*

## The Courtship Novel, 1740-1820

### A Feminized Genre

**University Press of Kentucky** *The period from her first London assembly to her wedding day was the narrow span of autonomy for a middle-class Englishwoman in the eighteenth and early nineteenth centuries. For many women, as Katherine Sobba Green shows, the new ideal of companionate marriage involved such thoroughgoing revisions in self-perception that a new literary form was needed to represent their altered roles. That the choice among suitors ideally depended on love and should not be decided on any other grounds was a principal theme among a group of heroine-centered novels published between 1740 and 1820. During these decades, some two dozen writers, most of them women, published such courtship novels. Specifically aiming them at young women readers, these novelists took as their common purpose the disruption of established ideas about how dutiful daughters and prudent young women should comport themselves during courtship. Reading a wide range of primary texts, Green argues that the courtship novel was a feminized genre—written about, by, and for women. She challenges contemporary readers to appreciate the subtleties of early feminism in novels by Eliza Haywood, Mary Collyer, Charlotte Lennox, Samuel Richardson, Frances Brooke, Fanny Burney, Mary Wollstonecraft, Jane West, Mary Brunton, Maria Edgeworth, and Jane Austen—to recognize that these courtship novelists held in common a desire to reimagine the subject positions through which women understood themselves.*

## The Cambridge Companion to George Eliot

**Cambridge University Press** *This volume of essays is comprehensively, scholarly and lucidly written, and at the same time offers original insights into the work of one of the most important Victorian novelists, and into her complex and often scandalous career.*

## Ambiguous Angels

## Gender in the Novels of Galdós

**Univ of California Press** *The contradictory nature of the work of Benito Pérez Galdós, Spain's greatest modern novelist, is brought to the fore in Catherine Jagoe's innovative and rigorous study. Revising commonly held views of his feminism, she explores the relation of Galdós's novels to the "woman question" in Spain, arguing that after 1892 the muted feminist discourse of his early work largely disappears. While his later novels have been interpreted as celebrations of the emancipated new woman, Jagoe contends that they actually reinforce the conservative, bourgeois model of frugal, virtuous womanhood—the angel of the house. Using primary sources such as periodicals, medical texts, and conduct literature, Jagoe's examination of the evolution of feminism makes Ambiguous Angels valuable to anyone interested in gender, culture, and narrative in nineteenth-century Europe.*

## The Victorian Governess

**A&C Black** *The figure of the governess is very familiar from nineteenth-century literature. Much less is known about the governess in reality. This book is the first rounded exploration of what the life of the home schoolroom was actually like. Drawing on original diaries and a variety of previously undiscovered sources, Kathryn Hughes describes why the period 1840-80 was the classic age of governesses. She examines their numbers, recruitment, teaching methods, social position and prospects. The governess provides a key to the central Victorian concept of the lady. Her education consisted of a series of accomplishments designed to attract a husband able to keep her in the style to which she had become accustomed from birth. Becoming a governess was the only acceptable way of earning money open to a lady whose family could not support her in leisure. Being paid to educate another woman's children set in play a series of social and emotional tensions. The governess was a surrogate mother, who was herself childless, a young woman whose marriage prospects were restricted, and a family member who was sometimes mistaken for a servant.*

## Masquerade and Gender

### Disguise and Female Identity in Eighteenth-Century Fictions by Women

**Penn State Press** *Terry Castle's recent study of masquerade follows Bakhtin's analysis of the carnivalesque to conclude that, for women, masquerade offered exciting possibilities for social and sexual freedom. Castle's interpretation conforms to the fears expressed by male writers during the period—Addison, Steele, and Fielding all insisted that masquerade allowed women to usurp the privileges of men. Female authors, however, often mistrusted these claims, perceiving that masquerade's apparent freedoms were frequently nothing more than sophisticated forms of oppression. Catherine Craft-Fairchild's work provides a useful corrective to Castle's treatment of masquerade. She argues that, in fictions by Aphra Behn, Mary Davys, Eliza Haywood, Elizabeth Inchbald, and Frances Burney, masquerade is double-sided. It is represented in some cases as a disempowering capitulation to patriarchal strictures that posit female subordination. Often within the same text, however, masquerade is also depicted as an empowering defiance of the dominant norms for female behavior. Heroines who attempt to separate themselves from the image of womanhood they consciously construct escape victimization. In both cases, masquerade is the condition of femininity: gender in the woman's novel is constructed rather than essential. Craft-Fairchild examines the guises in which womanhood appears, analyzing the ways in which women writers both construct and deconstruct eighteenth-century cultural conceptions of femininity. She offers a careful and engaging textual analysis of both canonical and noncanonical eighteenth-century texts, thereby setting lesser-read fictions into a critical dialogue with more widely known novels. Detailed readings are informed throughout by the ideas of current feminist theorists, including Luce Irigaray, Julia Kristeva, Mary Ann Doane, and Kaja Silverman. Instead of assuming that fictions about women were based on biological fact, Craft-Fairchild stresses the opposite: the domestic novel itself constructs the domestic woman.*

## The English Novel In History 1840-1895

**Routledge** *The construction of history as a social common denominator is a powerful achievement of the nineteenth-century novel, a form dedicated to experimenting with democratic social practice as it conflicts with economic and feudal visions of social order. Through revisionary readings of familiar nineteenth-century texts *The English Novel in History 1840-1895* takes a multidisciplinary approach to literary history. It highlights how narrative shifts from one construction of time to another and reformulates fundamental ideas of identity, nature and society. Elizabeth Ermarth discusses the range of novels alongside other cultural material, including painting, science, religious, political and economic theory. She explores the problems of how a society, as defined in democratic terms, can accommodate political, gender and class differences without resorting to hierarchy; and how narrowly conceived economic agendas compete with social cohesion. Students, advanced undergraduates, postgraduates and specialists will find this text invaluable.*