

REPRESENTING FEMININITY

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Middle-Class • Subjectivity
in • Victorian • and • Edwardian
Women's • Autobiographies

Mary Jean Corbett

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Representing Femininity Middle Class Subjectivity In Victorian And Edwardian Womens Autobiographies

Dorothy Mermin



Representing Femininity Middle Class Subjectivity In Victorian And Edwardian Womens Autobiographies:

Memoirs of Victorian Working-Class Women Florence s. Boos,2017-12-02 This volume is the first to identify a significant body of life narratives by working class women and to demonstrate their inherent literary significance Placing each memoir within its generic historical and biographical context this book traces the shifts in such writings over time examines the circumstances which enabled working class women authors to publish their life stories and places these memoirs within a wider autobiographical tradition Additionally *Memoirs of Victorian Working Class Women* enables readers to appreciate the clear sightedness directness and poignancy of these works

Representing Femininity Mary Jean Corbett,1992 Corbett s study explores the relationship between women s experience and the social institutions and cultural forms in which that experience is publicly represented Challenging the assumption that middle class Victorian and Edwardian women were confined solely to domesticity Corbett examines the rhetorical strategies of self representation by women who participated in public life She argues that those strategies enabled such women writers as Harriet Martineau Mary Howitt and Anne Thackeray Ritchie to create an autobiographical and cultural paradigm privileging private life over public life effectively redrawing the boundaries between those ostensibly separate spheres Considering works by autobiographers of the suffrage movement Corbett shows how feminist activists used their texts to critique the dominant model of bourgeois individualism in both political and autobiographical terms In addition to a wealth of autobiographical texts Corbett utilizes non literary texts to illustrate how actresses accommodated their self representations to the requirements of the professionalizing Victorian theatre By drawing upon a diverse range of sources Corbett broadens the scope of material available for analysis seeking to engage questions of gender class and subjectivity not only in a strictly literary context but also in a wider cultural and historical field In this way she opens to view a broad range of self representations by women that have been unduly slighted in feminist historical cultural and literary analysis

Women's Diaries as Narrative in the Nineteenth-Century Novel Catherine Delafield,2016-12-05 Using private diary writing as her model Catherine Delafield investigates the cultural significance of nineteenth century women s writing and reading practices Beginning with an examination of non fictional diaries and the practice of diary writing she assesses the interaction between the fictional diary and other forms of literary production such as epistolary narrative the periodical the factual document and sensation fiction The discrepancies between the private diary and its use as a narrative device are explored through the writings of Frances Burney Elizabeth Gaskell Anne Bront Dinah Craik Wilkie Collins and Bram Stoker The ideological function of the diary Delafield suggests produces a conflict in fictional narrative between that diary s received use as a domestic and spiritual record and its authority as a life writing opportunity for women Delafield considers women as writers readers and subjects and contextualizes her analysis within nineteenth century reading practice She demonstrates ways in which women could become performers of their own story through a narrative method which was authorized by their

femininity and at the same time allowed them to challenge the myth of domestic womanhood *Representing Female Artistic Labour, 1848-1890* Patricia Zakreski, 2006 Looking specifically at sewing art writing and acting Zakreski shows how these professions increasingly came to be defined as artistic and thus as suitable professions for middle class women and argues that the supposedly degrading activity of paid work could be transformed into a refining experience for women Rather than consigning working women to the margins of patriarchal culture then her study shows how representations of creative women by authors such as Elizabeth Barrett Browning Dinah Craik Charles Dickens Anthony Trollope and Charlotte Yonge participated in and shaped new forms of mainstream culture **BOOK JACKET**

Women and Autobiography Martine Watson Brownley, Allison B. Kimmich, 1999 An overview of women's autobiography providing historical background and contemporary criticism along with selections from a range of autobiographies by women It seeks to provide a broad introduction to the major questions dominating autobiographical scholarship today **Women's Life Writing and Imagined Communities** Cynthia Anne Huff, 2005 Recognising the great legacy of women's life writings this book draws on a wealth of sources to critically examine the impact of these writings on our communities **Women's Authorship and Editorship in Victorian Culture** Beth Palmer, 2011-02-17 This book considers the ways in which women writers used the powerful positions of author and editor to perform conventions of gender and genre in the Victorian period It examines Mary Elizabeth Braddon Ellen Wood and Florence Marryat's magazines *Belgravia* *Argosy* and *London Society* respectively alongside their sensation fiction to explore the mutually influential strategies of authorship and editorship The relationship between sensation's success as a popular fiction genre and its serialisation in the periodical press was not just reciprocal but also self-conscious and performative Publishing sensation in Victorian magazines offered women writers a set of discursive strategies that they could transfer onto other cultural discourses and performances With these strategies they could explore enact and re-work contemporary notions of female agency and autonomy as well as negotiate contemporary criticism Combining authorship and editorship gave these middle class women exceptional control over the shaping of fiction its production and its dissemination By paying attention to the ways in which the sensation genre is rooted in the press network this book offers a new broader context for the phenomenal success of works like Mary Elizabeth Braddon's *Lady Audley's Secret* and Ellen Wood's *East Lynne* The book reaches back to the mid nineteenth century to explore the press conditions initiated by figures like Charles Dickens and Mrs Beeton that facilitated the later success of these sensation writers By looking forwards to the New Woman writers of the 1890s the book draws conclusions regarding the legacies of sensational author editorship in the Victorian press and beyond *Women and Literature in Britain 1800-1900* Joanne Shattock, 2001-08-30 These new essays by leading scholars explore nineteenth century women's writing across a spectrum of genres The book's focus is on women's role in and access to literary culture in the broadest sense as consumers and interpreters as well as practitioners of that culture Individual chapters consider women as journalists editors translators

scholars actresses playwrights autobiographers biographers writers for children and religious writers as well as novelists and poets A unique chronology offers a woman centered perspective on literary and historical events and there is a guide to further reading

Edwardian Ladies and Imperial Power Julia Bush,2000-01-01 Bush arts and social sciences Nene University College Northampton analyzes aristocratic and upper middle class women s involvement in imperialist associations and investigates their relationship with male imperialist leaders and the male dominated patriotic leagues during the early 20th century She also looks at their work with female emigration education colonial hospitality and imperial race thinking She concludes that personal motivation organizational methods and patriotic faith were embedded in a social and political context that empowered elite women in selective gender related ways

Godiva's Ride Dorothy Mermin,1993-09-22 Students and teachers of Victorian women s careers will be grateful for Mermin s intelligent and equable guidance as they negotiate the paradoxes of Godiva s Ride Modern Philology This brief study should be enormously helpful to students seeking an introduction to feminist approaches to Victorian writers Choice Mermin s fine book is a work of synthesis that moves across many genres of women s writing and touches on neglected writers of the period as well as on the canonized few American Historical Review Godiva s Ride is a stimulating and enjoyable study of an exceptionally rich subject Victorian Periodicals Review Accessible original and gracefully written Godiva s Ride is likely to be as engrossing for the general reader as for the expert Victorian Studies Describes the first great age of women s writing in England Mermin discusses how women were encouraged to become writers how they were discouraged and hindered and what they wrote The many women entering the mainstream of English literature in this era included the Bront s Elizabeth Gaskell George Eliot Margaret Oliphant Elizabeth Barrett Browning Christina Rossetti and Harriet Martineau

Women Poets and Urban Aestheticism A. Vadillo,2005-09-08 This book re examines cultural social geographical and philosophical representations of Victorian London by looking at the transformations in urban life produced by the rise and development of urban mass transport It also radically re addresses the questions of epistemology and gender in the Victorian metropolis by mapping the epistemology of the passenger Vadillo focuses on the lyric urban writings of Amy Levy Alice Meynell Graham R Tomson Rosamund Marriott Watson and Michael Field Katherine Bradley and Edith Cooper Shortlisted for the ESSE Book Prize

Gender and Memory Luisa Passerini,2017-07-12 Gender and Memory brings together contributions from around the world and from a range of disciplines history and sociology socio linguistics and family therapy literature to create a volume that confronts all those concerned with autobiographical testimony and narrative both spoken and written The fundamental theme is the shaping of memory by gender This paperback edition includes a new introduction by Selma Leydesdorff coeditor of the Memory and Narrative series of which this volume is a part Are the different ways in which men and women are recalled in public and private memory and the differences in men s and women s own memories of similar experiences simply reflections of unequal lives in gendered societies or are they more deeply rooted The sharply differentiated life experiences

of men and women in most human societies the widespread tendencies for men to dominate in the public sphere and for women's lives to focus on family and household suggest that these experiences may be reflected in different qualities of memory. The contributors maintain that memories are gendered and that the gendering of memory makes a strong impact on the shaping of social spaces and expressive forms as the horizons of memory move from one generation to the next. They argue that in order to understand how memory becomes gendered we need to travel through the realms of gendered experience and gendered language.

Women's Letters as Life Writing 1840-1885 Catherine Delafield, 2019-12-16

Examining letter collections published in the second half of the nineteenth century Catherine Delafield rereads the life writing of Frances Burney Charlotte Brontë Mary Delany Catherine Winkworth Jane Austen and George Eliot situating these women in their epistolary culture and in relation to one another as exemplary women of the period. She traces the role of their editors in the publishing process and considers how a model of representation in letters emerged from the publication of Burney's *Diary and Letters* and Elizabeth Gaskell's *Life of Brontë*. Delafield contends that new correspondences emerge between editors, biographers and their biographical subjects and that the original epistolary pact was remade in collaboration with family memorials in private and with reviewers in public. *Women's Letters as Life Writing* addresses issues of survival and choice when an archive passes into family hands tracing the means by which women's lives came to be written and rewritten in letters in the nineteenth century.

Stage rights! Naomi Paxton, 2018-04-11

Stage rights! explores the work and legacy of the first feminist political theatre group of the twentieth century the Actresses Franchise League. Formed in 1908 to support the suffrage movement through theatre the League and its membership opened up new roles for women on stage and off challenged stereotypes of suffragists and actresses created new work inspired by the movement and was an integral part of the performative propaganda of the campaign. Introducing new archival material to both suffrage and theatre histories this book is the first to focus in detail on the Actresses Franchise League its membership and its work. The volume is formulated as a historiographically innovative critical biography of the organisation over the fifty years of its activities and invites a total reassessment of the League within the accepted narratives of the development of political theatre in the UK.

The Character of Credit Margot C. Finn, 2003-08-21

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What is a Woman to Do? Kyriaki Hadjiafxendi, Patricia Zakreski, 2011

This anthology contributes to a scholarly understanding of the aesthetics and economics of female artistic labour in the Victorian period. It maps out the evolution of the Woman Question in a number of areas including the status and suitability of artistic professions for women their engagement with new forms of work and their changing relationship to the public sphere. The wealth of material gathered here from autobiographies conduct manuals diaries periodical articles prefaces and travelogues traces the extensive debate on women's art feminism and economics from the 1830s to the 1890s. Combining for the first time nineteenth century criticism on literature and the visual arts performance and craftsmanship the selected material reveals the different ideological positions surrounding the transition of

women from idleness to serious occupation The distinctive primary sources explore the impact of artistic labour upon perceptions of feminine sensibility and aesthetics the conflicting views of women towards the pragmatics of their own creative labour as they encompassed vocations trades and professions and the complex relationship between paid labour and female fame and notoriety

The Routledge Companion to Theatre-Fiction Graham Wolfe, 2023-11-14 Novelists have long been attracted to theatre Some have pursued success on the stage but many have sought to combine these worlds entering theatre through their fiction setting stages on their novels pages and casting actors directors and playwrights as their protagonists The Routledge Companion to Theatre Fiction has convened an international community of scholars to explore the remarkable array of novelists from many eras and parts of the world who have created fiction from the stuff of theatre asking what happens to theatre on the pages of novels and what happens to novels when they collaborate with theatre From J W Goethe to Louisa May Alcott Mikhail Bulgakov Virginia Woolf and Margaret Atwood some of history's most influential novelists have written theatre fiction and this Companion discusses many of these figures from new angles But it also spotlights writers who have received less critical attention such as Dorothy Leighton Agust n de Rojas Villandrando Ronald Firbank Syed Mustafa Siraj Li Yu and Vicente Blasco Iba ez bringing their work into conversation with a vital field A valuable resource for students scholars and admirers of both theatre and novels The Routledge Companion to Theatre Fiction offers a wealth of new perspectives on topics of increasing critical concern including intermediality theatricality antitheatricality mimesis diegesis and performativity

Queering the Moderns NA NA, 2016-04-30 In *Queering the Moderns* Anne Herrmann revisits the narrative of literary modernism and the historical uses of the term queer to explore the emergence of identities specific to modernism Queer in the modernist period 1910 1945 means strange odd out of sorts and although it begins to refer to those who are queer sexually it does not yet police a hetero homosexual divide It means crossing boundaries in unexpected directions across the Atlantic across the color line across literary conventions that dictate autobiographies can't be written by someone else Six memoirs that rely on cross gender and cross racial identifications are discussed within their specific cultural contexts so that female aviators Amelia Earhart and Beryl Markham lesbian autobiographers Virginia Woolf and Gertrude Stein and male auto ethnographers James Weldon Johnson and Earl Lind Ralph Werther begin to queer the traditional spaces of modernism

Comrades and Partners Janet Lee, 2000 With intense passion and commitment labor reformers and Communist Party activists Grace Hutchins and Anna Rochester dedicated themselves both to the cause of economic justice and to each other Janet Lee traces Hutchins and Rochester's extraordinary ideological journey from Christianity to Communism in this engaging joint biography regendering the history of the intellectual left at the same time that she shares the interwoven life stories of these remarkable women This is a biography that explores the complex and multiple contexts that produced Hutchins and Rochester as political subjects and focuses on the tensions and contradictions of their public and private lives Methodologically ground breaking *Comrades and Partners*

attempts to disrupt the realist frame of research and writing in relation to both subject and author subject in terms of the myth of an unfolding coherent self and author in terms of highlighting the boundaries between fact and fiction Lee has produced an invaluable addition to the study of women's history a volume which will prove indispensable to scholars of history gender studies and the postmodern approach **The Other Mary Shelley** Audrey A. Fisch, Anne Kostelanetz Mellor, Esther H. Schor, 1993 Although *Frankenstein* is now widely read little attention has been paid to the considerable corpus of Mary Shelley's other works Ironically the excitement of the last decade of feminist approaches to *Frankenstein* has obscured the persona of its author This book presents the other Mary Shelley the writer whose shrewd assessments of Romanticism gender and society resonate strongly in the setting of contemporary politics culture and feminism

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