

IMAGE & POWER

WOMEN IN FICTION IN THE TWENTIETH CENTURY

EDITED BY
SARAH SCHEATS &
GAIL CUNNINGHAM



Image And Power Women In Fiction In The Twentieth Century

Judd E. Hollander



Image And Power Women In Fiction In The Twentieth Century:

Image and Power Sarah Sceats, Gail Cunningham, 2014-09-11 Image and Power is an important work of literary and cultural criticism. This collection of essays focuses on some of the major issues addressed by women's writing in the twentieth century concerning genre, subjectivity, and social and cultural expectations, issues which in the past have been regarded from an essentially male perspective. The text introduces women writers whose novels have been widely read and provides an important contribution to the debate about women in literature. *Horror Fiction in the 20th Century* Jess

Nevins, 2020-01-07 Providing an indispensable resource for academics as well as readers interested in the evolution of horror fiction in the 20th century, this book provides a readable yet critical guide to global horror fiction and authors. Horror Fiction in the 20th Century encompasses the world of 20th century horror literature and explores it in a critical but balanced fashion. Readers will be exposed to the world of horror literature, a truly global phenomenon during the 20th century. Beginning with the modern genre's roots in the 19th century, the book proceeds to cover 20th century horror literature in all of its manifestations, whether in comics, pulps, paperbacks, hardcover novels, or mainstream magazines, and from every country that produced it. The major horror authors of the century receive their due, but the works of many authors who are less well known or who have been forgotten are also described and analyzed. In addition to providing critical assessments and judgments of individual authors and works, the book describes the evolution of the genre and the major movements within it. Horror Fiction in the 20th Century stands out from its competitors and will be of interest to its readers because of its informed critical analysis, its unprecedented coverage of female authors and writers of color, and its concise historical overview.

Encyclopedia of British Women's Writing 1900-1950 Ashlie Sponenberg, 2015-12-23 This study provides a comprehensive and wide-ranging resource which includes information on many previously neglected British women writers, novelists, poets, dramatists, autobiographers, and topics. It provides contextualizing material with concise introductions to related topics, including organizations, movements, genres, and publications. The Infernal Desires of Angela Carter Joseph Bristow, Trev

Lynn Broughton, 2014-10-13 Drawing on many aspects of contemporary feminist theory, this lively collection of essays assesses Angela Carter's polemical fictions of desire. Carter, renowned for her irreverent wit, was one of the most gifted subversive and stylish British writers to emerge in the 1960s. **British Women's Short Supernatural Fiction,**

1860-1930 Victoria Margree, 2019-11-08 This book explores women's short supernatural fiction between the emergence of first wave feminism and the post-suffrage period, arguing that while literary ghosts enabled an interrogation of women's changing circumstances, ghosts could have both subversive and conservative implications. Haunted house narratives by Charlotte Riddell and Margaret Oliphant become troubled by uncanny reminders of the origins of middle-class wealth in domestic and foreign exploitation. Corpse-like revenants are deployed in Female Gothic tales by Mary Elizabeth Braddon and Edith Nesbit to interrogate masculine aestheticisation of female death. In the culturally hybrid supernaturalism of Alice Perrin

the Marriage Question migrates to colonial India and psychoanalytically informed stories by May Sinclair Eleanor Scott and Violet Hunt explore just how far gender relations have really progressed in the post First World War period Study of the woman s short story productively problematises literary histories about the golden age of the ghost story and about the transition from Victorianism to modernism *The New Woman in Fiction and Fact* A. Richardson, C. Willis, 2019-06-12 A cultural icon of the fin de siècle the New Woman was not one figure but several In the guise of a bicycling cigarette smoking Amazon the New Woman romped through the pages of Punch and popular fiction as a neurasthenic victim of social oppression she suffered in the pages of New Woman novels such as Sarah Grand s hugely successful *The Heavenly Twins* *The New Woman in Fiction and Fact* marks a radically new departure in nineteenth century scholarship to explore the polyvocal nature of the late Victorian debates around gender motherhood class race and imperialism which converged in the name of the New Woman Stevie Smith and Authorship William May, 2010-08-12 This book is a full length study of the British novelist poet and illustrator Stevie Smith 1902 1971 It draws on extensive archival material to offer new insights into her work challenging conventional readings of her as an eccentric It reveals the careful control with which she managed her public persona reassesses her allusive poetry in the light of her own conflicted response to written texts and traces her simultaneous preoccupation with and fear of her reading public William May considers the influence of artists such as George Grosz and Aubrey Beardsley on her apparently artless illustrations and explores her use of fiction and book reviews as a way of generating contexts for her poetry offering readers a fascinating in depth study that not only radically alters our understanding of Smith and her work but provides new perspectives on British twentieth century poetry and its reception

Michèle Roberts Sarah Falcus, 2007 This book provides an accessible and yet thorough analysis of the work of Michèle Roberts a prolific half English and half French writer who can claim both literary and popular appeal Roberts s work is examined alongside contemporary feminist theory particularly the work of Luce Irigaray and feminist philosophers of religion The book traces the development of Roberts s work from its origins in the feminist movement of the seventies through its engagement with the philosophy of religion and its interest in historiography to the postmodern playfulness of her latest work At the same time the book does acknowledge enduring concerns in her oeuvre particularly the fascination with the mother daughter relationship and the desire to engage with and rewrite both history and myth The book offers detailed readings of Roberts s novels together with a selection of her short stories and poetry **Women's Ghost Literature in Nineteenth-Century Britain** Melissa Edmundson Makala, 2013-02-15 Nineteenth century ghost literature by women shows the Gothic becoming more experimental and subversive as its writers abandoned the stereotypical Gothic heroines of the past in order to create more realistic middle class characters both living and dead male and female who rage against the limits imposed on them by the natural world The ghosts of Female Gothic thereby become reflections of the social sexual economic and racial troubles of the living Expanding the parameters of Female Gothic and moving it into the nineteenth and

twentieth centuries allows us to recognise women's ghost literature as a specific strain of the Female Gothic that began not with Ann Radcliffe but with the Romantic Gothic ballads of women in the first decade of the nineteenth century *Margaret Atwood and the Female Bildungsroman* Ellen McWilliams, 2009 In her study of Margaret Atwood Ellen McWilliams explores how the Bildungsroman has been appropriated by women writers in the second half of the twentieth century Early works by Atwood are placed in dialogue with more recent novels thus furthering our

Contemporary Women's Fiction and the Fantastic L. Armitt, 2000-04-14 This volume examines a wide variety of the ways in which the fantastic has impacted upon contemporary women's fiction Some of the issues addressed include the importance of the cyborg and the spectre to critical and fictional discourses of gender the interface between the grotesque and contemporary readings of feminist utopianism the growing similarity between late twentieth century gothicism and the magical real The study is based upon the work of fifteen writers and includes novels by Allende Atwood Carter Head Morrison Weldon Winterson and Wittig

The Political in Margaret Atwood's Fiction Theodore F. Sheckels, 2016-02-24 Suggesting that politics and power are at the center of Margaret Atwood's fiction Theodore F Sheckels examines Atwood's novels from *The Edible Woman* to *The Year of the Flood* Whether her treatment is explicit as in *Bodily Harm* and *The Handmaid's Tale* or by means of an exploration of interiority as in *Cat's Eye* and *The Robber Bride* Atwood's persistent concern is with how the empowered act towards those who are constrained within the political economic and social institutions that facilitate power dynamics Sheckels identifies an increasing sophistication in Atwood's exposition of power over time that is revealed in the later novels engagement with social class postcolonialism and a globalism that merges science and commerce as issues relevant to politics and power Acknowledging that Atwood is not a political theorist but a novelist Sheckels does not suggest that her work should be viewed as political commentary but rather as a creative treatment of the laudable but ultimately only partially successful ways in which women and other groups resist the constraints placed on them by institutionalized oppression

The Perturbed Self Mengxing Fu, 2021-08-30 By comparison of late nineteenth century ghost stories between China and Britain this monograph traces the entangled dynamics between ghost story writing history making and the moulding of a gendered self Associated with times of anxiety groups under marginalisation and tensions with orthodox narratives ghost stories from two distinguished literary traditions are explored through the writings and lives of four innovative writers of this period namely Xuan Ding and Wang Tao in China and Vernon Lee and E Nesbit in Britain Through this cross cultural investigation the book illuminates how a gendered self is constructed in each culture and what cultural baggage and assets are brought into this construction It also ventures to sketch a common poetics underlying a literature of the anomaly that can be both destabilising and constructive subversive and coercive This book will be welcomed by the Gothic studies community as well as scholars working in the fields of women's writing nineteenth century British literature and Chinese literature

Middlebrow and Gender, 1890-1945 , 2016-03-11 Scholars of the middlebrow have demonstrated that the preferences

and choices of both women writers and women readers have suffered considerably from the dismissive attitude of earlier critics George Eliot's famous attack on Silly Novels by Lady Novelists set the tone for the long tradition of gendered disputes over the literary merit of works of fiction a controversy which eventually coalesced with a class based hegemony of taste in the so called Battle of the Brows The new research presented in this volume demonstrates that this gendered inflection of the critical debate is not only one sided but tends to obfuscate the significance the middlebrow literary spectrum had for the wider dissemination of new concepts of gender By exploring the scope of middlebrow media culture between 1890 and 1945 from household magazines to popular novels the essays in this volume give evidence of the relative proximity that existed between middlebrow writers and the avant garde in their concern for gender issues Contributors Nicola Bishop Elke D hoker Petra Dierkes Thrun Stephanie Eggermont Christoph Ehland Wendy Gan Emma Grundy Haigh Kate Macdonald Louise McDonald Tara MacDonald Isobel Maddison Ann Rea Cornelia Wchter Alice Wood

Feminist Popular Fiction M.

Makinen,2001-09-25 An examination of feminist writers appropriation of a range of popular genres detective fiction science fiction romance and the fairy tale The author argues that feminists can successfully appropriate all four genres because genres as cultural productions have accommodated the cultural changes brought about by second wave feminism The book provides a history of each of the genres reinstating women's contributions in those histories and a comprehensive review of the feminist critical debates on each of the genres

The Contemporary British Novel Since 1980 James Acheson,S.

Ross,2019-06-12 Written by some of the world's finest contemporary literature specialists the specially commissioned essays in this volume examine the work of more than twenty major British novelists including Peter Ackroyd Martin Amis Iain M Banks Pat Barker Julian Barnes A S Byatt Angela Carter Janice Galloway Kazuo Ishiguro Hanif Kureishi Ian McEwan Salman Rushdie Zadie Smith Graham Swift Rose Tremain Marina Warner Irvine Welsh and Jeanette Winterson Focusing mainly on authors whose first novels have appeared since 1980 the essays provide expert and original analysis of the most recent trends in the theory and practice of contemporary British fiction and are organized by these 4 major approaches realism postcolonialism feminism and postmodernism

British Women's Writing, 1930 to 1960 Sue Kennedy,Jane

Thomas,2020-07-17 This volume contributes to the vibrant ongoing recuperative work on women's writing by shedding new light on a group of authors commonly dismissed as middlebrow in their concerns and conservative in their styles and politics The neologism interfeminism coined to partner Kristin Bluemel's intermodernism locates this group chronologically and ideologically between two waves of feminism whilst also forging connections between the political and cultural monoliths that have traditionally overshadowed them Drawing attention to the strengths of this out of category writing in its own right this volume also highlights how intersecting discourses of gender class and society in the interwar and postwar periods pave the way for the bold reassessments of female subjectivity that characterise second and third wave feminism The essays showcase the stylistic cultural and political vitality of a substantial group of women authors of fiction non fiction drama

poetry and journalism including Vera Brittain Storm Jameson Nancy Mitford Phyllis Shand Allfrey Rumer Godden Attia Hosain Doris Lessing Kamala Markandaya Susan Ertz Marghanita Laski Elizabeth Bowen Edith Pargeter Eileen Bigland Nancy Spain Vera Laughton Matthews Pamela Hansford Johnson Dorothy Whipple Elizabeth Taylor Daphne du Maurier Barbara Comyns Shelagh Delaney Stevie Smith and Penelope Mortimer Additional exploration of the popular magazines Woman s Weekly and Good Housekeeping and new material from the Vera Brittain archive add an innovative dimension to original readings of the literature of a transformative period of British social and cultural history List of contributors Natasha Periyar Eleanor Reed Maroula Joannou Lola Serraf Sue Kennedy Ana Ashraf Chris Hopkins Gill Plain Lucy Hall Katherine Cooper Nick Turner Maria Elena Capitani James Underwood and Jane Thomas **Annotated Classic Fairy Tales** Maria Tatar,2002-10-29 Twenty six classic fairy tales are supplemented by extensive literary cultural and historical commentary

The Annotated Brothers Grimm Jacob Grimm,Wilhelm Grimm,2004 Containing 40 stories in new translations by Tatar this celebration of the richness and dramatic power of the legendary fables also features 150 illustrations many of them in color by legendary painters **Clemence Dane** Louise McDonald,2020-08-31 This feminist investigation of the works of Clemence Dane joins the growing body of research into the relationship of female authored texts to the ideology and cultural hegemony of the Edwardian and inter war period An amalgam of single author study and thematic period analysis through sustained cultural engagement this book explores Dane s journalism drama and fiction to interrogate a range of issues inter war women s writing the Middlebrow feminism homo sexuality liberal politics domesticity and concepts of the spinster It examines form and a range of fictional genres drama bildungsroman detective fiction historical saga and gothic fiction It relates back to the genre writing of comparable authors These include Rosamond Lehmann Vita Sackville West Ivy Compton Burnett Dorothy Strachey Dodie Smith Rachel Ferguson May Sinclair Sylvia Townsend Warner Daphne Du Maurier G B Stern and detective writers Dorothy L Sayers Agatha Christie Gladys Mitchell Marjorie Allingham and Ngaio Marsh Offering a picture of an era focalised through Dane and contextualised through her journalism and the work of her female peers it argues that Dane is often markedly more radically feminist than these contemporaries She engages with broad issues of social justice irrespective of gender and her humanity is demonstrated through her sympathetic representations of marginalised characters of both sexes However she most specifically evidences a gender politics consistent with the fragmented and multifarious essentialist feminism that emerged following the Great War which esteemed womanly qualities of care and mothering but simultaneously valued female autonomy single status and professionalism Adopting the critical paradigms of domestic modernism and women s liminality the book will particularly focus on the trajectories of Dane s extraordinary modern heroines who possess qualities of altruism candour integrity imagination intuition resilience and rebelliousness Over the course of her work these fictional women increasingly challenge oppressive normative forms of domesticity traversing physical thresholds to create alternative domesticities in self defining living and working spaces

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