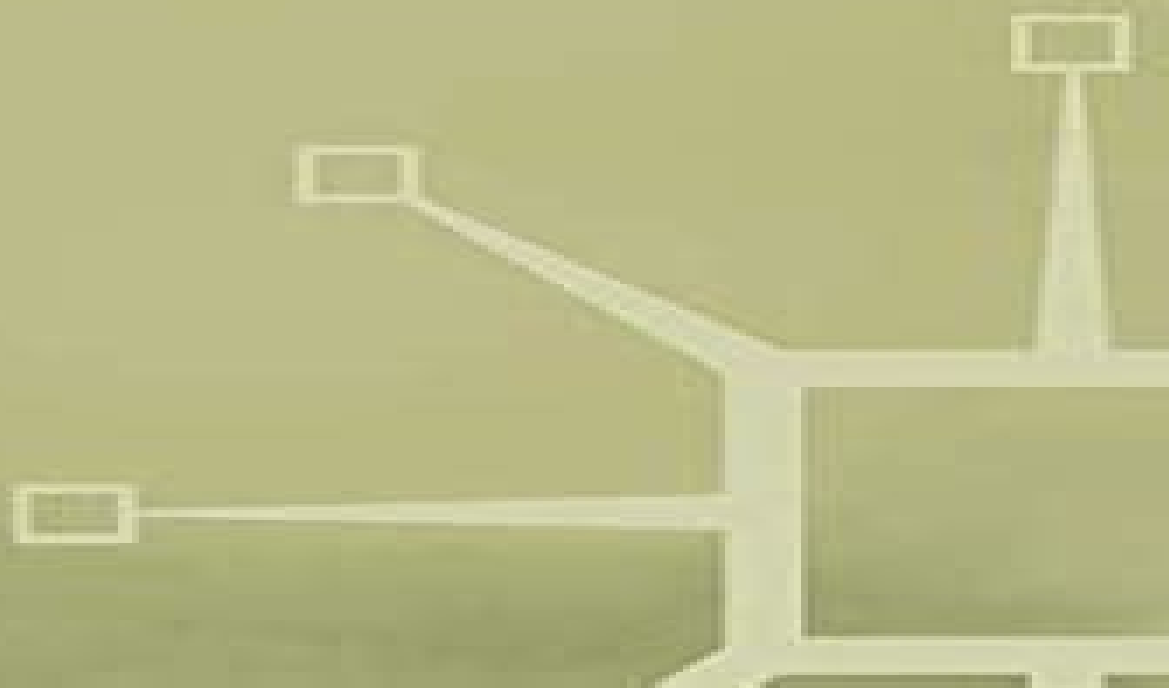


Brian Hollingworth

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**MARIA EDGEWORTH'S  
IRISH WRITING**  
Language, History, Politics



# Maria Edgeworths Irish Writing Language History Politics

**Robin Runia**



## **Maria Edgeworths Irish Writing Language History Politics:**

Maria Edgeworth's Irish Writing B. Hollingworth, 1997-08-29 Edgeworth is regarded as a pioneer in the development of the regional novel and the use of vernacular language This study investigates her attitudes towards language and regionalism It shows by a detailed discussion of her major Irish texts *Castle Rackrent* *Essay on Irish Bulls* *Ennui* *The Absentee* and *Ormond* how her intellectual Lunar background and her life in Ireland during the momentous years of the Union is reflected in the form and language of her writing *Maria Edgeworth's Irish Writing* Brian Hollingworth, 1997 Edgeworth is regarded as a pioneer in the development of the regional novel and the use of vernacular language This study investigates her attitudes towards language and regionalism It shows by a detailed discussion of her major Irish texts *Castle Rackrent* *Essay on Irish Bulls* *Ennui* *The Absentee* and *Ormond* how her intellectual Lunar background and her life in Ireland during the momentous years of the Union is reflected in the form and language of her writing *An Uncomfortable Authority* Heidi Kaufman, Christopher J. Fauske, 2004 In recent years Maria Edgeworth 1768 1849 has been the subject of increasing interest A woman a member of the landholding elite an educator and a daughter who lived under the historical shadow of her father Edgeworth s life is difficult to categorize Ironically these very aspects of Edgeworth s identity that once excluded her from literary and historical discussions now form the basis of current interest in her life and her writing This collection of essays builds on existing scholarship to develop new perspectives about Edgeworth s place in English and Irish history literary history and women s history These essays explore the ways in which Edgeworth s entire adult life was an attempt to reconcile the irreconcilable an attempt to justify and preserve her own privileged position even as she acknowledged the tenuousness of that position and as she sought to claim other privileges denied her Christopher Fauske is the assistant dean in the School of Arts Science at Salem State College Salem Massachusetts Heidi Kaufman is assistant Professor of English at the University of Delaware **Maria Edgeworth and Abolition** Robin Runia, 2022-10-14 This Palgrave Pivot offers new readings of Maria Edgeworth s representations of slavery It shows how Edgeworth employed satiric technique and intertextual allusion to represent discourses of slavery and abolition as a litmus test of character one that she invites readers to use on themselves Over the course of her career Edgeworth repeatedly indicted hypocritical and hyperbolic misappropriation of the sentimental rhetoric that dominated the slavery debate This book offers new readings of canonical Edgeworth texts as well as of largely neglected works including *Whim for Whim* *The Good Aunt Belinda* *The Grateful Negro* *The Two Guardians* and *Harry and Lucy Continued* It also offers an unprecedented deep dive into an important Romantic Era woman writer s engagement with discourses of slavery and abolition *The Politics of Consumption in Eighteenth-Century Ireland* Martyn J. Powell, 2005-12-16 This book explores the politicization of consumer goods in eighteenth century Ireland Moving beyond tangible items purchased by consumers it examines the political manifestations of the consumption of elite leisure activities entertainment and display and in doing so makes a vital contribution to work on the

cultural life of the Protestant Ascendancy As with many other areas of Irish culture and society consumption cannot be separated from the problems of Anglo Irish relations and therefore an appreciation of these political overtones is vitally important

Irish Women Writers Alexander G. Gonzalez, 2005-11-30 Irish women writers have a large following and their works are attracting large amounts of scholarly and critical attention Through roughly 75 alphabetically arranged entries written by more than 35 expert contributors this reference overviews the lives and works of Irish women writers active in a range of genres and periods Each entry includes a brief biography a discussion of major works and themes a survey of the writer's critical reception and a list of works by and about the author The volume closes with a selected general bibliography Ireland has an especially lively literary tradition and works by Irish writers have long been recognized as interesting and influential While male writers have received the bulk of the critical attention given to Irish literature contemporary women writers are among the most widely read Irish authors This reference overviews the lives and works of Irish women writers active in a range of periods and genres Included are roughly 75 alphabetically arranged entries written by more than 35 expert contributors Among the writers discussed are Elizabeth Bowen Mary Dorsey Lady Isabella Augusta Gregory Anne Hartigan Norah Hoult Paula Meehan Iris Murdoch Edna O'Brien Katharine Tynan Sheila Wingfield And many more Each entry includes a brief biography a discussion of major works and themes a review of the writer's critical reception and a list of works by and about the writer The volume closes with a selected general bibliography

*New Essays on Maria Edgeworth* Julie Nash, 2018-02-06 Devoted to the varied writings of the influential novelist children's author and educator this collection situates Edgeworth's writing in the context of her life and times Combining postcolonial historical and gender criticism the contributors offer fresh readings of Edgeworth's novels stories letters and educational texts including *Belinda* *Moral Tales* *Practical Education* *Helen* and *The Absentee* Throughout her work Edgeworth confronts a world whose values while grounded in tradition and supported by slavery and colonial domination are being challenged and ultimately changed in surprising ways by women peasants servants and other voices from the margins In discussing Edgeworth and her writing the contributors also offer innovative perspectives on the novel and other central issues of eighteenth and nineteenth century literature The collection will be invaluable to established scholars working in eighteenth and nineteenth century literature women's studies and children's literature as well as to students encountering Edgeworth for the first time

*The Works of Maria Edgeworth* Marilyn Butler, 2021-01-14 This collected edition makes available all of Maria Edgeworth's major fiction for adults much of her juvenile fiction and also a selection of her educational and occasional writings A dual pagination system indicates original page numbers for scholars

**The Works of Maria Edgeworth, Part I Vol 1** Marilyn Butler, 2019-09-25 This book is a collection of novels *Castle Rackrent* *Irish Bulls* and *Ennui* by Maria Edgeworth that will be of much use to scholars students and general readers interested in family fiction Maria Edgeworth 1 January 1768 22 May 1849 was a prolific Anglo Irish writer of adults and children's literature She was one of the first realist writers in children's literature and

was a significant figure in the evolution of the novel in Europe 2 She held advanced views for a woman of her time on estate management politics and education and corresponded with some of the leading literary and economic writers including Sir Walter Scott and David Ricardo *The Art of Political Fiction in Hamilton, Edgeworth, and Owenson* Susan B. Egenolf, 2017-11-30 Even as Romantic period authors asserted the importance of telling the unvarnished truth novelists were deploying narrative glossing in particularly sophisticated forms The author examines the artistic craft and political engagement of three major women novelists Elizabeth Hamilton Maria Edgeworth and Sydney Owenson whose self-conscious use of glosses facilitated their critiques of politics and society All three writers employed devices such as prefaces and editorial notes as well as alternative media especially painting and drama to comment on the narrative The effect of these disparate media the author argues is to call the reader's attention away from the narrative itself That is such glossing or varnishing creates narrative ruptures that offer the reader a glimpse of the process of fictional structuring and often reveal the novel's indebtedness to a particular historical moment In spite or perhaps because of their being gendered feminine in eighteenth-century rhetorical commentary therefore these glosses allow women writers to participate in masculine discussions outside the conventional domestic sphere Informed by a wide range of archival texts and examples from the visual arts and highlighting the 1798 Irish Rebellion as a major event in Irish and British Romantic writing the author's study offers a new interdisciplinary reading of gendered and political responses to key events in the history of Romanticism

Irishness and Womanhood in Nineteenth-Century British Writing Thomas Tracy, 2017-11-30 In *The Wild Irish Girl* the powerful Irish heroine's marriage to a heroic Englishman symbolizes the Anglo-Irish novelist Lady Morgan's reimagining of the relationship between Ireland and Britain and between men and women Using this most influential of pro-union novels as his point of departure the author argues that nineteenth-century debates over what constitutes British national identity often revolved around representations of Irishness especially Irish womanhood He maps out the genealogy of this development from Edgeworth's *Castle Rackrent* through Trollope's Irish novels focusing on the pivotal period from 1806 through the 1870s The author's model enables him to elaborate the ways in which gender ideals are specifically contested in fiction the discourses of political debate and social reform and the popular press for the purpose of defining not only the place of the Irish in the union with Great Britain but the nature of Britishness itself **The Routledge Companion to Romantic Women Writers** Ann R. Hawkins, Catherine S. Blackwell, E. Leigh Bonds, 2022-12-30 *The Routledge Companion to Romantic Women Writers* overviews critical reception for Romantic women writers from their earliest periodical reviews through the most current scholarship and directs users to avenues of future research It is divided into two parts The first section offers topical discussions on the status of provincial poets on women's engagement in children's literature the relation of women writers to their religious backgrounds the historical backgrounds to women's orientalism and their engagement in debates on slavery and abolition The second part surveys the life and careers of individual women some 47 in all with sections for

biography biographical resources works modern editions archival holdings critical reception and avenues for further research The final sections of each essay offer further guidance for researchers including Signatures under which the author published and a List of Works accompanied whenever possible with contemporary prices and publishing formats To facilitate research a robust Works Cited includes all texts mentioned or quoted in the essay

**The Works of Maria Edgeworth, Part I Vol 8** Marilyn Butler, 2019-09-25 This book shows how Maria Edgeworth drew on her knowledge of the life of writings of James Harrington in composing that tale It serves to draw in a more local reference Florence Court Demesne in County Fermanagh was built around 1750 and originally named for Florence Wrey wife of Sir John Cole MARIA EDGEWORTH was born in 1768 Her first novel Castle Rackrent 1800 was also her first Irish tale The next such tale was Ennui 1809 after which came The Absentee which began life as an unstaged play and was then published in prose in Tales of Fashionable Life 1812 as were several of her other stories They were followed in 1817 by the last of her Irish tales Ormond Maria Edgeworth died in 1849 Edited with an introduction and notes by Marilyn Butler

Handbook of the British Novel in the Long Eighteenth Century Katrin Berndt, Alessa Johns, 2022-07-18 The handbook offers a comprehensive introduction to the British novel in the long eighteenth century when this genre emerged to develop into the period's most versatile and popular literary form Part I features six systematic chapters that discuss literary intellectual socio economic and political contexts providing innovative approaches to issues such as sense and sentiment gender considerations formal characteristics economic history enlightened and radical concepts of citizenship and human rights ecological ramifications and Britain's growing global involvement Part II presents twenty five analytical chapters that attend to individual novels some canonical and others recently recovered These analyses engage the debates outlined in the systematic chapters undertaking in depth readings that both contextualize the works and draw on relevant criticism literary theory and cultural perspectives The handbook's breadth and depth clear presentation and lucid language make it attractive and accessible to scholar and student alike

Castle Rackrent (International Student Edition) (Norton Critical Editions) Maria Edgeworth, 2016-04-04 The only edition of this 1800 novel widely regarded as the first historical novel to include supporting materials on both the importance of Maria Edgeworth as a writer and the influence of contemporary history on this novel Castle Rackrent's publication in 1800 signaled many firsts the first historical novel the first regional novel in English the first big house novel the first Anglo Irish novel and the first novel with a narrator who is neither reliable nor part of the action This Norton Critical Edition is based on the Baldwin five major contemporary reviews biographical pieces Sir Walter Scott on Edgeworth and her response to him and excerpts from Edgeworth's juvenilia The Double Disguise Criticism is thematically organized to give readers a clear sense of Castle Rackrent's major themes Irish writing and specifically the Irish novel narrative voices patriarchy and paternalism and Edgeworth's Hiberno English writing Contributors include Seamus Deane Marilyn Butler Katherine O'Donnell Julia Nash Joyce Flynn and Brian Hollingworth among others A chronology of Edgeworth's life and work and a selected bibliography are

also included **The Works of Maria Edgeworth, Part II Vol 12** Marilyn Butler, 2019-09-19 Presents scholars students and general readers with the major fiction for adults much of the best of juvenile fiction and a selection of the educational and occasional writings of Maria Edgeworth MARIA EDGEWORTH was born in 1768 Her first novel *Castle Rackrent* 1800 was also her first Irish tale The next such tale was *Ennui* 1809 after which came *The Absentee* which began life as an unstaged play and was then published in prose in *Tales of Fashionable Life* 1812 as were several of her other stories They were followed in 1817 by the last of her Irish tales *Ormond* Maria Edgeworth died in 1849 Edited with an introduction and notes by Marilyn Butler

**Ireland and the Fiction of Improvement** Helen O'Connell, 2006-09-21 This is the first study of Irish improvement fiction a neglected genre of nineteenth century literary social and political history Ireland and the Fiction of Improvement shows how the fiction of Mary Leadbeater Charles Bardin Martin Doyle and William Carleton attempted to lure Irish peasants and landowners away from popular genres such as fantasy romance and radical political tracts as well as high literary and philosophical forms of enquiry These writers attempted to cultivate a taste for the didactic tract an assertively realist mode of representation Accordingly improvement fiction laboured to demonstrate the value of hard work frugality and sobriety in a rigorously realistic idiom representing the contentment that inheres in a plain social order free of excess and embellishment Improvement discourse defined itself in opposition to the perceived extremism of revolutionary politics and literary writing seeking but failing to exemplify how both political discontent and unhappiness could be offset by a strict practicality and prosaic realism This book demonstrates how improvement reveals itself to be a literary discourse enmeshed in the very rhetorical abyss it sought to escape In addition the proudly liberal rhetoric of improvement is shown to be at one with the imperial discourse it worked to displace Helen O'Connell argues that improvement discourse is embedded in the literary and cultural mainstream of modern Ireland and has hindered the development of intellectual and political debate throughout this period These issues are examined in chapters exploring the career of William Carleton peasant orality educational provision in the post Union period the Irish language secret society violence Young Ireland nationalism and the Irish Revival

*From Castle Rackrent to Castle Dracula* Paul E. H. Davis, 2011 Paul E H Davis and the Irish Land Question In his challenging new book Paul E H Davis offers an entirely new critique of how novelists in nineteenth century Ireland had to act both as writers and historians in their attempts to find a solution to what became the Irish Land Question Challenging the widely held nationalist view that Irish novelists of this period had little or nothing to offer Davis slots these castaway novelists into a new identifiable category the agrarian novelists The book is divided into three parts Part One considers novelists writing between the Union and the Famine Maria Edgeworth Gerald Griffin John and Michael Banim and William Carleton Part Two looks at how the agrarian novel emigrates with reference to the novels of Charles Kickham and to the Irish novels of Anthony Trollope Part Three considers how some agrarian novelists specifically Thomas Moore and Bram Stoker felt the solution lay not in the real world but in the world of fantasy An exceptional book on why the agrarian novelists

deserve to be valued for their unique perception of Ireland in the nineteenth century **Joyce's Revenge** Andrew Gibson, 2002-06-06 The Ireland of Ulysses was still a part of Britain This book is the first comprehensive historical study of Joyce's great novel in the context of Anglo Irish political and cultural relations in the period 1880-1920 The first forty years of Joyce's life also witnessed the emergence of what historians now call English cultural nationalism This formation was perceptible in a wide range of different discourses Ulysses engages with many of them In doing so it resists transforms and works to transcend the effects of British rule in Ireland The novel was written in the years leading up to Irish independence It is powered by both a will to freedom and a will to justice But the two do not always coincide and Joyce does not place his art in the service of any existing political cause His struggle for independence has its own distinctive mode The result is a unique work of liberation and revenge

The French Revolution Debate and the British Novel, 1790-1814 Morgan Rooney, 2013 This study examines how debates about history during the French Revolution informed and changed the nature of the British novel between 1790 and 1814 During these years intersections between history political ideology and fiction as well as the various meanings of the term history itself were multiple and far reaching Morgan Rooney elucidates these subtleties clearly and convincingly While political writers of the 1790s Burke Price Mackintosh Paine Godwin Wollstonecraft and others debate the historical meaning of the Glorious Revolution as a prelude to broader ideological arguments about the significance of the past for the present and future novelists engage with this discourse by representing moments of the past or otherwise vying to enlist the authority of history to further a reformist or loyalist agenda Anti Jacobin novelists such as Charles Walker Robert Bisset and Jane West draw on Burkean historical discourse to characterize the reform movement as ignorant of the complex operations of historical accretion For their part reform minded novelists such as Charlotte Smith William Godwin and Maria Edgeworth travesty Burke's tropes and arguments so as to undermine and then redefine the category of history As the Revolution crisis recedes new novel forms such as Edgeworth's regional novel Lady Morgan's national tale and Jane Porter's early historical fiction emerge but historical representation largely the legacy of the 1790s novel remains an increasingly pronounced feature of the genre Whereas the representation of history in the novel Rooney argues is initially used strategically by novelists involved in the Revolution debate it is appropriated in the early nineteenth century by authors such as Edgeworth Morgan and Porter for other often related ideological purposes before ultimately developing into a stable nonpartisan aestheticized feature of the form as practiced by Walter Scott The French Revolution Debate and the British Novel 1790-1814 demonstrates that the transformation of the novel at this fascinating juncture of British political and literary history contributes to the emergence of the historical novel as it was first realized in Scott's Waverley 1814



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## **Table of Contents Maria Edgeworths Irish Writing Language History Politics**

1. Understanding the eBook Maria Edgeworths Irish Writing Language History Politics
  - The Rise of Digital Reading Maria Edgeworths Irish Writing Language History Politics
  - Advantages of eBooks Over Traditional Books
2. Identifying Maria Edgeworths Irish Writing Language History Politics
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Maria Edgeworths Irish Writing Language History Politics
  - User-Friendly Interface
4. Exploring eBook Recommendations from Maria Edgeworths Irish Writing Language History Politics
  - Personalized Recommendations
  - Maria Edgeworths Irish Writing Language History Politics User Reviews and Ratings
  - Maria Edgeworths Irish Writing Language History Politics and Bestseller Lists
5. Accessing Maria Edgeworths Irish Writing Language History Politics Free and Paid eBooks
  - Maria Edgeworths Irish Writing Language History Politics Public Domain eBooks
  - Maria Edgeworths Irish Writing Language History Politics eBook Subscription Services
  - Maria Edgeworths Irish Writing Language History Politics Budget-Friendly Options

6. Navigating Maria Edgeworths Irish Writing Language History Politics eBook Formats
  - ePub, PDF, MOBI, and More
  - Maria Edgeworths Irish Writing Language History Politics Compatibility with Devices
  - Maria Edgeworths Irish Writing Language History Politics Enhanced eBook Features
7. Enhancing Your Reading Experience
  - Adjustable Fonts and Text Sizes of Maria Edgeworths Irish Writing Language History Politics
  - Highlighting and Note-Taking Maria Edgeworths Irish Writing Language History Politics
  - Interactive Elements Maria Edgeworths Irish Writing Language History Politics
8. Staying Engaged with Maria Edgeworths Irish Writing Language History Politics
  - Joining Online Reading Communities
  - Participating in Virtual Book Clubs
  - Following Authors and Publishers Maria Edgeworths Irish Writing Language History Politics
9. Balancing eBooks and Physical Books Maria Edgeworths Irish Writing Language History Politics
  - Benefits of a Digital Library
  - Creating a Diverse Reading Collection Maria Edgeworths Irish Writing Language History Politics
10. Overcoming Reading Challenges
  - Dealing with Digital Eye Strain
  - Minimizing Distractions
  - Managing Screen Time
11. Cultivating a Reading Routine Maria Edgeworths Irish Writing Language History Politics
  - Setting Reading Goals Maria Edgeworths Irish Writing Language History Politics
  - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Maria Edgeworths Irish Writing Language History Politics
  - Fact-Checking eBook Content of Maria Edgeworths Irish Writing Language History Politics
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
  - Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
  - Integration of Multimedia Elements

- Interactive and Gamified eBooks

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