

A  
MATERIALIST  
CRITIQUE  
OF  
ENGLISH  
ROMANTIC  
DRAMA

*Daniel P. Watkins*

# Materialist Critique Of English Romantic

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## **Materialist Critique Of English Romantic:**

A Materialist Critique of English Romantic Drama Daniel P. Watkins, 1993 An important contribution to our understanding of Romantic ideology The book will be of interest to Romanticists in general not just drama specialists and those interested in applied Marxist theory will find the book valuable Byron specialists will find this an essential book Michael Scrivener Wayne State University While existing criticism of English Romantic drama is principally concerned with conventional Romantic themes and subjects and guided by idealist methodology Watkins interrogates the expressed thematic interests of Romantic drama in order to disclose the political social and historical conflicts that energize and condition those interests In the most contentious theoretical dimension of his work Watkins considers why drama deteriorated so badly during the Romantic period Subsequent chapters are built around close readings of selected Romantic verse dramas including Coleridge's Osorio Lamb's John Woodvil Joanna Baillie's DeMonfort Walter Scott's Halidon Hill and most of Byron's plays Watkins locates the deterioration of the drama in the general historical transition in England from an aristocratic to a middle class social order Emerging in Renaissance England as the supreme expression of an aristocratic worldview drama was ill equipped to express the new class consciousness coming to maturation two centuries later Watkins contends however that the debilitating effect of social transformation does not render drama insignificant but rather gives it a special historical importance because it documents the various ideological struggles between a withering aristocracy and an inchoate bourgeoisie It also charts with precision the social ideological spaces into which the bourgeoisie inserts itself as it begins its mastery of social reality These struggles involve numerous social issues and relations ranging from gender and the family to religion and economics They also embrace and explain a variety of seemingly isolated psychological phenomena present in Romantic drama ranging from nostalgia to anxiety Daniel P. Watkins is associate professor of English at Duquesne University and the author of Social Relations in Byron's Eastern Tales and Keats's Poetry and the Politics of the Imagination and the coeditor of Spirits of Fire English Romantic Writers and Contemporary Historical Methods

## **British Romantic Drama**

Terence Allan Hoagwood, Daniel P. Watkins, 1998 The present volume attempts a systematic explanation of various dimensions of Romantic drama by foregrounding both the theoretical and practical questions bearing on Romantic drama in its historical situation In this effort the volume intentionally gravitates toward discussion of lesser known works of the period rather than such major dramas as Manfred or Prometheus Unbound This is because the poetic dramas by Byron and Shelley have already been the subject of many useful historicist investigations and also because lesser known works for instance the dramas of Scott Wordsworth's Borderers and the many revolutionary and counter revolutionary dramas of the period provide avenues into historical and ideological issues that cannot be adequately addressed by exclusive attention to dramas long recognized as canonical

Lessons of Romanticism Thomas Pfau, Robert F. Gleckner, 1998 Explores how the Romantic period gave birth to a seductive cognitive cultural program that retains far reaching implications for contemporary views on

individuality and relationships between the individual and larger groups of identification Established **The Cambridge Companion to British Romanticism** Stuart Curran,2010-07-22 This new edition of The Cambridge Companion to British Romanticism has been fully revised and updated and includes two wholly new essays one on recent developments in the field and one on the rapidly expanding publishing industry of this period It also features a comprehensive chronology and a fully up to date guide to further reading For the past decade and more the Companion has been a much admired and widely used account of the phenomenon of British Romanticism that has inspired students to look at Romantic literature from a variety of critical angles and approaches In this new incarnation the volume will continue to be a standard guide for students of Romantic literature and its contexts

**Reading Adaptations** Philip Cox,2000 Ex digital print 2012 ***Women in British Romantic Theatre*** Catherine Burroughs,2000-11-16 First published in 2000 this collection of essays focuses on women theatre artists in the romantic period **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 Ashgate Research Companion to Thomas Lovell Beddoes** Ute Berns,Michael Bradshaw,2007 Bringing together eminent scholars and emerging critics this collection sets a new standard in Beddoes criticism The contributors assess Beddoes s German context read his plays in light of recent work on theatre history and gender and revisit key areas in Beddoes s scholarship such as nineteenth century medical theories psychoanalytic myth and Romantic ventriloquism The volume makes the case for Beddoes s centrality to debates about nineteenth century literary culture and its contexts ***At the Limits of Romanticism*** Mary A. Favret,Nicola J. Watson,1994 Examines the feminine the domestic the local collective sentimental and novelistic in the Romantic literary canon This book questions romanticism suppression of the feminine the material and the collective and its opposition to readings centering on these concerns

**Critical Survey of Drama: Kobo Abe - Albert Camus** Carl Edmund Rollyson,Frank Northen Magill,2003 Combines updates and expands two earlier Salem Press reference sets Critical survey of drama Rev ed English language series published in 1994 and Critical survey of drama Foreign language series published in 1986 This new 8 vol set contains 602 essays of which

538 discuss individual dramatists and 64 cover broad overview topics The dramatist profiles contain more than 310 photographs and drawings    **The Romantic Movement** David V. Erdman, 1994    **Women's Writing of the Romantic Period 1789-1836** Harriet Devine, 1997 Deliberately excluded from this volume are fiction and drama but the anthology contains poetry critical essays diaries travel literature political commentary and journals An introduction relates each text to the literature of the period    *Romantic Ideology Unmasked* Marjean D. Purinton, 1994 Romantic drama is politically charged and ideologically based The plays mediate economic issues gender relations class struggles family dissolutions political revolutions and religious skepticism By unmasking the embedded layers of ideology and revealing the various fictions that ideology perpetrates as truths Romantic Ideology Unmasked reveals the mental processes on which romantic drama's temporal and spatial issues both historical and social rest The meaning of the drama thus lies in the variety of tyrannies they symbolize or inscribe Readers actively participate in the process engendered by the plays they unmask the ideology operating at their foundations by revealing the obvious and submerged constraints on mental freedom In William Wordsworth's *The Borderers* political tyranny and the ideology of revolution specifically spawned by the French in 1789 are privileged above the other embedded layers of tyrannies and historically based revolutions including the Barons Revolt of 1258 and the English Civil War Both play and prose radically question the ideology that prompts the revolution restoration cycle a delusional and entrapping process Lord Byron's *Manfred* and Werner explore tyrannies engendered by familial and social conflicts as they criticize reforms instigated in Regency England While *Manfred* confirms that it is not difficult to extirpate the curses and inheritances of the past once humankind is freed from the mental tyrannies it inflicts upon itself Werner reveals the horrors of enslavement to class name race and title all inheritances humanly contrived to enslave others Religious and political tyranny are blatant in Percy Shelley's *The Cenci* and *Prometheus Unbound* These plays also expose an ideology based on bifurcated thinking uncontested and unchanged which undermines any efforts at social and moral reform The *Cenci* dramatically portrays an aristocratic family and an Italian Renaissance society enslaved in the tragedies produced by an ideology of dichotomous thinking *Prometheus Unbound* offers a presentation of liberation from such an enslaving ideology Character rivalries and political intrigue in Joanna Baillie's *Count Basil* and *De Monfort* dramatize a study in early nineteenth century gender relations and female emancipation Baillie's dramas question a mental structuration that accepts as absolute and fixed truth a gender relationship that exists oppositely The plays demonstrate the mental forms of oppression to which women were subjected and from which material forms of economic and physical constraints emanated Romantic writers transpose ideological struggles into dramatic and political terms rendering mediations of the same collective mentality the same social structure in different interpretive frames In considering romantic drama as a collective and mental process we liberate the interpretive possibilities the plays offer **BOOK JACKET Title Summary** field provided by Blackwell North America Inc All Rights Reserved    Gender, Genre, and the Romantic Poets Philip Cox, 1996 This book

offers new insights into the ambiguous masculinity within male romantic poetry discussing the work of Byron Wordsworth Shelley Keats and Coleridge among others    **Southern Humanities Review** ,1996    **Nineteenth Century Literature Criticism** Russel Whitaker,2005-04 Presents literary criticism on the works of nineteenth century writers of all genres nations and cultures Critical essays are selected from leading sources including published journals magazines books reviews diaries broadsheets pamphlets and scholarly papers Criticism includes early views from the author s lifetime as well as later views including extensive collections of contemporary analysis    **Nineteenth Century Theatre** ,1998    **Tulsa Studies in Women's Literature** ,2006    Keats-Shelley Journal ,1994    *Music of Yes* Bill Martin,1996 Album 1971 to Going for the One 1977 Professor Martin situates Yes within the utopian ideals of the 1960s and the experimental trend initiated by The Beatles then developed by such groups as King Crimson Jethro Tull Pink Floyd and Emerson Lake and Palmer Although sometimes critical of Yes s work Martin defends Yes against their supposed blissed out over optimism and their departures from blues orthodoxy Drawing upon the thinking of Adorno and Marcuse

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