

*"New Women"*  
*in the*

*Late Victorian*  
*Novel*

*Lloyd Fernando*



# New Women In The Late Victorian Novel

**A. Heilmann**



## **New Women In The Late Victorian Novel:**

**"New Women" in the Late Victorian Novel** Lloyd Fernando, 1977 Most of the major challenges of the women's liberation movement argues this book were reflected in late 19th century fiction and this concern had a significant effect on the art of the novel Although primarily a work of criticism the presentation is informed more than is customary by social history since the period covered was a particularly tumultuous phase of the women's liberation movement throughout Europe Professor Fernando's book was inspired by dissatisfaction with both the literary and social history of the late Victorian era For one thing histories of the women's emancipation movement are presented in conventional political terms neglecting the degree of imaginative adjustment individuals were called upon to make in response to the movement leaving that to the best novelists For another there is a common assumption that the interest of the major English novelists in the women's issue was marginal to their art compared to their minor contemporaries This book demonstrates that the ideas generated by the women's movement not only contributed to the abandonment of older ethical values but also materially affected the greatest fictional achievements Following an introduction relating the novel to ideology in the period 1865-95 Professor Fernando presents chapters on George Eliot Meredith Moore Gissing and Hardy He concludes with an epilogue showing echoes from these novelists in the writings of current supporters of the women's movement The result is a work establishing links between an influential historical movement and the development of a modern literary genre

**New Woman Strategies** Ann Heilman, 2004-09-04 Recent years have seen a renaissance of scholarly interest in the fin de siècle fiction of the New Woman New Woman Strategies offers a new approach to the subject by focusing on the discursive strategies and revisionist aesthetics of the genre in the writings of three of its key exponents Sarah Grand 1854-1943 Olive Schreiner 1855-1920 and Mona Caird 1854-1932 The study explores how each writer drew on mimicked feminized and ultimately transformed traditional literary and cultural tropes and paradigms femininity allegory and mythology

**"New Women" in the Late Victorian Novel** Lloyd Fernando, 1977 Most of the major challenges of the women's liberation movement argues this book were reflected in late 19th century fiction and this concern had a significant effect on the art of the novel Although primarily a work of criticism the presentation is informed more than is customary by social history since the period covered was a particularly tumultuous phase of the women's liberation movement throughout Europe Professor Fernando's book was inspired by dissatisfaction with both the literary and social history of the late Victorian era For one thing histories of the women's emancipation movement are presented in conventional political terms neglecting the degree of imaginative adjustment individuals were called upon to make in response to the movement leaving that to the best novelists For another there is a common assumption that the interest of the major English novelists in the women's issue was marginal to their art compared to their minor contemporaries This book demonstrates that the ideas generated by the women's movement not only contributed to the abandonment of older ethical values but also materially affected the greatest fictional achievements

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**New Woman Fiction** A. Heilmann,2000-08-09 The New Woman was the symbol of the shifting categories of gender and sexuality and epitomised the spirit of the fin de siècle This informative monograph offers an interdisciplinary approach to the growing field of New Woman studies by exploring the relationship between first wave feminist literature the nineteenth century women's movement and female consumer culture The book expertly places the debate about femininity feminism and fiction in its cultural and socio-historical context examining New Woman fiction as a genre whose emerging theoretical discourse prefigured concepts central to second wave feminist theory      **The New Man, Masculinity and Marriage in the Victorian Novel** Tara MacDonald,2015-10-06 By tracing the rise of the New Man alongside novelistic changes in the representations of marriage MacDonald shows how this figure encouraged Victorian writers to reassess masculine behaviour and to re-imagine the marriage plot in light of wider social changes She finds examples in novels by Dickens Anne Bront George Eliot and George Gissing      **The Oxford Handbook of the Victorian Novel** Lisa Rodensky,2013-07-11 Much has been written about the Victorian novel and for good reason The cultural power it exerted and to some extent still exerts is beyond question The Oxford Handbook of the Victorian Novel contributes substantially to this thriving scholarly field by offering new approaches to familiar topics the novel and science the Victorian Bildungsroman as well as essays on topics often overlooked the novel and classics the novel and the OED the novel and allusion Manifesting the increasing interdisciplinarity of Victorian studies its essays situate the novel within a complex network of relations among for instance readers editors reviewers and the novelists themselves or among different cultural pressures the religious the commercial the legal The handbook's essays also build on recent bibliographic work of remarkable scope and detail responding to the growing attention to print culture With a detailed introduction and 36 newly commissioned chapters by leading and emerging scholars beginning with Peter Garside's examination of the early nineteenth century novel and ending with two essays proposing the last Victorian novel the handbook attends to the major themes in Victorian scholarship while at the same time creating new possibilities for further research Balancing breadth and depth the clearly written nonjargon-laden essays provide readers with overviews as well as original scholarship an approach which will serve advanced undergraduates graduate students and established scholars As the Victorians get further away from us our versions of their culture and its novel inevitably change

this Handbook offers fresh explorations of the novel that teach us about this genre its culture and by extension our own

**Women Writing the Neo-Victorian Novel** Kathleen Renk, 2020-07-27 *Women Writing the Neo Victorian Novel* Erotic Victorians focuses on the work of British Irish and Commonwealth women writers such as A S Byatt Emma Donoghue Sarah Waters Helen Humphreys Margaret Atwood and Ahdaf Soueif among others and their attempts to re envision the erotic Kathleen Renk argues that women writers of the neo Victorian novel are far more philosophical in their approach to representing the erotic than male writers and draw more heavily on Victorian conventions that would proscribe the graphic depiction of sexual acts thus leaving more to the reader's imagination This book addresses the following questions Why are women writers drawn to the neo Victorian genre and what does this reveal about the state of contemporary feminism How do classical and contemporary forms of the erotic play into the ways in which women writers address the Victorian woman question How exactly is the erotic used to underscore women's creative potential *The Irish New Woman* Tina O'Toole, 2013-07-12 *The Irish New Woman* explores the textual and ideological connections between feminist nationalist and anti imperialist writing and political activism at the fin de siècle This is the first study which foregrounds the Irish and New Woman contexts effecting a paradigm shift in the critical reception of fin de siècle writers and their work **New Woman Fiction, 1881-1899, Part I Vol 1** Carolyn W de la L Oulton, Brenda Ayres, Karen Yuen, Alexandra Warwick, 2017-09-29 Contains three early examples of the genre of New Woman writing each portraying women in ways wholly different to those which had gone before This title includes *Kith and Kin* 1881 *Miss Brown* and *The Wing of Azrael* *Writing Women of the Fin de Siècle* Adrienne E. Gavin, Carolyn Oulton, 2016-02-16 Concentrating on a period of significant social and political change and exploring both canonical and newly rediscovered texts this book critically assesses the changing culture of the late Victorian period as represented by a range of women writers through a range of essays by leading academics in the field and cutting edge work by newer scholars **Fallen Women in the Nineteenth-Century Novel** T. Winnifrith, 1993-11-08 Tom Winnifrith examines how the great nineteenth century novelists managed to say something new and important about sexual behaviour in spite of rules which dictated that the recording of this behaviour should combine the utmost discretion and deep disapproval On the surface their fallen heroines seem to suffer the conventional cruel fate of the erring female death or Australia or both Tom Winnifrith examines ways in which the great novelists continued to portray the complexities underlying the simple division of women into angels and whores *Transcending the New Woman* Charlotte J. Rich, 2009 The dawn of the twentieth century saw the birth of the New Woman a cultural and literary ideal that replaced Victorian expectations of domesticity with visions of social political and economic autonomy Although such writers as Edith Wharton and Kate Chopin treated these ideals in well known literature of that era marginalized women also explored changing gender roles in works that deserve more attention today This book is the first study to focus solely on multiethnic women writers responses to the ideal of the New Woman in America opening up a world of literary texts that provide new insight into the

phenomenon Charlotte Rich reveals how these authors uniquely articulated the contradictions of the American New Woman and how social class race or ethnicity impacted women's experiences of both public and private life in the Progressive era Rich focuses on the work of writers representing five distinct ethnicities Native Americans S Alice Callahan and Mourning Dove African American Pauline Hopkins Chinese American Sui Sin Far Mexican American Mar a Cristina Mena and Jewish American Anzia Yezierska She shows that some of their works contain both affirmative and critical portraits of white New Women in other cases while these authors align their multiethnic heroines with the new ideals those ideals are sometimes subordinated to more urgent dialogues about inequality and racial violence Here are views of women not usually encountered in fiction of this era Callahan's and Mourning Dove's novels allude to women's rights but ultimately privilege critiques of violence against Native Americans Hopkins's novels trace an increasingly pessimistic trajectory drawing cynical conclusions about black women's ability to thrive in a prejudiced society Mena's magazine portraits of Mexican life present complex critiques of this independent ideal of womanhood Yezierska's stories question the philanthropy of socially privileged Progressive female reformers with whom immigrant women interact These writers' works sometimes affirm emerging ideals but in other cases illuminate the iconic New Woman's blindness to her own racial and economic privilege Through her insightful analysis Rich presents alternative versions of female autonomy with characters living outside the mainstream or moving between cultures Transcending the New Woman offers multiple ways of transcending an ideal that was problematic in its exclusivity as well as an entrance to forgotten works It shows how the concept of the New Woman can be seen in newly complex ways when viewed through the writings of authors whose lives often embody the New Woman's emancipatory goals and whose fictions both affirm and complicate her aspirations Women in the English Novel, 1800-1900 Merryn

Williams, 1985-06-18 The Busiest Man in England P. Morton, 2005-04-15 This book is a critical biography of Grant Allen 1848-1899 the first for a century based on all the surviving primary sources Born in Kingston Ontario into a cultured and affluent family Allen was educated in France and England A mysterious marriage while he was an Oxford undergraduate wrecked his academic career and radicalized his views on sexual and marital questions as did a three year teaching stint in Jamaica Despite his lifelong ill health and short life Allen was a writer of extraordinary productivity and range About half more than 30 books and many hundreds of articles reflects interests which ran from Darwinian biology to cultural travel guides His prosperity however was underpinned by fiction more than 30 novels including *The Woman Who Did* which has attracted much recent attention from feminist critics and historians *The Better End of Grub Street* uses Allen's career to examine the role and status of the freelance author journalist in the late Victorian period Allen's career delineates what it took to succeed in this notoriously tough profession **The Novelist in the Novel** Elizabeth King, 2023-11-14 Why do writers so often write about writers This book offers the first comprehensive account of the phenomenon of the fictional novelist as a character in literature arguing that our notions of literary genius and what it means to be an author are

implicitly shaped by and explicitly challenged in novels about novelists a genre that has been critically underexamined Employing both close and distant reading techniques to analyse a large corpus of author stories The Novelist in the Novel explores the forms and functions of author stories and the characters within them offering a new theory that frames these works as textual sites at which questions of literary value and the cultural conceptions around authorship are constantly being negotiated and revised in a form of covert criticism aimed directly at readers While nineteenth century novels about novelists reveal a pervasive frustration with the market a starving artist vs commercial sell out dichotomy modernist examples of the genre focus on the development of the individual author as artist entirely aloof from the marketplace and from the literary sphere at large Yet each of these dynamics is gendered with women denigrated to commercial producers and men elevated to artists and while the canon has largely supported the male view of authorship a closer look at the work of women writers from this period reveals concerted attempts to counteract it Silly Lady Novelists are pitted against serious male modernists in a battle to define what it means to be a literary genius

**Ethics and Narrative in the English Novel, 1880-1914** Jil Larson, 2001-02-12 Drawing on interdisciplinary work in the field of ethics and literature by a diverse range of thinkers including Martha Nussbaum Emmanuel Levinas and Paul Ricoeur Jil Larson offers new readings of late Victorian and turn of the century British fiction she shows how ethical concepts can transform our understanding of narratives just as narratives make possible a valuable contextualised moral deliberation Focusing on novels by Thomas Hardy Sarah Grand Olive Schreiner Oscar Wilde and Henry James Larson explores the conjunction of ethics and fin de siècle history and culture through a consideration of what narratives from this period tell us about emotion reason and gender aestheticism and such speech acts as promising and lying This book will be of interest to scholars of nineteenth century and modernism and all interested in the conjunction between narrative ethics and literary theory

**WLA**, 1999 *Gothic: Nineteenth-century Gothic : at home with the vampire* Fred Botting, Dale Townshend, 2004 This collection brings together key writings which convey the breadth of what is understood to be Gothic and the ways in which it has produced reinforced and undermined received ideas about literature and culture In addition to its interests in the late eighteenth century origins of the form this collection anthologizes path breaking essays on most aspects of gothic production including some of its nineteenth twentieth and twenty first century manifestations across a broad range of cultural media

**Women's Playwriting and the Women's Movement, 1890-1918** Anna Farkas, 2019-05-13 The influence of the women s movement has long been a scholarly priority in the study of British women s drama of the late nineteenth and early twentieth centuries but previous scholarship has largely clustered around two events the New Woman in the 1890s and the suffrage campaign in the years before the First World War Women s Playwriting and the Women s Movement 1890 1918 is the first designated study of British women s drama from a period of exceptional productivity and innovation for female playwrights Both the British theatre and women s position within British society underwent fundamental changes in this period and this book shows how

female dramatists carefully negotiated their position in the heated debates about women's rights that occurred at this time while staking out a place for themselves in an evolving theatrical landscape Farkas also identifies the women's movement as a key influence on the development of female authored drama between 1890 and 1918 but argues that scholarly prioritizing of the radicalism of work associated with the New Woman and the suffrage campaign has had a distorting effect in the past Ideal for scholars of British and Victorian theatre Women's Playwriting and the Women's Movement 1890 1918 offers a new perspective which emphasizes the complexity of women playwrights engagement with first wave feminism and links it to the diversification of the British theatre in this period



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