

MYTHS OF SEXUALITY

Representations of Women in Victorian Britain



LYNDA NEAD

Myths Of Sexuality Representations Of Women In Victorian Britain

Laurie Lanzen Harris

Myths Of Sexuality Representations Of Women In Victorian Britain:

Myths of Sexuality Lynda Nead,1988 **Myth and National Identity in Nineteenth-Century Britain** Stephanie Barczewski,2000-03-02 Scholars have become increasingly interested in how modern national consciousness comes into being through fictional narratives Literature is of particular importance to this process for it is responsible for tracing the nations evolution through glorious tales of its history In nineteenth century Britain the legends of King Arthur and Robin Hood played an important role in construction of contemporary national identity These two legends provide excellent windows through which to view British culture because they provide very different perspectives King Arthur and Robin Hood have traditionally been diametrically opposed in terms of their ideological orientation The former is a king a man at the pinnacle of the social and political hierarchy whereas the latter is an outlaw and is therefore completely outside conventional hierarchical structures The fact that two such different figures could simultaneously function as British national heroes suggests that nineteenth century British nationalism did not represent a single set of values and ideas but rather that it was forced to assimilate a variety of competing points of view

The Pre-Raphaelite Body J. B. Bullen,1998 Pre Raphaelitism was the first avant garde movement in Britain It shocked its first audience and as it modulated into Aestheticism it continued to disturb the British public In this fresh and original study Professor Bullen traces the sources of that shock to the representation of the human body By examining the discourses which were developed to denounce or to explain the new art forms he shows that the distorted maimed or eroticized body formed the principal focus of anxiety in nineteenth century criticism Using a truly interdisciplinary method he relates the painting of Millais and other early Pre Raphaelites to fears about cholera and Catholicism he demonstrates how the body of the sexualized female became an object of obsessive fascination in the painting and poetry of Dante Gabriel Rossetti and William Morris he locates the writing of Swinburne and Prater in the context of the debate over the Woman Question and he shows how the responses to the Aesthetic painting of Burne Jones were conditioned by the sexual psychopathology of mid nineteenth century mental science

Women's Identities and Bodies in Colonial and Postcolonial History and Literature Maria Isabel Romero Ruiz,2012-01-17 Since the second half of the twentieth century there has been a commitment on the part of women writers and scholars to revise and rewrite the history and culture of colonial and post colonial women This collection intends to enter a forum of discussion in which the colonial past serves as a point of reference for the analysis of contemporary issues This volume will examine topics of women s identities and bodies through literary representations and historical accounts In other words the aim is to reconstruct women s identities through the representations of their bodies in literature and to analyse women s bodies historically as sites of abuse discrimination and violence on the one hand and of knowledge and cultural production on the other The chapters of this book will contribute to the formation of a new representation of women through history and literature which fights traditional stereotypes in relation to their bodies and identities Focusing on female bodies as maternal

bodies as repositories of history and memory as sexual bodies as healing bodies as performative of gender as black bodies as migrant and hybrid bodies as the objects of regulation and control and as victims of sexual exploitation and murder the different articles contained in this book will examine issues of space power knowledge relations discrimination the production of knowledge gender and boundaries to produce new identities for women which contest and respond to the traditional ones The volume is addressed to a wide readership both scholars and those interested in investigating the dynamics of the female body and the social and cultural conceptualizations of our multicultural and multiethnic contemporary societies in relation to it without forgetting the historical and colonial roots of these new representations

Womanhood in Anglophone Literary Culture Robin Hammerman, 2009-03-26 Taken together the fourteen essays in this collection contribute to the discourse of social conditions for literary women The essays examine relevant social intellectual and professional questions about the ways in which women writers contributed to conceptions of womanhood in nineteenth and twentieth century Anglophone literary culture Contributors to this collection describe and examine several nineteenth and twentieth century women writers responses to patriarchal assumptions about literary merit in genres including poetry and fiction Womanhood in Anglophone Literary Culture Nineteenth and Twentieth Century Perspectives will be of special interest to students and faculty of women's studies and literature written in the English language Acts of Desire Sos Eltis, 2013-04-18 From seduced maidens to adulterous wives bigamists courtesans kept women and streetwalkers the so called fallen woman was a ubiquitous and enduring figure on the Victorian and Edwardian stage Acts of Desire traces the theatrical representation of illicit female sexuality from early nineteenth century melodramas through sensation dramas Ibsenite sex problem plays and suffrage dramas to early social realism and the well made plays of Pinero Jones Maugham and Coward This study reveals and analyses enduring plot lines and tropes that continue to influence contemporary theatre and film Women's illicit desires became a theatrical focus for anxieties and debates surrounding gender roles women's rights sexual morality class conflict economics eugenics and female employment The theatre played a central role in both establishing and challenging sexual norms and many playwrights exploited the ambiguities and implications of performance to stage disruptive spectacles of female desire agency energy and resourcefulness using ingenuity and skill to evade the control of that ever watchful state censor the Lord Chamberlain Covering an astonishing range of theatrical social literary and political texts this study challenges the currency and validity of the long established critical term the fallen woman and establishes the centrality of the theatre to cultural and sexual debates throughout the period Acts of Desire encompasses published and unpublished plays archival material censorship records and contemporary reviews to reveal the surprising continuities complex debates covert meanings and exuberant spectacles which marked the history of theatrical representations of female sexuality Engaging with popular and high art performances this study also reveals the vital connections between theatre and its sister arts tracing the exchange of influences between Victorian drama narrative

painting and the novel and showing theatre to be a crucial but neglected element in the cultural history of women's sexuality

Who's Afraid of ...? Marion Gymnich, 2012 Fear in its many facets appears to constitute an intriguing and compelling subject matter for writers and screenwriters alike. The contributions address fictional representations and explorations of fear in different genres and different periods of literary and cultural history. The topics include representations of political violence and political fear in English Renaissance culture and literature; dramatic representations of fear and anxiety in English Romanticism; the dramatic monologue as an expression of fears in Victorian society; cultural constructions of fear and empathy in George Eliot's *Daniel Deronda* 1876 and Jonathan Nasaw's *Fear Itself* 2003; facets of children's fears in twentieth and twenty first century stream of consciousness fiction; the representation of fear in war movies; the cultural function of horror film remakes; the expulsion of fear in Kazuo Ishiguro's novel *Never Let Me Go* and fear and nostalgia in Mohsin Hamid's post 9/11 novel *The Reluctant Fundamentalist*.

Shakespeare's Unruly Women Georgianna Ziegler, Frances Elizabeth Dolan, Jeanne Addison Roberts, 1997 Ziegler, Dolan and Roberts' attention is directed specifically to the representations of Shakespeare's women in the Victorian era rather than on the Elizabethan stage. They have culled from the Folger Library's vast holdings a remarkably varied and illuminating array of books, manuscripts and illustrations which provide a new understanding of how Shakespeare's heroines came to embody, reflect and refract the values and assumptions of nineteenth century English society. Foreword p. 7 **Nineteenth-century Literature Criticism** Laurie Lanzen Harris, 1981 Excerpts from criticism of the works of novelists, poets, playwrights, short story writers and other creative writers who lived between 1800 and 1900 from the first published critical appraisals to current evaluations.

Varieties of Women's Sensation Fiction, 1855-1890: Domestic sensationalism, 2004 **Varieties of Women's Sensation Fiction, 1855-1890** Andrew

Maunder, 2004 **A Sociology of Sex and Sexuality** Gail Hawkes, 1996 This book offers an historical sociological analysis of ideas about expressions of sexual desire combining both primary and secondary historical and theoretical material with original research and popular imagery in the contemporary context. **English Studies in Canada**, 1994 **Contention**, 1991 **Current Work in Architectural History** Society of Architectural Historians of Great Britain. Symposium, 2005

Narrative, 1997 **The Journal of Pre-Raphaelite Studies**, 1997 **Creating the Fictional Female Detective** Carla T. Kungl, 2006-05-16 This study examines a number of previously overlooked or undervalued women detective fiction writers of the late 19th and early 20th centuries and traces their relationship to later women writers who shaped the future of the genre Dorothy Sayers, Agatha Christie and Gladys Mitchell. This work argues that their use of the female detective character served as a means through which they were able to establish their professional authority in the detective fiction genre. Women writers employed a variety of narrative strategies to explore the tensions between society's underlying domestic ideology and women's entrance into the work force during this time period. Creating female detectives and employing these narrative strategies helped women writers establish professional authority by providing them with ways of expressing their

ability to write in this genre and adapting it as a vehicle for women's writing. The study examines the critical importance of early female detectives. Many critics and editors have dismissed these early detectives as conventional and trite, ignoring the genre's rich variety. Yet female fictional detectives appear as both paid professionals and gifted amateurs: single, married, widowed, older spinsters and young adventurers detecting for pleasure and to clear their own or a loved one's name. In choosing to create female detectives who were both varied and unusual, women writers confronted some of their own literary anxieties and ultimately were able to explore the ways they would create new routes to women's authority within a male-dominated culture and specifically in the genre of detective fiction. Dirty Looks Pamela Church Gibson, Roma Gibson, 1993
No Marketing Blurb Journal of the History of Sexuality, 1997

Myths Of Sexuality Representations Of Women In Victorian Britain Book Review: Unveiling the Magic of Language

In an electronic digital era where connections and knowledge reign supreme, the enchanting power of language has become more apparent than ever. Its ability to stir emotions, provoke thought, and instigate transformation is truly remarkable. This extraordinary book, aptly titled "**Myths Of Sexuality Representations Of Women In Victorian Britain**," published by a highly acclaimed author, immerses readers in a captivating exploration of the significance of language and its profound impact on our existence. Throughout this critique, we shall delve into the book's central themes, evaluate its unique writing style, and assess its overall influence on its readership.

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