

Reforming Fictions

*Nation, Nation
in American
Novels: Literature and
Imagination in the
Progressive Era*



Carol L. Rutter

Reforming Fictions

Gregory Vargo



Reforming Fictions:

Reforming Fictions Carol J. Batker, 2000 A fresh multicultural reading of the work of women writers of the Progressive era that places their fiction in the context of their reform journalism and political activism Reforming Fictions Eileen Razzari Elrod, 1991 **Reformation Fictions** Antoinina Bevan Zlatar, 2011-06-30 Reformation Fictions rehabilitates some twenty polemical dialogues published in Elizabethan England for the first time giving them a literary historicist and to a lesser extent theological reading By juxtaposing these Elizabethan publications with key Lutheran and Calvinist dialogues theological tracts catechisms sermons and dramatic interludes Antoinina Bevan Zlatar explores how individual dialogists exploit the fictionality of their chosen genre Writers like John Vron Anthony Gilby George Gifford John Nicholls Job Throckmorton and Arthur Dent to name the most prolific not only understood the dialogue s didactic advantages over other genres they also valued it as a strategic defence against the censor They were convinced as Erasmus had been before them that a cast of lively characters presented antithetically often with a liberal dose of Lucianic humour worked wonders with carnal readers Here was an exemplary way to make doctrine entertaining and memorable here was the honey to make the medicine go down They knew too that these dialogues particularly their use of manifestly imaginary interlocutors and a plot of conversion licensed the delivery of singularly radical messages What comes to light is a body of literature often scurrilous always serious that gives us access to early modern concepts of fiction rhetoric and satire It showcases the imagery of Protestant polemic against Catholicism and puritan invective against the established Elizabethan Church all the while triggering the frisson that comes from the illusion of eavesdropping on early modern conversations Reading for Reform Laura R. Fisher, 2019-03-05 An unprecedented examination of class bridging reform and U S literary history at the turn of the twentieth century Reading for Reform rewrites the literary history of late nineteenth and early twentieth century America by putting social reform institutions at the center of literary and cultural analysis Examining the vibrant often fractious literary cultures that developed as part of the Progressive mandate to uplift the socially disadvantaged it shows that in these years reformers saw literature as a way to combat the myriad social problems that plagued modern U S society As they developed distinctly literary methods for Americanizing immigrants uplifting and refining wage earning women and educating black students their institutions gave rise to a new social purpose for literature Class bridging reform institutions the urban settlement house working girls club and African American college are rarely addressed in literary history Yet Laura R Fisher argues they engendered important experiments in the form and social utility of American literature from minor texts of Yiddish drama and little known periodical and reform writers to the fiction of Edith Wharton and Nella Larsen Fisher delves into reform s vast and largely unexplored institutional archives to show how dynamic sites of modern literary culture developed at the margins of social power Fisher reveals how reformist approaches to race class religion and gender formation shaped American literature between the 1880s and the 1920s In doing so she tells a new story about the fate of

literary practice and the idea of literature's practical value during the very years that modernist authors were proclaiming art's autonomy from concepts of social utility

Reforming the World Maria Carla Sanchez, 2009-04 *Reforming the World* considers the intricate relationship between social reform and spiritual elevation and the development of fiction in the antebellum United States. Arguing that novels of the era engaged with questions about the proper role of fiction taking place at the time, Maria Carla Sanchez illuminates the politically and socially motivated involvement of men and women in shaping ideas about the role of literature in debates about abolition, moral reform, temperance, and protest work. She concludes that whereas American Puritans had viewed novels as risqué and grotesque, antebellum reformers elevated them to the level of literature functioning on a much higher intellectual and moral plane. In her informed and innovative work, Sanchez considers those authors both familiar (Lydia Maria Child, Harriet Jacobs, and Harriet Beecher Stowe) and those all but lost to history (Timothy Shay Arthur). Along the way, she refers to some of the most notable American writers in the period (Emerson, Thoreau, and Poe). Illuminating the intersection of reform and fiction, *Reforming the World* visits important questions about the very purpose of literature: telling the story of a revolution that never quite took place, one that had no grandiose or even catchy name. But it did have numerous settings and participants from the slums of New York, where prostitutes and the intemperate made their homes, to the offices of lawyers who charted the downward paths of broken men, to the tents for revival meetings where land and souls alike were burned over by the grace of God.

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 (Alice Callahan and Mourning Dove), African American (Pauline Hopkins), Chinese American (Sui Sin Far), Mexican American (María 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 Yeziarska'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

Front-Page Girls Jean Marie Lutes, 2018-09-05 The first study of the role of the newspaperwoman in American literary culture at the turn of the twentieth century this book recaptures the imaginative exchange between real life reporters like Nellie Bly and Ida B Wells and fictional characters like Henrietta Stackpole the lady correspondent in Henry James's *Portrait of a Lady* It chronicles the exploits of a neglected group of American women writers and uncovers an alternative reporter novelist tradition that runs counter to the more familiar story of gritty realism generated in male dominated newsrooms Taking up actual newspaper accounts written by women fictional portrayals of female journalists and the work of reporters turned novelists such as Willa Cather and Djuna Barnes Jean Marie Lutes finds in women's journalism a rich and complex source for modern American fiction Female journalists cast as both standard bearers and scapegoats of an emergent mass culture created fictions of themselves that far outlasted the fleeting news value of the stories they covered *Front Page Girls* revives the spectacular stories of now forgotten newspaperwomen who were not afraid of becoming the news themselves the defiant few who wrote for the city desks of mainstream newspapers and resisted the growing demand to fill women's columns with fashion news and household hints It also examines for the first time how women's journalism shaped the path from news to novels for women writers

Founded in Fiction Thomas Koenigs, 2024-11-26 This monograph presents a new history of early American literature that traces the diverse forms of fiction circulating in the early United States 1789-1861 and how they shaped the way Americans thought and argued about political and cultural issues of their age

Licentious Fictions Daniel Poch, 2019-12-24 Nineteenth century Japanese literary discourse and narrative developed a striking preoccupation with *ninj* literally human emotion but often used in reference to amorous feeling and erotic desire For many writers and critics fiction's capacity to foster both licentiousness and didactic values stood out as a crucial source of ambivalence Simultaneously capable of inspiring exemplary behavior and a dangerous force transgressing social norms *ninj* became a focal point for debates about the role of the novel and a key motor propelling narrative plots In *Licentious Fictions* Daniel Poch investigates the significance of *ninj* in defining the literary modernity of nineteenth century Japan He explores how cultural anxieties about the power of literature in mediating emotions and desire shaped Japanese narrative from the late Edo through the

Meiji period Poch argues that the Meiji novel instead of superseding earlier discourses and narrative practices surrounding ninj complicated them by integrating them into new cultural and literary concepts He offers close readings of a broad array of late Edo and Meiji period narrative and critical sources examining how they shed light on the great intensification of the concern surrounding ninj In addition to proposing a new theoretical outlook on emotion Licentious Fictions challenges the divide between early modern and modern Japanese literary studies by conceptualizing the nineteenth century as a continuous literary historical space

An Underground History of Early Victorian Fiction Gregory Vargo, 2018 Explores the journalism and fiction appearing in the early Victorian working class periodical press and its influence on mainstream literature

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