

The book cover features a classical portrait of a woman, likely Aphra Behn, in a dark, dramatic style. The title and subtitle are overlaid on the image in yellow and blue rectangular boxes. A vertical blue line runs down the right side of the cover.

**REREADING**

**APHRA**

**BEHN**

**HISTORY, THEORY,**

**AND CRITICISM**

**EDITED BY HEIDI HUTNER**

REREADING APHRA BEHN

HUTNER

# Rereading Aphra Behn History Theory

**Michael McKeon**



## Rereading Aphra Behn History Theory:

*Rereading Aphra Behn* Heidi Hutner, 1993 Aphra Behn was the first Englishwoman to earn her living from writing This collection of critical essays explores the different genres in Behn's canon including her plays criticism fiction and poetry from a wide variety of feminist theoretical approaches Early Women Dramatists 1550-1801 Margarete Rubik, 2016-01-14 A comprehensive survey of women's drama between the Renaissance and the end of the eighteenth century assessing the plays characteristic features and the ruptures in the text indicating the writers precarious social and artistic position and ambiguous stances to their own creativity and sex Chapters are devoted to individual writers as well as to general developments in specific periods The most significant plays are analysed in detail and related to the male literary canon of the time in order to stress both their originality and the existence of an albeit tentative female literary tradition Aphra Behn's English Feminism Dolores Altaba-Artal, 1999 Behn's novels though discard Zayas's pessimistic views and supernatural accounts using wit and satire they completely subvert the original texts BOOK JACKET **Aphra Behn** Mary Ann O'Donnell, 2017-03-02 This annotated bibliography constitutes a thoroughly revised and more easily readable study of Behn's publications of those edited or translated by her of publications that included her works and of writings ascribed to her along with an annotated bibliography of over 1600 works about her from 1671 to 2001 with an unannotated update covering 2002 The augmented primary bibliography describes all known editions and issues of her works to 1702 and adds a catalogue of editions to 2002 including on line sources The secondary bibliography adds close to 1000 items published since 1984 to the original 600 of the first edition along with about 175 more from 1671 to 1984 with attention to materials not in English New appendices include a list of dedicatees actors recent productions with reviews and provenances This volume will be invaluable for book dealers collectors and librarians as well as students and scholars of Aphra Behn and of Restoration literature **The Secret History of Domesticity** Michael McKeon, 2005-12-30 Publisher Description Cultural Readings of Restoration and Eighteenth-Century English Theater Deborah Payne Fisk, J. Douglas Canfield, 2010-12-01 Ranging in approach from feminist to historicist the eleven essays in this collection share the culturalist premise that the drama of late Stuart and early Georgian England helped to constitute the dominant ideology of the period The contributors varied approaches allow for the reconsideration of libertinism the politics of sexual desire and other classic issues as well as such newer concerns as the social construction of the first English actresses empiricism as an emergent epistemological discourse cultural anxiety about novelty and repetition and shifting tropes of inherent worth By reading well known works in unexpected ways and focusing on less frequently studied dramatists from Sedley Motteux Pix and Behn to Manley Trotter and Shadwell the contributors also test the limits of the canon In addition they suggest that earlier critical perceptions perhaps even more than the innate worth of the plays determined the shape of the canon These essays present a different image of Restoration and eighteenth century theater one that reveals how the drama was a site as important for the

negotiation of cultural meaning as were novels and verse satires      *Staging Gender in Behn and Centlivre* Nancy Copeland, 2019-09-26 *Staging Gender in Behn and Centlivre* studies the representation of gender in four of the most important plays by the leading professional women playwrights of the late Stuart period Behn's *The Rover* 1677 and *The Luckey Chance* 1686 and Centlivre's *The Busie Body* 1709 and *The Wonder A Woman Keeps a Secret* 1714 are first placed in their original theatrical and cultural contexts and then studied through subsequent productions and adaptations extending from the eighteenth century to the twentieth The detailed analysis of these plays is framed by a discussion of the cultural position of the playwrights and the kind of comedy they wrote The survival of these plays in the repertoire offers an unusual opportunity to examine the theatrical double life of works by early women playwrights The lengthy production histories of these comedies placed them in dialogue with radically different ideas of appropriate and permissible behavior for both women and men The resulting productions alterations and adaptations included both feminist reinterpretations and recuperations of the plays challenges to dominant meanings of gender This book will be of interest to scholars and students of dramatic literature theatre and women's studies      *Major Women Writers of Seventeenth-century England* James Fitzmaurice, 1997 The first comprehensive anthology of seventeenth century English women writers      **Dangerous Women, Libertine Epicures, and the Rise of Sensibility, 1670-1730** Laura Linker, 2016-05-13 In the first full length study of the figure of the female libertine in late seventeenth and early eighteenth century literature Laura Linker examines heroines appearing in literature by John Dryden Aphra Behn Catharine Trotter Delariviere Manley and Daniel Defoe Linker argues that this figure partially inspired by Epicurean ideas found in Lucretius's *De rerum natura* interrogates gender roles and assumptions and emerges as a source of considerable tension during the late Stuart and early Georgian periods Witty and rebellious the female libertine becomes a frequent satiric target because of her transgressive sexuality As a result of negative portrayals of lady libertines women writers begin to associate their libertine heroines with the pathos figures they read in French texts of sensibility Beginning with a discussion of Charles II's mistresses Linker shows that these women continue to serve as models for the female libertine in literature long after their reigns at court ended Her study places the female libertine within her cultural philosophical and literary contexts and suggests new ways of considering women's participation and the early novel which prominently features female libertines as heroines of sensibility      **The Cambridge Companion to English Literature, 1650-1740** Steven N. Zwicker, 1998-06-18 This volume offers an account of English literary culture in one of its most volatile and politically engaged moments From the work of Milton and Marvell in the 1650s and 1660s through the brilliant careers of Dryden Rochester and Behn Locke and Astell Swift and Defoe Pope and Montagu the pressures and extremes of social political and sexual experience are everywhere reflected in literary texts in the daring lyrics and intricate political allegories of this age in the vitriol and bristling topicality of its satires as well as in the imaginative flight of its mock epics fictions and heroic verse The volume's chronologies and select bibliographies will guide

the reader through texts and events while the fourteen essays commissioned for this Companion will allow us to read the period anew

***Tricksters and Estates*** J. Douglas Canfield, 2021-12-14 If the Renaissance was the Golden Age of English comedy the Restoration was the Silver These comedies are full of tricksters attempting to gain estates the emblem and the reality of power in late feudal England The tricksters appear in a number of guises such as heroines landing their men younger brothers seeking estates or Cavaliers threatened with dispossession The hybrid nature of these plays has long posed problems for critics and few studies have attempted to deal with their diversity in a comprehensive way Now one of the leading scholars of Restoration drama offers a cultural history of the period s comedy that puts the plays in perspective and reveals the ideological function they performed in England during the latter half of the seventeenth century To explain this function J Douglas Canfield groups the plays into three categories social comedy which underwrites Stuart ideology subversive comedy which undercuts it and comical satire which challenges it as fundamentally immoral or amoral Through play by play analysis he demonstrates how most of the comedies support the ideology of the Stuart monarchs and the aristocracy upholding what they regarded as their natural right to rule because of an innate superiority over all other classes A significant minority of comedies however reveal cracks in class solidarity portray witty heroines who inhabit the margins of society or give voice to folk tricksters who embody a democratic force nearly capable of overwhelming class hierarchy A smaller yet but still significant minority end in no resolution no restoration but at their most radical playfully portray Stuart ideology as empty rhetoric *Tricksters and Estates* is a truly comprehensive work offering serious critical readings of many plays that have never before received close attention and fresh insights into more familiar works By juxtaposing the comedies of such lesser known playwrights as Orrery Lacy and Rawlins with those of more familiar figures like Behn Wycherley and Dryden the author invites a greater appreciation than has previously been possible of the meaning and function of Restoration comedy This intelligent and wide ranging study promises is a standard work in its field

***Women At Sea*** NA, 2016-04-30 From cross dressing pirates to servants and slaves women have played vital and often surprising roles in the navigation and cultural mapping of Caribbean territory Yet these experiences rarely surface in the increasing body of critical literature on women s travel writing which has focused on European or American women traveling to exotic locales as imperial subjects This stellar collection of essays offers a contestatory discourse that embraces the forms of travelogue autobiography and ethnography as vehicles for women s rewriting of flawed or incomplete accounts of Caribbean cultures This study considers writing by Caribbean women such as the slave narrative of Mary Prince and the autobiography of Jamaican nurse Mary Seacole and works by women whose travels to the Caribbean had enormous impacts on their own lives such as Aphra Behn and Zora Neale Hurston Ranging across cultural historical literary and class dimensions of travel writing these essays give voice to women writers who have been silenced ignored or marginalized

***Material Cultures of Early Modern Women's Writing*** P. Pender, R. Smith, 2015-12-04 This collection examines the diverse material cultures through

which early modern women's writing was produced, transmitted and received. It focuses on the ways it was originally packaged and promoted, how it circulated in its contemporary contexts and how it was read and received in its original publication and in later revisions and redactions. British Fiction and the Production of Social Order, 1740-1830 Miranda J. Burgess, 2000-10-26. In *British Fiction and the Production of Social Order*, Miranda Burgess examines what Romantic period writers called romance, a hybrid genre defined by a shared role in the negotiation of conflicts between political economy and moral philosophy. Reading a broad range of fictional and non-fictional works published between 1740 and 1830, Burgess places authors such as Richardson, Scott, Austen and Wollstonecraft in a new economic, social and cultural context. She explores the interaction between writing and the formation of community, particularly in relation to issues of legitimacy and gender. Burgess argues that the romance held a key role in remaking the national order of a Britain dependent on ideologies of human nature for justification of its social, economic and political systems. The Power to Die Terri L. Snyder, 2015-08-28. A well-written exploration of the cultural and legal meanings of slave suicide in British North America, far-reaching, compelling and relevant. Choice. The history of slavery in early America is a history of suicide. On ships crossing the Atlantic, enslaved men and women refused to eat or leaped into the ocean. They strangled or hanged themselves. They tore open their own throats. In America, they jumped into rivers or out of windows or even ran into burning buildings. Faced with the reality of enslavement, countless Africans chose death instead. In *The Power to Die*, Terri L. Snyder excavates the history of slave suicide, returning it to its central place in early American history. How did people, traders, plantation owners and most importantly, enslaved men and women themselves view and understand these deaths and how did they affect understandings of the institution of slavery then and now? Snyder draws on an array of sources including ships' logs, surgeons' journals, judicial and legislative records, newspaper accounts, abolitionist propaganda and slave narratives to detail the ways in which suicide exposed the contradictions of slavery, serving as a powerful indictment that resonated throughout the Anglo-Atlantic world and continues to speak to historians today. **Collecting Women** Chantel M. Lavoie, 2009. This book addresses the place of women writers in anthologies and other literary collections in eighteenth-century England. It explores and contextualizes the ways in which two different kinds of printed material, poetic miscellanies and biographical collections, complemented one another in defining expectations about the woman writer. Far more than the single-authored text, it was the collection in one form or another that invested poems and their authors with authority. By attending to this fascinating cultural context, Chantel Lavoie explores how women poets were placed posthumously in the world of eighteenth-century English letters. Investigating the lives and works of four well-known poets: Katherine Philips, Aphra Behn, Anne Finch and Elizabeth Rowe, Lavoie illuminates the way in which celebrated women were collected alongside their poetry, the effect of collocation on individual reputations and the intersection between bibliography and biography as female poets themselves became curiosities. In so doing, *Collecting Women* contributes to the understanding of the intersection of cultural history and canon.

formation and literary collecting in eighteenth century England

### **Women Novelists and the Ethics of Desire,**

**1684-1814** Elizabeth Kraft, 2008 Elizabeth Kraft radically alters our conventional views of early women novelists by taking seriously their representations of female desire Reading fiction by Aphra Behn Delarivier Manley Eliza Haywood Sarah Fielding Charlotte Smith Frances Burney and Elizabeth Inchbald in light of ethical paradigms drawn from biblical texts about women and desire Kraft demonstrates not only the centrality of female desire in eighteenth century culture and literature but its ethical importance as well

### **Irony and Earnestness in Eighteenth-Century Literature** Shane Herron, 2022-01-27

The conventional literary history of the eighteenth century holds that upstart novelists and other intensely serious writers worked against the conservative and ironic sensibility of an earlier generation of satirists However many of these ostensibly earnest writers were exceptional satirists in their own right employing the same ruses tricks and deceptions throughout their work The novels of such canonical figures as Behn and Defoe for example passed themselves off as real documents just as an earlier generation of hack writers combined the serious and the absurd Re examining this nexus between the ludicrous and the solemn Shane Herron argues that intense earnestness was itself a central component of the ironic sensibility of the great age of literary satire and of Swift's work in particular The sensationalism and confessionalism of earnestness were frequently employed tendentiously while ironic and satirical literature often incorporated genuine moments of earnestness to advance writerly aims

Inkface Miles P. Grier, 2023-12-28 In Inkface Miles P Grier traces productions of Shakespeare's Othello from seventeenth century London to the Metropolitan Opera in twenty first century New York Grier shows how the painted stage Moor and the wife whom he theatrically stains became necessary types reduced to objects of interpretation for a presumed white male audience In an era of booming print production popular urban theater and increasing rates of literacy the metaphor of Black skin as a readable transferable ink became essential to a fraternity of literate white men who by treating an elastic category of marked people as reading material were able to assert authority over interpretation and by extension over the state the family and commerce Inkface examines that fraternity's reading of the world as well as the ways in which those excluded attempted to counteract it

### **Women as Translators in Early Modern England** Deborah

Uman, 2012-04-12 Women as Translators in Early Modern England offers a feminist theory of translation that considers both the practice and representation of translation in works penned by early modern women It argues for the importance of such a theory in changing how we value women's work Because of England's formal split from the Catholic Church and the concomitant elevation of the written vernacular the early modern period presents a rich case study for such a theory This era witnessed not only a keen interest in reviving the literary glories of the past but also a growing commitment to humanist education increasing literacy rates among women and laypeople and emerging articulations of national sentiment Moreover the period saw a shift in views of authorship in what it might mean for individuals to seek fame or profit through writing Until relatively recently in early modern scholarship women were understood as excluded from achieving authorial status for a

number of reasons their limited education the belief that public writing was particularly scandalous for women and the implicit rule that they should adhere to the holy trinity of chastity silence and obedience While this view has changed significantly women writers are still understood however grudgingly as marginal to the literary culture of the time Fewer women than men wrote they wrote less and their choice of genres seems somewhat impoverished add to this the debate over translation as a potential vehicle of literary expression and we can see why early modern women s writings are still undervalued This book looks at how female translators represent themselves and their work revealing a general pattern in which translation reflects the limitations women faced as writers while simultaneously giving them the opportunity to transcend these limitations Indeed translation gave women the chance to assume an authorial role a role that by legal and cultural standards should have been denied to them a role that gave them ownership of their words and the chance to achieve profit fame status and influence Published by University of Delaware Press Distributed worldwide by Rutgers University Press



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