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NEW ESSAYS ON

The Country of the Pointed Firs

EDITED BY
JUNE HOWARD

New Essays On The Country Of The Pointed Firs

June Howard



New Essays On The Country Of The Pointed Firs:

New Essays on The Country of the Pointed Firs June Howard, 1994-05-27 This is a collection of new essays on one of the most important works of New England local colour fiction *The Country of the Pointed Firs* by Sarah Orne Jewett. It builds on feminist literary scholarship that affirms the importance and value of Jewett's work but goes beyond previously published studies by offering an analysis of how race nationalism and the literary marketplace shape her narrative. The volume constitutes a major rethinking of Jewett's contribution to American literature and will be of broad interest to the fields of American literary studies, feminist cultural criticism, and American studies.

New Essays on The Country of the Pointed Firs, 1994 [New Essays on The Country of the Pointed Firs](#), 1991 **The Country of the Pointed Firs** Sarah Orne Jewett, 2009-11-13 A sharply observed affectionate and unsentimental portrait of life in a Maine fishing village. *The Country of the Pointed Firs* is Sarah Orne Jewett's most enduring work and commonly regarded as the finest example of American regionalist literature in the nineteenth century. It was originally published in four installments of the *Atlantic Monthly* in 1896; this Broadview Edition is based on the Atlantic serialization and also includes the four other stories set in Dunnet Landing. The critical introduction situates the text in its historical, cultural, and literary milieu, attending to its place in Jewett's oeuvre and in her biography. Appendices include earlier local color writing by Jewett and others; Jewett's letters and contemporary reviews of the novel.

Handbook of the American Novel of the Nineteenth Century Christine Gerhardt, 2018-06-11 This handbook offers students and researchers a compact introduction to the nineteenth-century American novel in the light of current debates, theoretical concepts, and critical methodologies. The volume turns to the nineteenth century as a formative era in American literary history, a time that saw both the rise of the novel as a genre and the emergence of an independent, confident American culture. A broad range of concise essays by European and American scholars demonstrates how some of America's most well-known and influential novels responded to and participated in the radical transformations that characterized American culture between the early republic and the age of imperial expansion. Part I consists of 7 systematic essays on key historical and critical frameworks, including debates about race and citizenship, transnationalism, environmentalism, and print culture, as well as sentimentalism, romance, and the gothic, realism, and naturalism. Part II provides 22 essays on individual novels, each combining an introduction to relevant cultural contexts with a fresh close reading and the discussion of critical perspectives shaped by literary and cultural theory.

Narratives of Community Roxanne Harde, 2009-03-26 *Narratives of Community* draws together essays that examine short story sequences by women through the lenses of Sandra Zagarell's theoretical essay *Narrative of Community*. Reading texts from countries around the world, the collection's twenty-two contributors expand scholarship on the genre as they employ diverse theoretical models to consider how female identity is negotiated in community or the roles of women in domestic, social, and literary community. Grouped into four sections based on these examinations, the essays demonstrate how Zagarell's theory can provide a point of reference.

for multiple approaches to women's writing as they read the semiotic systems of community. While narrative of community provides an organizing principle behind this collection, these essays offer critical approaches grounded in a wide variety of disciplines. Zagarell contributes the collection's concluding essay in which she provides a series of reflections on literary and cultural representations of community on generic categorizations of community and on regionalism and narrative of community as she returns to theoretical ground she first broke almost twenty years ago. Overall, these essays bring their contributors and readers into a community engaged with a narrative genre that inspires and affords a rich and growing tradition of scholarship. With *Narratives of Community*, editor Roxanne Harde offers a wealth of critical essays on a wide variety of women's linked series of short stories, essays that can be seen overall to explore the genre as a kind of meeting house of fictional form and meaning for an inclusive sororal community. The book itself joins a growing critical community of monographs and essay collections that have been critically documenting the rise of the modern genre of the story cycle to a place second only to the novel. But more than simply joining this critical venture, *Narratives of Community* makes a major contribution to studies in the short story, feminist theory, women's studies, and genre theory. Its introduction and essays should prove of enduring interest to scholars and critics in these fields as well as continue highly useful in the undergraduate and graduate classrooms.

Gerald Lynch, Professor of English, University of Ottawa: The introduction by Prof. Harde and the 20 essays in the book dialogue with Sandra Zagarell's proposed paradigm, narratives of community, which other scholars have called short story cycles or story sequences. Zagarell's proposal organically blends a generic model with a thematic concern to explain how women writing community often turn to a particular narrative style that itself supports the literary creation of that community. Harde and the volume contributors appropriate this brilliant and engaging proposal in the context of other crucial discussions of the genre, notably Forest Ingram's germinal study, J. Gerald Kennedy's work, and those by Robert Luscher, Maggie Dunn, and Anne Morris. James Nagel, Gerald Lynch, and I are honored to note my own study on Asian American short story cycles to expand the range of the critical discussion on the form. The quality and diversity of the essays remind us that there is still much work that can be done in the area of genre studies. The volume emphasizes an important caveat to one vital misconception: that although writers like James Joyce or Sherwood Anderson are thought to be the precursors or even inventors of the form, women's sequences by Sara Orne Jewett and Elizabeth Gaskell, among others, actually predate the work of the male writers. This fact suggests that the development of the form as a genre that attends to specific perspectives or creative formulations of and by women needs to be considered in depth. The temporal scope of the volume is therefore a vital contribution to scholarship on the form, as is the diversity of the writers analyzed. Indeed, the examination of narratives by writers from different countries and that focus on characters from different time periods, racial, religious, or ethnic communities, and social class, impels a multilayered reading of the texts that inevitably promotes a nuanced understanding of the project of each of the writers, a project that connects issues of individuality and community in varied and often surprising

ways The essays thus critically explore the notion of community in its myriad associations with the individual and as a crucial site not only for women's action upon the world but also for her creative endeavors The essays in the volume revisit familiar texts Naylor's *The Women of Brewster Place* Cisneros's *The House on Mango Street* Kingston's *The Woman Warrior* Welty's *The Golden Apples* Munro's *The Lives of Girls and Women* among others but offer new perspectives on the way form interacts with issues of women's communities and women creating community in these works Significantly it also offers readings on texts that have not been analyzed in detail from this perspective Gaskell's *Cranford* or Woolf's *A Haunted House* for example thus contributing to a continuing conversation about the ways women write The juxtaposition of the familiar and the new expand the paradigms of current criticism not only on the story cycle but also on women's writing in general Rocio Davis Professor of Literature University of Navarre Roxanne Harde's forthcoming volume *Narratives of Community Women's Short Story Sequences* provides an abundant collection of varied responses to Sandra Zagarell's longstanding call for further in depth exploration of the genre that Zagarell christened the narrative of community in her 1988 essay linking non novelistic narrative form with representations of female experience As Harde observes such narratives of community overlap significantly with the growing canon of unified but discontinuous collections of autonomous stories that critics have variously labeled as the short story cycle sequence composite The essays in her collection examine a rich variety of such works by women extending the scholarship in this area Harde's ample collection of essays presents a concerted and diverse exploration of the implications of the short story sequence form as a representation of women's lives as part of and in conflict with membership in a community Overall Harde's volume is a welcome addition to current scholarship on the short story sequence bringing in a variety of new voices and perspectives to the community of scholars who have engaged in the exploration of this paradoxical evolving and increasingly popular genre Dr Luscher *A Companion to the Regional Literatures of America* Charles L. Crow, 2008-04-15 The Blackwell Companion to American Regional Literature is the most comprehensive resource yet published for study of this popular field The most inclusive survey yet published of American regional literature Represents a wide variety of theoretical and historical approaches Surveys the literature of specific regions from California to New England and from Alaska to Hawaii Discusses authors and groups who have been important in defining regional American literature *Undomesticated Ground* Stacy Alaimo, 2000 Alaimo urges feminist theorists to rethink the concept of nature by probing the vastly different meanings that it carries She discusses its significance for Americans engaged in social and political struggles from for example the Indian Wars of the early nineteenth century to the birth control movement in the 1920s to contemporary battles against racism and heterosexism Reading works by Catherine Sedgwick Mary Austin Emma Goldman Nella Larsen Donna Haraway Toni Morrison and others Alaimo finds that some of these writers strategically invoke nature for feminist purposes while others cast nature as a postmodern agent of resistance in the service of both environmentalism and the women's movement *Together by Accident* Stephanie C.

Palmer, 2008-12-16 This fascinating account of the regional travel accident motif within American local color literature offers a reassessment of the cultural work done by authors writing during the Gilded Age Stephanie C Palmer shows how events like broken carriage wheels and missed trains were used by local color authors to bring together bourgeois and lower class characters thus giving readers the opportunity to see modernity coming into contact with both rural and urban life Using the works of Sarah Orne Jewett Bret Harte William Dean Howells Elizabeth Stuart Phelps and others Palmer traces the use of the regional travel accident motif and how local color writers employed it to give critiques on class society and modern life Exploring the themes of regional identity modernity and interpersonal relationships *Together by Accident* offers an intriguing evaluation of the innovations and inconveniences associated with life during the industrializing Gilded Age in America

Cosmopolitan Vistas Tom Lutz, 2004 In a major statement on the relation of art and politics in America Tom Lutz identifies a consistent ethos at the heart of American literary culture for the past 150 years Through readings of Sherwood Anderson Willa Cather Hamlin Garland Ellen Glasgow Sarah Orne Jewett Sinclair Lewis Edgar Lee Masters Claude McKay Edith Wharton Anzia Yezierska and others Lutz identifies what he calls literary cosmopolitanism an ethos of representational inclusiveness of the widest possible affiliation and at the same time one of aesthetic discrimination and therefore exclusivity At the same time that it embraces the entire world in Lutz's view literary cosmopolitanism necessitates an evaluative stance and it is this doubleness this combination of egalitarianism and elitism that animates American literature since the Civil War The nineteenth century's realists and sentimentalists the writers of the Harlem Renaissance and of the Southern Renaissance the firebrands who brought in the new canon and the traditionalists who struggled to save the old all ascribe Lutz argues to the same cosmopolitan values however much they disagree on what these values demand of those who hold them

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