

Sexualizing Power in Naturalism

Theodore Dreiser and
Frederick Philip Grove



Irene Gammel

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David Baud



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Sexualizing Power in Naturalism Irene Gammel, 1994 Presenting a revisionary reading of German Canadian and American texts such as Fanny Essler *Settlers of the Marsh* and Sister Carrie Gammel English U of Prince Edward Island attributes to naturalism a predominantly male genre the appropriation of a disruptive female sexuality not so much to liberate it from Victorian repression as to contain it within the male boundaries of naturalism Annotation copyright by Book News Inc Portland OR *Sexualizing Power in Naturalism [microform] : Theodore Dreiser and Frederick Philip Grove* Irene Gammel, 1991 **The Cambridge Companion to Theodore Dreiser** Leonard Cassuto, Clare Virginia Eby, 2004-02-12 The specially commissioned essays collected in this volume establish new parameters for both scholarly and classroom discussion of Dreiser This Companion provides fresh perspectives on the frequently read classics *Sister Carrie* and *An American Tragedy* as well as on topics of perennial interest such as Dreiser's representation of the city and his prose style The volume investigates topics such as his representation of masculinity and femininity and his treatment of ethnicity It is the most comprehensive introduction to Dreiser's work available **F.P. Grove in Europe and Canada** Klaus Martens, Paul Morris, 2001-07 With more than fifty period photos and documents countless letters and a foreword by E D Blodgett F P Grove in Europe and Canada represents the definitive biography of the writer Northrop Frye called a Canadian Dreiser This work will prove an invaluable resource for scholars in Canadian and German literature comparative literature modernism publishing history and translation studies **BOOK JACKET** *Modern Realism in English-Canadian Fiction* Colin Hill, 2012-01-01 Much of the scholarship on twentieth century Canadian literature has argued that English Canadian fiction was plagued by backwardness and an inability to engage fully with the movement of modernism that was so prevalent in British and American fiction and poetry *Modern Realism in English Canadian Fiction* re evaluates Canadian literary culture to posit that it has been misunderstood because it is a distinct genre a regional form of the larger international modernist movement Examining literary magazines manifestos archival documents and major writers such as Frederick Philip Grove Morley Callaghan and Raymond Knister Colin Hill identifies a modern realism that crosses regions as well as urban and rural divides A bold reading of the modern realist aesthetic and an articulate challenge to several enduring and limiting myths about Canadian writing *Modern Realism in English Canadian Fiction* will stimulate important debate in literary circles everywhere *A Theodore Dreiser Encyclopedia* Keith Newlin, 2003-07-30 For a century Theodore Dreiser has represented for many readers a rebellious modernism whose novels both critiqued the American dream and embodied a bleakly deterministic perception of life His first novel *Sister Carrie* 1900 was reluctantly published and then ignored by its publisher who thought the book immoral Another publisher withdrew his fifth novel *The Genius* 1915 rather than face prosecution on obscenity charges Dreiser did not enjoy widespread popularity and critical acclaim until his masterpiece *An American Tragedy* appeared in 1925 This reference is an authoritative guide to his life and works Included are several hundred entries

on each of Dreiser's books and short stories as well as magazine and newspaper pieces he collected during his life. Noteworthy uncollected and posthumously collected works are given separate entries as are major characters in the novels, family members, friends, and other persons important to understanding his writings. There are also entries on Dreiser's publishers, his major influences, the places and events important to his life, and the literary and social contexts of his works. Expert contributors wrote each of the entries, many of which cite works for further reading. The volume closes with a selected bibliography of works by and about Dreiser.

Pioneering North America Klaus Martens, 2000 [Over Canadian Trails](#) Frederick Philip Grove, 2007

Letters to Women Theodore Dreiser, 2010-10-01 Theodore Dreiser led a long and controversial life, almost always pursuing some serious question and not rarely pursuing women. This collection, the second volume of Dreiser correspondence to be published by the University of Illinois Press, gathers previously unpublished letters Dreiser wrote to women between 1893 and 1945, many of them showing personal feelings Dreiser revealed nowhere else. Here he both preens and mocks himself, natters and scolds, relates his jaunts with Menckens and his skirmishes with editors and publishers. He admits his worries, bemoans his longings, and self-consciously embarks on love letters that are unafraid to smolder and flame. To one reader he sends Kisses, Kisses, Kisses for your sweet mouth and urges his needy requests: Write me a love letter, Honey girl. Alongside such amorous play, he often expressed his deepest feelings on philosophical, religious, and social issues that characterize his public writing. Chronologically arranged and meticulously edited by Thomas P. Riggio, these letters reveal how wide and deep Dreiser's needs were. Dreiser often discussed his writing in his letters to women, friends, telling them what he wanted to do, where he thought he succeeded and failed, and seeking approval or criticism. By turns seductive, candid, coy, and informative, these letters provide an intimate view of a master writer who knew exactly what he was after.

Working Women in American Literature, 1865-1950 Miriam S. Gogol, 2020-07-07 *Working Women in American Literature, 1865-1950* consists of eight original essays by literary, historical, and multicultural critics on the subject of working women in late nineteenth to mid twentieth century American literature. The volume examines how the American working woman has been presented, misrepresented, and underrepresented in American realistic and naturalistic literature, 1865-1930, and by later authors influenced by realism and naturalism. Points explored include the historical, vocational realities of working women, e.g., factory workers, seamstresses, maids, teachers, writers, prostitutes, etc., the distortions in literary representations of female work, the ways in which these representations still inform the lives of working women today, and new perspectives from queer theory, immigrant studies, and race and class analyses. These essays draw on current feminist thought while remaining mindful of the historicity of the context. The essayists discuss important women writers of the period, for instance, Ellen Glasgow, Charlotte Perkins Gilman, Rachel Crothers, Willa Cather, and the understudied Ann Petry, as well as canonical writers like Theodore Dreiser, Henry James, and William Dean Howells. The discussions touch on a variety of literary and artistic genres: novels, short stories, other forms of fiction, biographies, dramas, and films. In the introductory essay, and

throughout the collection the term working women in the United States is deconstructed the historical and cultural definitions of work and the words work in America are redefined through the lens of genders

Encyclopedia of the American Novel Abby H. P. Werlock, 2015-04-22 Praise for the print edition no other reference work on American fiction brings together such an array of authors and texts as this

The Farm Novel in North America Florian Freitag, 2013 Provides the first history of the North American farm novel a genre which includes John Steinbeck's *The Grapes of Wrath* Sheila Watson's *The Double Hook* and Louis Hémon's *Maria Chapdelaine* From John Steinbeck's *The Grapes of Wrath* and Martha Ostenso's *Wild Geese* to Louis Hémon's *Maria Chapdelaine* some of the most famous works of American English Canadian and French Canadian literature belong to the genre of the farm novel In this volume Florian Freitag provides the first history of the genre in North America from its beginnings in the middle of the nineteenth century to its apogee in French Canada around the middle of the twentieth Through surveys and selected detailed analyses of a large number of farm novels written in French and English Freitag examines how North American farm novels draw on the history of farming in nineteenth century North America as well as on the national self conceptions of the United States English Canada and French Canada portraying farmers as national icons and the farm as a symbolic space of the American English Canadian and French Canadian nations Turning away from traditional readings of farm novels within the frameworks of regionalism and pastoralism Freitag takes a comparative look at a genre that helped to spatialize North American national dreams Florian Freitag is Assistant Professor of American Studies at the University of Mainz Germany

Baroness Elsa Irene Gammel, 2003-08-29 The first biography of the enigmatic dadaist known as the Baroness Elsa von Freytag Loringhoven Elsa von Freytag Loringhoven 1874 1927 is considered by many to be the first American dadaist as well as the mother of dada An innovator in poetic form and an early creator of junk sculpture the Baroness was best known for her sexually charged often controversial performances Some thought her merely crazed others thought her a genius The editor Margaret Anderson called her perhaps the only figure of our generation who deserves the epithet extraordinary Yet despite her great notoriety and influence until recently her story and work have been little known outside the circle of modernist scholars In *Baroness Elsa* Irene Gammel traces the extraordinary life and work of this daring woman viewing her in the context of female dada and the historical battles fought by women in the early twentieth century Striding through the streets of Berlin Munich New York and Paris wearing such adornments as a tomato soup can bra teaspoon earrings and black lipstick the Baroness erased the boundaries between life and art between the everyday and the outrageous between the creative and the dangerous Her art objects were precursors to dada objects of the teens and twenties her sound and visual poetry were far more daring than those of the male modernists of her time and her performances prefigured feminist body art and performance art by nearly half a century

Dreiser and Veblen, Saboteurs of the Status Quo Clare Virginia Eby, 1999 The works of Dreiser and Veblen make up a neglected chapter in the history of United States cultural criticism Their central subjects such as the myriad

effects of consumer capitalism and the invidious status system still preoccupy cultural critics and with good reason Veblen and Dreiser also pioneered strategies for positioning themselves as confrontational intellectuals such as by attacking foundationalism and claims of epistemological certainty that continue to inform the practice of many cultural critics Thus in both subject matter and rhetorical strategy Dreiser's and Veblen's writings provide prototypes for the work that many United States scholars want to do now work which often turns to European or postmodern theory for inspiration In making this claim about the usefulness of Dreiser and Veblen for current intellectual work my argument parallels recent rehabilitations of American thinkers

The Politics of Cultural Mediation Paul Hjartarson, Tracy Kulba, 2003-05-28 Translators mediate between cultures they negotiate the transfer of meaning from one word and world to another Writers who migrate uprooting themselves from one world and settling in another also mediate between cultures and are mediated by them This collection of essays explores the contact zones produced by the migrations of two German born cultural figures New York Dada poet and artist Else Pl tz 1874 1927 better known as Baroness Elsa von Freytag Loringhoven or simply the Baroness and writer and translator Felix Paul Greve 1879 1948 aka the Canadian author Frederick Philip Grove Both figures negotiated languages beyond their mother tongue German both moved between geographic and cultural worlds both produced cultural works in their adopted countries the United States and Canada and both translated themselves into new contexts The Politics of Cultural Mediation features contributions by Richard Cavell Jutta Ernst Irene Gammel Paul Hjartarson Klaus Martens and Paul Morris and includes Morris's translation of Greve's *Randarabesken* Zu Oscar Wilde

Transgressive Womanhood: Investigating Vamps, Witches, Whores, Serial Killers and Monsters, 2019-02-26 This volume was first published by Inter Disciplinary Press in 2014 Despite the triumphs of the feminist movement the cultural stereotype of the evil woman remains Images of wanton treacherous malicious and monstrous females pervade art literature film mythology psychology and history This eBook is a compilation of some of the papers presented at the 5th Global Conference on Evil Women and the Feminine and provides a collection of fresh perspectives on the construction of transgressive femininities A core theme throughout many of the chapters is that the concept of evil is gendered and what appears as a sinister action is often contingent on the gender of the perpetrator While many behaviours are considered relatively unproblematic for a man they are seen as evil when executed by a woman The notion of female evil remains intimately tied to transgression and subversion of the norms regarding acceptable femininity

Modernist Wastes Caroline Knighton, 2020-06-11 *Modernist Wastes* is a profound new critical reflection on the ways in which women writers and artists have been discarded and recovered in established definitions of modernism Exploring the collaborative auto biographical writings of Djuna Barnes and the artist poetic and Dada performer Baroness Elsa von Freytag Loringhoven Caroline Knighton reveals how these very processes of discarding recovery and re use can open up new ways of understanding a distinctively female modernist artistic practice Illustrated throughout with artworks original letters and manuscript facsimiles the book draws on new archival discoveries to

place the feminist recovery of neglected female voices at the heart of our understanding of modernist and avant garde literary culture

Ashcan Art, Whiteness, and the Unspectacular Man Alexis L. Boylan, 2017-04-20 Arriving in New York City in the first decade of the twentieth century six painters Robert Henri John Sloan Everett Shinn Glackens George Luks and George Bellows subsequently known as the Ashcan Circle faced a visual culture that depicted the urban man as a diseased body under assault Ashcan artists countered this narrative manipulating the bodies of construction workers tramps entertainers and office workers to stand in visual opposition to popular political and commercial cultures They did so by repeatedly positioning white male bodies as having no cleverness no moral authority no style and no particular charisma crafting with consistency an unspectacular man This was an attempt both radical and deeply insidious to make the white male body stand outside visual systems of knowledge to resist the disciplining powers of commercial capitalism and to simply be with no justification or rationale Ashcan Art Whiteness and the Unspectacular Man maps how Ashcan artists reconfigured urban masculinity for national audiences and reimagined the possibility and privilege of the unremarkable white male body thus shaping dialogues about modernity gender and race that shifted visual culture in the United States

Memorial

Boxes and Guarded Interiors Gary Totten, 2007-05-06 American writer Edith Wharton 1862 1937 once wrote in Harper's that she wanted to penetrate the carefully guarded interiors of her past memories and fashion them into a little memorial like the boxes formed of exotic shells which sailors used to fabricate between voyages For Totten English North Dakota State U this statement is a striking reminder of the connections between material objects and cultural meanings in Wharton's life and work He presents 11 essays that explore these connections in a variety of ways Topics include critical linkages of Wharton to materiality as a means to keep her outside the canonical resistance to commodification in *The House of Mirth* the creation of the disposable object and Wharton's characters' fears of their disposability Wharton's ideas about the use of museum space in *The Age of Innocence* and the effect of technology on domestic space in *The Fruit of the Tree*

Confessional Politics Irene Gammel, 1999 The premise of *Confessional Politics* is that in this confessional age telling all is in From a unique variety of perspectives and angles the essays in this collection explore the association of confession with femininity they examine its function as a gender specific discourse as they probe its many feminized genres and subgenres *Confessional Politics* investigates the creative and strategic ways in which women shape the telling of their sexual stories in order to resist and negotiate the confessional practices designed to position them in conventional sexual frameworks Investigating the confessional politics of traditional forms of social life writing including erotic diaries journals letters and confessional fiction this book significantly expands its focus beyond conventional forms to include practices affecting mass readerships and audiences The collection addresses provocative general topics talk shows sexual harassment sexual abuse sexuality self help books and cross dressing as well as expressive works such as contemporary Canadian women's poetry lesbian fiction performance art Anne Frank's recently released complete diary and memoirs

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