
Domestic Individualism Imagining Self In Nineteenth Century America The New Historicism Studies In Cultural Poetics

The Little Republic
Reading the Nineteenth-century Interior
Desire Between Women in Irigaray, Brontë, and
Eliot
Essays in Honor of Joel Myerson
Constructing Mark Twain
Feminism, Sexual Politics, Asian American
Women's Literature
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YULIANA ERICK

The Little Republic NYU
Press

Surveys detective
fiction from the Civil
War to World War II,
describes how women
writers created a form
of domestic mystery
that offered a critical
view of the condition of
women, and discusses
works based on the
Lizzie Borden case.

Reading the
Nineteenth-century
Interior Oxford
University Press on
Demand

An engaging study of
authorship, ethics, and
book publishing in
18th- and 19th-century

America, The Grand
Chorus of Complaint
considers the uneasy
relationship between
art and commerce with
readings of
correspondence,
newspaper articles,
and works by Thomas
Paine, Herman Melville,
and Fanny Fern.

Desire Between Women in Irigaray, Brontë, and Eliot

Fairleigh Dickinson
"A fine book that is
sure to provoke
interesting debates. . .
. Paying close attention
to the implications of
gender and
domesticity for
American notions of
individualism, Brown
draws upon new
questions of method
and theory to provide
fresh readings of
canonical texts."--
Elizabeth Fox-
Genovese, author of
"Feminism without

Illusions "Brown has fascinating and original things to say about a phase of American literature and culture that has now returned to the center of the Americanist agenda. Her work displays a dense knowledge of cultural sources . . . and an imaginative grasp of how literary and paraliterary texts might intersect."-- Richard Brodhead, author of "The School of Hawthorne" *Essays in Honor of Joel Myerson* Cambridge University Press

Ornamental Aesthetics offers a theory of ornamentation as a manner of marking out objects for notice, attention, praise, and a means of exploring qualities of mental engagement other than interpretation and representation.

Although Thoreau, Dickinson, and Whitman were hostile to the overdecorated rooms and poems of nineteenth-century culture, their writings are full of references to chandeliers, butterflies, diamonds, and banners which indicate their primary investment in ornamentation as a form of attending. Theo Davis argues that this essential quality of ornamentation has been obscured by the enduring emphasis of literary studies on the structure of representation, and on how meaning is embodied in material form. Thoreau, Dickinson, and Whitman's sense of ornamentation as a manner of attending is grounded in an understanding of poetry as an

adornment to the world, and thus as a way of relating to what is present rather than of representing it. *Ornamental Aesthetics* investigates the aesthetic practices of Thoreau, Dickinson, and Whitman through readings of the writings of Martin Heidegger, which also presents the human mind as an agitated, responsive, and ornamental presence. Drawing together work in poetics, rhetoric, philosophy, and nineteenth-century American literature, *Ornamental Aesthetics* ultimately argues that the kinds of immediate experience of attending which concerns ornamentation should retain a central place in the study of literature and the

humanities more broadly.

Constructing Mark

Twain University
Rochester Press

The thirteen essays in this collection combine to offer a complex and deeply nuanced picture of Samuel Clemens.

With the purpose of straying from the usual notions of Clemens (most notably the Clemens/Twain split that has ruled Twain scholarship for over thirty years), the editors have assembled contributions from a wide range of Twain scholars. As a whole, the collection argues that it is time we approach Clemens not as a shadow behind the literary persona but as a complex and intricate creator of stories, a creator who is deeply embedded in

the political events of his time and who used a mix of literary, social, and personal experience to fuel the movements of his pen. The essays illuminate Clemens's connections with people and events not usually given the spotlight and introduce us to Clemens as a man deeply embroiled in the process of making literary gold out of everyday experiences. From Clemens's wonderings on race and identity to his looking to family and domesticity as defining experiences, from musings on the language that Clemens used so effectively to consideration of the images and processes of composition, these essays challenge long-held notions of why Clemens was so successful and so

influential a writer. While that search itself is not new, the varied approaches within this collection highlight markedly inventive ways of reading the life and work of Samuel Clemens.

Feminism, Sexual Politics, Asian American Women's Literature Domestic Individualism/Imagining Self in Nineteenth-century America "A fine book that is sure to provoke interesting debates. . . . Paying close attention to the implications of gender and domesticity for American notions of individualism, Brown draws upon new questions of method and theory to provide fresh readings of canonical texts."-- Elizabeth Fox-Genovese, author of "Feminism without

Illusions "Brown has fascinating and original things to say about a phase of American literature and culture that has now returned to the center of the Americanist agenda. Her work displays a dense knowledge of cultural sources . . . and an imaginative grasp of how literary and paraliterary texts might intersect."-- Richard Brodhead, author of "The School of Hawthorne Domestic Individualism Imagining Self in Nineteenth-Century America Exploring the literary microcosm inspired by Brontë's debut novel, *Jane Eyre's Fairytale Legacy at Home and Abroad* focuses on the nationalistic stakes of the mythic and fairytale paradigms that were incorporated into the heroic female

bildungsroman tradition. Jane Eyre, Abigail Heiniger argues, is a heroic changeling indebted to the regional, pre-Victorian fairy lore Charlotte Brontë heard and read in Haworth, an influence that Brontë repudiates in her last novel, *Villette*. While this heroic figure inspired a range of female writers on both sides of the Atlantic, Heiniger suggests that the regional aspects of the changeling were especially attractive to North American writers such as Susan Warner and L.M. Montgomery who responded to Jane Eyre as part of the Cinderella tradition. Heiniger contrasts the reactions of these white women writers with that of Hannah Crafts, whose *Jane Eyre*-influenced *The*

Bondwoman's Narrative rejects the Cinderella model. Instead, Heiniger shows, Crafts creates a heroic female bildungsroman that critiques fairytale narratives from the viewpoint of the obscure, oppressed workers who remain forever outside the tales of wonder produced for middle-class consumption. Heiniger concludes by demonstrating how Brontë's middle-class American readers projected the self-rise ethic onto Jane Eyre, mirroring the novel in nineteenth-century narratives of American identity formation. *Adopting America* Princeton University Press

Asian American women have long dealt with charges of betrayal

within and beyond their communities. Images of their "disloyalty" pervade American culture, from the daughter who is branded a traitor to family for adopting American ways, to the war bride who immigrates in defiance of her countrymen, to a figure such as Yoko Ono, accused of breaking up the Beatles with her "seduction" of John Lennon. Leslie Bow here explores how representations of females transgressing the social order play out in literature by Asian American women. Questions of ethnic belonging, sexuality, identification, and political allegiance are among the issues raised by such writers as Jeanne Wakatsuki

Houston, Bharati Mukherjee, Jade Snow Wong, Amy Tan, Sky Lee, Le Ly Hayslip, Wendy Law-Yone, Fiona Cheong, and Nellie Wong. Beginning with the notion that feminist and Asian American identity are mutually exclusive, Bow analyzes how women serve as boundary markers between ethnic or national collectives in order to reveal the male-based nature of social cohesion. In exploring the relationship between femininity and citizenship, liberal feminism and American racial discourse, and women's domestic abuse and human rights, the author suggests that Asian American women not only mediate

sexuality's construction as a determiner of loyalty but also manipulate that construction as a tool of political persuasion in their writing. The language of betrayal, she argues, offers a potent rhetorical means of signaling how belonging is policed by individuals and by the state. Bow's bold analysis exposes the stakes behind maintaining ethnic, feminist, and national alliances, particularly for women who claim multiple loyalties.

Childhood, Kinship, and National Identity in Literature

Harvard University Press

Traveling South is the first major study of how narratives of travel through the antebellum South helped construct an

American national identity during the years between the Revolutionary War and the Civil War. John Cox makes his case on the basis of a broad range of texts that includes slave narratives, domestic literature, and soldiers' diaries, as well as more traditional forms of travel writing. In the process he extends the boundaries of travel literature both as a genre and as a subject of academic study. The writers of these intranational accounts struggled with the significance of travel through a region that was both America and "other." In writings by J. Hector St. John de Crèvecoeur and William Bartram, for example, the narrators create personal identities and express their Americanness

through travel that, Cox argues, becomes a defining aspect of the young nation. In the narratives of Frederick Douglass and Solomon Northup, the complex relationship between travel and slavery highlights contemporary debates over the meaning of space and movement. Both Fanny Kemble and Harriet Jacobs explore the intimate linkings of women's travel and the construction of an ideal domestic space, whereas Frederick Law Olmsted seeks, through his travel writing, to reform the southern economy and expand a New England yeoman ideology throughout the nation. The Civil War diaries of Union soldiers, written during the years that witnessed the largest

movement of travelers through the South, echo earlier themes while concluding that the South should not be transformed in order to become sufficiently "American"; rather, it was and should remain a part of the American nation, regardless of perceived differences. Domestic Space Routledge
Susanna Rowson--novelist, actress, playwright, poet, school founder, and early national celebrity--bears little resemblance to the title character in her most famous creation, Charlotte Temple. Yet this best-selling novel has long been perceived as the prime exemplar of female passivity and subjugation in the early Republic. Marion Rust

disrupts this view by placing the novel in the context of Rowson's life and other writings. Rust shows how an early form of American sentimentalism mediated the constantly shifting balance between autonomy and submission that is key to understanding both Rowson's work and the lives of early American women. Rust proposes that Rowson found a wide female audience in the young Republic because she articulated meaningful female agency without sacrificing accountability to authority, a particularly useful skill in a nation that idealized womanhood while denying women the most basic rights. Rowson, herself an expert at personal

reinvention, invited her readers, theatrical audiences, and students to value carefully crafted female self-presentation as an instrument for the attainment of greater influence. *Prodigal Daughters* demonstrates some of the ways in which literature and lived experience overlapped, especially for women trying to find room for themselves in an increasingly hostile public arena.

Narrative Rivalry in the American Renaissance

University of Illinois Press

Were late nineteenth-century gender boundaries as restrictive as is generally held? In *Redefining Gender in American Impressionist*

Studio Paintings: Work Place/Domestic Space, Kirstin Ringelberg argues that it is time to bring the current re-evaluation of the notion of separate spheres to these images. Focusing on studio paintings by American artists William Merritt Chase and Mary Fairchild MacMonnies Low, she explores how the home-based painting studio existed outside of entrenched gendered divisions of public and private space and argues that representations of these studios are at odds with standard perceptions of the images, their creators, and the concept of gender in the nineteenth century. Unlike most of their bourgeois contemporaries, *Gilded*

Age artists, whether male or female, often melded the worlds of work and home. Through analysis of both paintings and literature of the time, Ringelberg reveals how art history continues to support a false dichotomy; that, in fact, paintings that show women negotiating a complex combination of professionalism and domesticity are still overlooked in favor of those that emphasize women as decorative objects. *Redefining Gender in American Impressionist Studio Paintings* challenges the dominant interpretation of American (and European) Impressionism, and considers both men and women artists as active performers of

multivalent identities. *Possessed Victorians* Duke University Press *In Bigger Than Life* Mary Ann Doane examines how the scalar operations of cinema, especially those of the close-up, disturb and reconfigure the spectator's sense of place, space, and orientation. Doane traces the history of scalar transformations from early cinema to the contemporary use of digital technology. In the early years of cinema, audiences regarded the monumental close-up, particularly of the face, as grotesque and often horrifying, even as it sought to expose a character's interiority through its magnification of detail and expression. Today, large-scale technologies such as

IMAX and surround sound strive to dissolve the cinematic frame and invade the spectator's space, "immersing" them in image and sound. The notion of immersion, Doane contends, is symptomatic of a crisis of location in technologically mediated space and a reconceptualization of position, scale, and distance. In this way, cinematic scale and its modes of spatialization and despatialization have shaped the modern subject, interpolating them into the incessant expansion of commodification. *Traveling South* Rowman & Littlefield In examining the American Renaissance through the era's multivalent tropes of seams and

seamlessness, Thomson materializes the fabric of antebellum life. In this exploration of major works and recovered texts, Thomson offers a new understanding of the sacred, the self, the city, and the nation in antebellum culture. [Climate Change and the Contemporary Novel](#) Manchester University Press Reconstructs the distinctive relationship between the house and masculinity in the eighteenth century; adds a missing piece to the history of the home, uncovering the hopes and fears men had for their homes and families. Reveals how the public identity of men has always depended, to a considerable extent, upon the roles they performed within

doors.
Mizora Syracuse
University Press
Antebellum culture
celebrated the home
as the site of nurture,
affection, and equality;
indeed, the middle-
class home became
the model of American
institutions and values.
Narratives from the
American Renaissance,
however, reveal that
this was a conflicted,
strained ideal. Stories
from the culture
represent intense
social, political, and
literary rivalry. Thus,
writers such as Cooper,
Douglass, Stowe,
Melville, and
Southworth projected
competing visions of
"the American family,"
visions that challenged
the claims of other
writers. Building upon
theories of Poe,
Bakhtin, and Bloom,
this study carefully

traces the intertextual
struggles over the
nation's meaning.
Domestic Individualism
Univ of California Press
This volume takes
forward the debate
about 19th-century
domestic space,
drawing on economic
history and literary
criticism. To date,
studies of 19th-century
domestic space have
discussed a feminized,
middle class sphere,
often using domestic
guides and fictional
representations of
domesticity to
generate their
arguments.

Extraordinary Bodies

University of Missouri
Press
Domestic
Individualism Imagining
Self in Nineteenth-
century America
*Melville's Monumental
Imagination* Duke
University Press

McKeon and others delve into the significance of the novel as a genre form, issues in novel techniques such as displacement, the grand theory, narrative modes such as subjectivity, character, and development, critical interpretation of the structure of the novel, and the novel in historical context.

The Close-Up and Scale in the Cinema

University of Virginia Press

Connecting the cultural domains of religion, sex, and work, this book encompasses aspects of feminist theory, post-structuralist materialisms, Victorian thought, and two prominent 19th-century women's novels (Charlotte Brontë's *Villette* and

George Eliot's *Middlemarch*)—to understand desire between women as a form of "spiritual materialism."

The Web of Iniquity

Princeton University Press

Exploring a variety of writers over an array of time periods, subject matter, race and ethnicity, sexual preference, tradition, genre, and style, this volume represents the fruits of the dramatic and celebrated growth of the study of American women writers today. From established figures such as Harriet Beecher Stowe, Edith Wharton, Willa Cather, and Katherine Ann Porter to emerging voices including early American novelist Tabitha Tenney; the first African American

novelist, Harriet E. Wilson; modern dramatist Sophie Treadwell; and contemporaries such as Sandra Cisneros, Grace Paley, and June Jordan, the essays present fresh approaches and furnish a wealth of illustrations for the multiple selves created and addressed in women's writing. These selves intersect and connect to embody a multiethnic rhetoric of the "self" that is uniquely feminine and uniquely American. Calling attention to their "American feminist rhetoric," Jeanne Campbell Reesman identifies many connections among different feminist, poststructuralist, narratological, and comparatist strategies. The voices

of Speaking the Other Self well represent the inner and outer, speaking and hearing, center and frame in women's writing in America, their intersections constructing an ongoing conversation, a borderland of new possibilities—a borderland with no borders, no barriers to thought and response and change, no end of possible voices and selves.

Figuring Physical Disability in American Culture and Literature

University Alabama Press

An innovative and timely examination of the concept of solitude in nineteenth-century American literature. During the nineteenth century, the United States saw radical

developments in media and communication that reshaped concepts of spatiality and temporality. As the telegraph, the postal system, and public transportation became commonplace, the country achieved a level of connectedness that was never possible before. At this level, physical isolation no longer equaled psychological separation from the exterior world, and as communication networks proliferated, being disconnected took on negative cultural connotations. Though solitude, and the lack thereof, is a pressing concern in today's culture of omnipresent digital connectivity, Yoshiaki Furui shows that solitude has been a significant

preoccupation since the nineteenth-century. The obsession over solitude is evidenced by many writers of the period, with consequences for many basic notions of creativity, art, and personal and spiritual fulfillment. In *Modernizing Solitude: The Networked Individual in Nineteenth-Century American Literature*, Furui examines, among other works, Henry David Thoreau's *Walden*, Harriet Jacobs's *Incidents in the Life of a Slave Girl*, Herman Melville's "Bartleby, the Scrivener," Emily Dickinson's poetry and letters, and telegraphic literature in the 1870s to identify the virtues and values these writers bestowed upon solitude in a time and

place where it was being consistently threatened or devalued. Although each writer has a unique way of addressing the theme, they all aim to reclaim solitude as a positive, productive state of being that is essential to the writing process and personal identity. Employing a cross-

disciplinary approach to understand modern solitude and the resulting literature, Furui seeks to historicize solitude by anchoring literary works in this revolutionary yet interim period of American communication history, while also applying theoretical insights into the literary analysis.

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