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NEW ESSAYS ON

SISTER CARRIE



EDITED BY
DONALD PIZER

New Essays On Sister Carrie

Alexis L. Boylan



New Essays On Sister Carrie:

New Essays on Sister Carrie , **New Essays on Sister Carrie** ,1991 New essays on Sister Carrie ,1991 New Essays on The Awakening Wendy Martin,1988-07-29 When *The Awakening* was first published in 1899 it was an extraordinarily controversial book. One of the first American novels to concern itself with themes of adultery and divorce it was widely attacked as vulgar and unhealthy. In her introduction to this collection Wendy Martin discusses the historical background of the novel and analyses the heroine's evolution from a role of traditional femininity to one of autonomous individualism. The essays that follow explore other central themes of the novel as well as locating Chopin in the tradition of American women novelists and discussing her status as a pre-modernist writer.

The Cambridge Companion to Theodore Dreiser Leonard Cassuto, Clare Virginia Eby, 2004-02-12 The specially commissioned essays collected in this volume establish new parameters for both scholarly and classroom discussion of Dreiser. This Companion provides fresh perspectives on the frequently read classics *Sister Carrie* and *An American Tragedy* as well as on topics of perennial interest such as Dreiser's representation of the city and his prose style. The volume investigates topics such as his representation of masculinity and femininity and his treatment of ethnicity. It is the most comprehensive introduction to Dreiser's work available.

Ashcan Art, Whiteness, and the Unspectacular Man Alexis L. Boylan, 2017-04-20 Arriving in New York City in the first decade of the twentieth century six painters Robert Henri John Sloan Everett Shinn Glackens George Luks and George Bellows subsequently known as the Ashcan Circle faced a visual culture that depicted the urban man as a diseased body under assault. Ashcan artists countered this narrative manipulating the bodies of construction workers tramps entertainers and office workers to stand in visual opposition to popular political and commercial cultures. They did so by repeatedly positioning white male bodies as having no cleverness no moral authority no style and no particular charisma crafting with consistency an unspectacular man. This was an attempt both radical and deeply insidious to make the white male body stand outside visual systems of knowledge to resist the disciplining powers of commercial capitalism and to simply be with no justification or rationale. *Ashcan Art Whiteness and the Unspectacular Man* maps how Ashcan artists reconfigured urban masculinity for national audiences and reimagined the possibility and privilege of the unremarkable white male body thus shaping dialogues about modernity gender and race that shifted visual culture in the United States.

Dreiser and Veblen, Saboteurs of the Status Quo Clare Virginia Eby, 1999 The works of Dreiser and Veblen make up a neglected chapter in the history of United States cultural criticism. Their central subjects such as the myriad effects of consumer capitalism and the invidious status system still preoccupy cultural critics and with good reason. Veblen and Dreiser also pioneered strategies for positioning themselves as confrontational intellectuals such as by attacking foundationalism and claims of epistemological certainty that continue to inform the practice of many cultural critics. Thus in both subject matter and rhetorical strategy Dreiser's and Veblen's writings provide prototypes for the work that many United States scholars want to do now work which

often turns to European or postmodern theory for inspiration In making this claim about the usefulness of Dreiser and Veblen for current intellectual work my argument parallels recent rehabilitations of American thinkers *Sexualizing Power in Naturalism* Irene Gammel,1994 Presenting a revisionary reading of German Canadian and American texts such as Fanny Essler *Settlers of the Marsh* and Sister Carrie Gammel English U of Prince Edward Island attributes to naturalism a predominantly male genre the appropriation of a disruptive female sexuality not so much to liberate it from Victorian repression as to contain it within the male boundaries of naturalism Annotation copyright by Book News Inc Portland OR

American Archives Shawn Michelle Smith,1999-12-19 Visual texts uniquely demonstrate the contested terms of American identity In *American Archives* Shawn Michelle Smith offers a bold and disturbing account of how photography and the sciences of biological racialism joined forces in the nineteenth century to offer an idea of what Americans look like or should look like Her varied sources which include the middle class portrait baby picture criminal mugshot and eugenicist record as well as literary scientific and popular texts enable her to demonstrate how new visual paradigms posed bodily appearance as an index to interior essence Ultimately we see how competing preoccupations over gender class race and American identity were played out in the making of a wide range of popular and institutional photographs Smith demonstrates that as the body was variously mapped and defined as the key to essentialized identities the image of the white middle class woman was often held up as the most complete American ideal She begins by studying gendered images of middle class domesticity to expose a transformation of feminine architectures of interiority into the essences of blood character and race She reads visual documents as well as literary texts by Nathaniel Hawthorne Pauline Hopkins and Theodore Dreiser as both indices of and forms of resistance to dominant images of gender class race and national identity Through this analysis Smith shows how the white male gaze that sought to define and constrain white women and people of color was contested and transformed over the course of the nineteenth century Smith identifies nineteenth century visual paradigms that continue to shape debates about the terms of American belonging today *American Archives* contributes significantly to the growing field of American visual cultural studies and it is unprecedented in explaining how practices of racialized looking and the parameters of American looks were established in the first place **Theodore Dreiser** Miriam Gogol,1995-10 Theodore Dreiser is indisputably one of America s most important twentieth century novelists *An American Tragedy* *Sister Carrie* and *Jennie Gerhardt* have all made an indelible mark on the American literary landscape And yet remarkably few critical books and no recent collections of critical essays have been published that attempt to answer current theoretical questions about Dreiser s entire canon This collection is the first to appear in twenty four years The ten contributing essayists offer original interpretations of Dreiser s works from such disparate points of view as new historicism poststructuralism psychoanalysis feminism film studies and canon formation A vital reassessment *Theodore Dreiser Beyond Naturalism* brings this influential modern writer into the 1990s by viewing him through the lens of the latest literary theory

and cultural criticism **The Oxford Encyclopedia of American Literature** Jay Parini, 2004 The Encyclopedia of American Literature gathers together 350 essays from over 190 leading scholars on the whole of American literature from European discovery to the present At the core of the Encyclopedia lie 250 essays on poets playwrights essayists and novelists Figures such as Whitman Melville Faulkner Frost and Morrison are discussed in detail with each examined in the context of his or her times an assessment of the writer's current reputation a bibliography of major works and a list of major critical and biographical works about the writer Fifty entries on major works such as Moby Dick Song of Myself Walden The Great Gatsby The Waste Land Their Eyes Were Watching God Death of a Salesman and Beloved place the work in its historical context and offer a range of possibilities with regard to critical approach The Encyclopedia also contains essays on literary movements periods and themes pulling together a broad range of information and making connections between them Each entry has its own primary and annotated secondary bibliography and a system of cross references helps readers locate information with ease The Encyclopedia of American Literature is an outstanding reference source for students studying authors or particular pieces of literature libraries looking for one comprehensive source and readers interested in American literature its authors and its connection with various areas of study **Sixteen Modern American Authors** Jackson R. Bryer, 1990 Praise for the earlier edition Students of modern American literature have for some years turned to Fifteen Modern American Authors 1969 as an indispensable guide to significant scholarship and criticism about twentieth century American writers In its new form Sixteenth Modern American Authors it will continue to be indispensable If it is not a desk book for all Americanists it is a book to be kept in the forefront of the bibliographical compartment of their brains American Studies **Silent Film and U.S. Naturalist Literature** Katherine Fusco, 2016-03-17 Typically studies of early cinema's relation to literature have focused on the interactions between film and modernism When film first emerged however it was naturalism not modernism competing for the American public's attention In this media ecosystem the cinema appeared alongside the works of authors including Charlotte Perkins Gilman Jack London and Frank Norris Drawing on contemporaneous theories of time and modernity as well as recent scholarship on film narrative and naturalism this book moves beyond traditional adaptation studies approaches to argue that both naturalism and the early cinema intervened in the era's varying experiments with temporality and time management Specifically it shows that American naturalist novels are constructed around a sustained formal and thematic interrogation of the relationship between human freedom and temporal inexorability and that the early cinema developed its norms in the context of naturalist experiments with time The book identifies the silent cinema and naturalist novel's shared privileging of narrative progress over character development as a symbolic solution to social and aesthetic concerns ranging from systems of representation to historiography labor reform miscegenation and birth control This volume thus establishes the dynamic exchange between silent film and naturalism arguing that in the products of this exchange personality figures as excess bogging down otherwise efficient narratives of progress Considering naturalist

authors and a diverse range of early film genres this is the first book length study of the reciprocal media exchanges that took place when the cinema was new It will be a valuable resource to those with interests in Adaptation Studies American Literature Film History Literary Naturalism Modernism and Narrative Theory **City Codes** Hana Wirth-Nesher,1996-01-26 *City Codes* is a study of the representation of the city in the modern novel that takes difference as its point of departure so that cities are read according to the cultural and social position of the urbanite These urban narratives are analysed in the context of a cultural repertoire of city codes from the architectural features of window and street to the social and historical signs of the landmark and the passer by with the emphasis on the subject's construction of his or her place as shaped by history politics nationality gender class and race The study moves from boundaries inscribed onto the cityscape to distances experienced by the city dwellers its real and textual cities are Warsaw Jerusalem New York Chicago Paris London and Dublin The novels discussed are by Isaac Bashevis Singer Amos Oz Theodore Dreiser Ralph Ellison Henry James Henry Roth James Joyce and Virginia Woolf *At Home in the City* Elizabeth Klimasmith,2005 A lucidly written analysis of urban literature and evolving residential architecture *American Hungers* Gavin Jones,2009-10-12 Social anxiety about poverty surfaces with startling frequency in American literature Yet as Gavin Jones argues poverty has been denied its due as a critical and ideological framework in its own right despite recent interest in representations of the lower classes and the marginalized These insights lay the groundwork for *American Hungers* in which Jones uncovers a complex and controversial discourse on the poor that stretches from the antebellum era through the Depression Reading writers such as Herman Melville Theodore Dreiser Edith Wharton James Agee and Richard Wright in their historical contexts Jones explores why they succeeded where literary critics have fallen short These authors acknowledged a poverty that was as aesthetically and culturally significant as it was socially and materially real They confronted the ideological dilemmas of approaching poverty while giving language to the marginalized poor the beggars tramps sharecroppers and factory workers who form a persistent segment of American society Far from peripheral poverty emerges at the center of national debates about social justice citizenship and minority identity And literature becomes a crucial tool to understand an economic and cultural condition that is at once urgent and elusive because it cuts across the categories of race gender and class by which we conventionally understand social difference Combining social theory with literary analysis *American Hungers* masterfully brings poverty into the mainstream critical idiom **A Coincidence of Wants** Charles Lewis,2014-07-16 This interdisciplinary study examines four major British and American novels in view of key concepts from the mainstream tradition of neoclassical economics Studies of the novel widely address its connections to capitalism yet literary critics and theorists rarely make reference to neoclassical perspectives which have held a key position in the formal analysis of the marketplace for over a century Lewis argues that this overlooked area of economic thought with its emphasis on subjective value individual agency and utility maximization points to a previously unrecognized and important coincidence of wants

between economic and novelistic discourse In each of the four readings Lewis uses a single economic problem from neoclassical theory as a model for interpreting novelistic form and content as economic configurations Topics include narrative deferral detour and return as a performance of capital formation and economic development in Daniel Defoe's Robinson Crusoe the emergence of the creative risk taking entrepreneur in Mary Shelley's Frankenstein the representation of money in the romantic realization of trade in Herman Melville's Moby Dick and a consumer utility theory of naturalist desire and indifference in Theodore Dreiser's Sister Carrie Underscoring how neoclassical theory variously elaborates on and departs from other economic approaches and periods the author also addresses the limitations of and the possibilities of profitable exchange with other critical frameworks for understanding literal and symbolic economies in narrative fiction more broadly

Around Quitting Time Robert Seguin, 2001-06-20 Posits social class as the American political unconscious showing in an analysis of 19th and 20th century novels how class exerts pressure on the American cultural imagination and claiming that what is desired is ultimately the liberation from work

[A Theodore Dreiser Encyclopedia](#) Keith Newlin, 2003-07-30 For a century Theodore Dreiser has represented for many readers a rebellious modernism whose novels both critiqued the American dream and embodied a bleakly deterministic perception of life His first novel Sister Carrie 1900 was reluctantly published and then ignored by its publisher who thought the book immoral Another publisher withdrew his fifth novel The Genius 1915 rather than face prosecution on obscenity charges Dreiser did not enjoy widespread popularity and critical acclaim until his masterpiece An American Tragedy appeared in 1925 This reference is an authoritative guide to his life and works Included are several hundred entries on each of Dreiser's books and short stories as well as magazine and newspaper pieces he collected during his life Noteworthy uncollected and posthumously collected works are given separate entries as are major characters in the novels family members friends and other persons important to understanding his writings There are also entries on Dreiser's publishers his major influences the places and events important to his life and the literary and social contexts of his works Expert contributors wrote each of the entries many of which cite works for further reading The volume closes with a selected bibliography of works by and about Dreiser

Household Words Stephanie Ann Smith, 2006 Looking in detail at words that treat people as things and things as people and do so at that strange space where joking ridiculing demeaning oppressing resisting and regretting converge Household Words is a study of how certain words act as indices of political and social change perpetuating anxieties and prejudices even as those ways of thinking have been seemingly resolved or overcome by history Specifically Stephanie A Smith examines six words bloomer sucker bombshell scab nigger and cyber and explores how these words with their contemporary universal meaning appeal to a dangerous idea about what it means to be human an idea that denies our history of conflict She traces bombshell from Marilyn Monroe through women's liberation and the sexual revolution to Monica Lewinsky scab from blemish to strikebreaker sucker from lollipop to the routinely cheated Exposing the ambiguities in each of the words Smith reveals that

our language is communal and cutting democratic and discriminatory social and psychological Stephanie A Smith is associate professor of English at the University of Florida and the author of *Conceived by Liberty* *Maternal Figures* and *Nineteenth Century American Literature* as well as three novels

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