



# Romantic Reader The

**Roberta L. Krueger**



## **Romantic Reader The:**

**Reading the Romantic Ridiculous** Andrew McInnes, Rita J. Dashwood, 2024-09-02 *Reading The Romantic Ridiculous* aims to take Romantic Studies from the sublime to the ridiculous Building on recent work that decentres the myth of the solitary genius this duograph theorises the ridiculous as an alternative affect to the sublime privileging collective laughter above solitude and selfishness and reflecting on these ideals through the practice of joint authorship Tracing the history of the ridiculous through Romantic and post Romantic debates about sublimity from the rediscovery of Longinus and the aesthetic theories of Burke and Kant to contemporary queer and postcolonial theory interested in silliness lowness and vulnerability *Reading the Romantic Ridiculous* explores Romanticism s surprising commitments to ridiculousness in canonical material by writers such as Samuel Taylor Coleridge Jane Austen and Charles Lamb as well as lesser known material from joke books to children s literature In theory and practice this duograph also considers the legacies of Romanticism and ridiculousness today analysing their influence on independent film sitcoms and young adult fiction as well as their place in higher education now

**Reading the Romance** Janice A. Radway, 2009-11-18 Originally published in 1984 *Reading the Romance* challenges popular and often demeaning myths about why romantic fiction one of publishing s most lucrative categories captivates millions of women readers Among those who have disparaged romance reading are feminists literary critics and theorists of mass culture They claim that romances enforce the woman reader s dependence on men and acceptance of the repressive ideology purveyed by popular culture Radway questions such claims arguing that critical attention must shift from the text itself taken in isolation to the complex social event of reading She examines that event from the complicated business of publishing and distribution to the individual reader s engagement with the text Radway s provocative approach combines reader response criticism with anthropology and feminist psychology Asking readers themselves to explore their reading motives habits and rewards she conducted interviews in a midwestern town with forty two romance readers whom she met through Dorothy Evans a chain bookstore employee who has earned a reputation as an expert on romantic fiction Evans defends her customers choice of entertainment reading romances she tells Radway is no more harmful than watching sports on television We read books so we won t cry is the poignant explanation one woman offers for her reading habit Indeed Radway found that while the women she studied devote themselves to nurturing their families these wives and mothers receive insufficient devotion or nurturance in return In romances the women find not only escape from the demanding and often tiresome routines of their lives but also a hero who supplies the tenderness and admiring attention that they have learned not to expect The heroines admired by Radway s group defy the expected stereotypes they are strong independent and intelligent That such characters often find themselves to be victims of male aggression and almost always resign themselves to accepting conventional roles in life has less to do Radway argues with the women readers fantasies and choices than with their need to deal with a fear of masculine dominance These romance

readers resent not only the limited choices in their own lives but the patronizing attitude that men especially express toward their reading tastes. In fact, women read romances both to protest and to escape temporarily the narrowly defined role prescribed for them by a patriarchal culture. Paradoxically, the books that they read make conventional roles for women seem desirable. It is this complex relationship between culture, text, and woman reader that Radway urges feminists to address. Romance readers, she argues, should be encouraged to deliver their protests in the arena of actual social relations rather than to act them out in the solitude of the imagination. In a new introduction, Janice Radway places the book within the context of current scholarship and offers both an explanation and critique of the study's limitations.

*Reading the Adolescent Romance* Amy Pattee, 2011-01-25 In this critical study, Pattee examines the series' content, structure, and reader base, investigating an influential marketing and literary phenomenon and interrogating the intersecting influences of history, audience positioning, and readability that allowed Sweet Valley to flourish and continues to allow other teen series to enjoy popular acclaim.

*Still Reading Romance* Josefina Smith, Kathleen W. Taylor Kollman, 2025-04-01 In a world that commodifies feminism, is adapting romance novels for small and big screen projects, and the Romance Writers Association is evolving to a more inclusive representative group, it is imperative for researchers to reevaluate the cultural assumptions and gender norming work happening in the romance genre. It is time to question the cultural capital of traditional archetypes, explore the experience of romance readers, and question how romance and cultural studies researchers create quantitative, qualitative, and mixed methods research. This work centers around a data set collected with a revised version of Janice Radway's Reading the Romance survey that will be shared with all the authors of this anthology. By having access to this pool, authors will have the opportunity to explore different elements of reader experience and cultural norms in romance fiction and potentially reflect on changes since Janice Radway's seminal work. The norms and negotiations readers experience while consuming romance is especially interesting as romancelandia becomes a more mainstream part of popular culture with the popularity of Bridgerton and romance series like Ice Planet Barbarians exploding on BookTok. No other book in romance or popular culture studies identifies a data set as the connecting element, and to do so creates an exciting opportunity to create a more inclusive study of popular romance, offer truly interdisciplinary research on the question of how readers read romance, and generate diverse areas of future scholarship. This edited volume explores multiple issues in romance fiction based on survey data from real romance readers. An updated version of Janice Radway's influential survey looking at romance readers in the early 1980s, this time scholars explore romance readers' habits and attitudes in the twenty-first century. Each contributor in this volume uses the same survey data to make unique statements about gender, intersectionality, popular fiction, and popular culture. By using a common data set but approaching it from different perspectives, this unique volume is able to apply multiple methodologies to the same subject.

**Reading the Late Byzantine Romance** Adam J. Goldwyn, Ingela Nilsson, 2018-12-20 The corpus of Palaiologan romances consists of about a dozen works of imaginative

fiction from the thirteenth to the fifteenth centuries which narrate the trials and tribulations of aristocratic young lovers This volume brings together leading scholars of Byzantine literature to examine the corpus afresh and aims to be the definitive work on the subject suitable for scholars and students of all levels It offers interdisciplinary and transnational approaches which demonstrate the aesthetic and cultural value of these works in their own right and their centrality to the medieval and early modern Greek European and Mediterranean literary traditions From a historical perspective the volume also emphasizes how the romances represent a turning point in the history of Greek letters they are a repository of both ancient and medieval oral poetic and novelistic traditions and yet are often considered the earliest works of Modern Greek literature

Women Readers and the Ideology of Gender in Old French Verse Romance Roberta L. Krueger, 2005-02-17 This study challenges the view that all courtly literature promoted the social status of women Unlike previous books which focused on knights it starts from the perspective of the woman reader listener Using reader response theory feminist criticism and recent historical studies it suggests that romances taught gender roles often inviting readers to criticise and resist them

**The Oxford Handbook of British Romanticism** David Duff, 2018 This Handbook provides a comprehensive overview of British Romantic literature and an authoritative guide to all aspects of the movement including its historical cultural and intellectual contexts and its connections with the literature and thought of other countries All the major Romantic writers are covered alongside lesser known writers

*The Pleasures of Reading* Catherine Sheldrick Ross, 2014-06-27 Based on years of ground breaking research this book supplies a look at the unique relationship between each text and the individual reader that results in a satisfying pleasurable and even life changing reading experience Following up on her critically acclaimed *Reading Matters What the Research Reveals about Reading Libraries and Community* Catherine Sheldrick Ross takes a new look at pleasure reading through 30 thought provoking essays based on themes arranged from A to Z In short lively chapters she discusses topics ranging from Alexia Bad Reading and Changing Lives to Romance Fiction Self help Titles Vampires and Year of Reading Drawing on her own research as well as other published sources Ross comments on the significance of each theme provides examples of the phenomenon and develops the topic chronologically through further examples or through reversals The essays are unified by an underlying theory of reading that views readers as sense makers actively engaged in reading themselves into the text and reading the texts back into their own lives It gives educators and librarians insights into their roles with readers and offers a message about the importance of pleasure reading A short list of resources for further reading is supplied with each topic

**The Mystery Readers' Advisory** John Charles, Joanna Morrison, Candace Clark, 2002 Three librarians from Scottsdale Arizona provide library staff with an introduction to the mystery genre and offer tips and techniques for providing advice to mystery readers in the library They include some of their own bibliographies but refer readers elsewhere for fuller ones They also include a brief history of the genre to pass on to readers new to it

*Living Room Wars* Ien Ang, 1996 *Living Room Wars* brings together Ien Ang's recent writings on media audiences to ask what it

means to live in a world saturated by media      **Reading The Eve of St. Agnes** Jack Stillinger, 1999-10-14 Using the 180 year history of Keats's Eve of St Agnes as a basis for theorizing about the reading process Stillinger's book explores the nature and whereabouts of meaning in complex works A proponent of authorial intent Stillinger argues a theoretical compromise between author and reader applying a theory of interpretive democracy that includes the endlessly multifarious reader's response as well as Keats's guessed at intent Stillinger also considers the process of constructing meaning and posits an answer to why Keats's work is considered canonical and why it is still being read and admired      *The romantic movement in English poetry, effects of the French revolution* William John Courthope, 1926      **The Hunter and the Trapper in North America; Or, Romantic Adventures in Field and Forest. From the French ...** By W. H. D. Adams Bénédicte Henry RÉVOIL, 1874      **Romance of Great Businesses** William Henry Beable, 1926      **Elliott Monographs in the Romance Languages and Literatures**, 1929      Studies by Members of the Department of Romance Languages University of Wisconsin Department of Romance Languages, 1924      **The Martyr of Love** Thomas-Galline Aimery de Pierrebourg (baronne), Claude Ferval, 1914      The Romance of the Hebrew Language William Hely Saulez, 1913      The Romance of Names Ernest Weekley, 1922      *"Ploughed", and Other Stories* Lucy Bethia Walford, 1894

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