

MASCULINITY IN FOUR VICTORIAN EPICS

A Darwinist Reading

CLINTON MACHANN

Masculinity In Four Victorian Epics

Julie Carr



Masculinity In Four Victorian Epics:

Masculinity in Four Victorian Epics Clinton Machann, 2016-05-06 Offering provocative readings of Tennyson's *Idylls of the King* Barrett Browning's *Aurora Leigh* Clough's *Amours de Voyage* and Browning's *The Ring and the Book* Clinton Machann brings to bear the ideas and methods of literary Darwinism to shed light on the central issue of masculinity in the Victorian epic. This critical approach enables Machann to take advantage of important research in evolutionary psychology, cognitive science, anthropology, among other scientific fields, and to bring the concept of human nature into his discussions of the poems. The importance of the Victorian long poem as a literary genre is reviewed in the introduction, followed by transformative close readings of the poems that engage with questions of gender, particularly representations of masculinity and the prevalence of male violence. Machann contextualizes his reading within the poets' views on social, philosophical, and religious issues, arguing that the impulses, drives, and tendencies of human nature, as well as the historical and cultural context, influenced the writing and thus must inform the interpretation of the Victorian epic. **Masculinity in Four**

Victorian Epics Clinton Machann, 2010 Offering provocative readings of Tennyson's *Idylls of the King*, Barrett Browning's *Aurora Leigh*, Clough's *Amours de Voyage*, and Browning's *The Ring and the Book*. Clinton Machann employs the methods of literary Darwinism to shed light on the important issue of masculinity in the Victorian epic. Machann's central argument is that the drives and tendencies of human nature, as well as a writer's specific historical and cultural context, are important for understanding the Victorian long poem. **Masculinity in the Work of Elizabeth Gaskell** Meghan Lowe, 2020-11-09 This book is the first full-length study to focus on the representation of masculinity in Elizabeth Gaskell's novels. In examining Gaskell's understanding of masculine identity as a social construct and considering how her writing engages with Victorian ideologies of gender, this book demonstrates that Gaskell defies an essentialist approach to gender and instead explores masculinity over time, genre, region, and class, making it clear that masculinity is not monolithic but relationally constructed and dependent on many contexts. It analyses Gaskell's depiction of what it means to be a man and a gentleman, exploring *Mary Barton*, *North and South*, *Ruth*, *Cousin Phillis*, *Sylvia's Lovers*, and *Wives and Daughters*, as well as contemporary Victorian works and key contexts such as sympathy, historic change, and industrialism. The target audiences are academics as well as undergraduate and postgraduate students and research specialists, and it will most appeal to Victorian Literature, Gender Studies, and Masculinity Studies disciplines. The Victorian Verse-novel Stefanie Markovits, 2017 *The Victorian Verse Novel: Aspiring to Life* considers the rise of a hybrid generic form, the verse novel, in the second half of the nineteenth century. Such poems combined epic length with novelistic plots in the attempt to capture not a heroic past but the quotidian present. Victorian verse novels also tended to be rough, mixed their narrative sections interspersed with shorter lyrical verses in varied measures. In flouting the rules of contemporary genre theory, which saw poetry as the purview of the eternal and ideal and relegated the everyday to the domain of novelistic prose, verse novels proved well suited to upsetting

other hierarchies as well including those of gender and class The genre's radical energies often emerge from the competition between lyric and narrative drives between the desire for transcendence and the quest to find meaning in what happens next the unusual marriage plots that structure such poems prove crucibles of these rival forces Generic tensions also yield complex attitudes towards time and space the book's first half considers the temporality of love while its second looks at generic geography through the engagement of novels in verse with Europe and the form's transatlantic travels Both well known verse novels Elizabeth Barrett Browning's *Aurora Leigh* Arthur Hugh Clough's *Amours de Voyage* Coventry Patmore's *The Angel in the House* and lesser known examples are read closely alongside a few nearly related works Tennyson's *Idylls of the King* Robert Browning's *The Ring and the Book* An Afterword traces the verse novel's substantial influence on the modernist novel

Victorian Poetry and Modern Life Natasha Moore, 2015-12-26 Faced with the chaos and banality of modern everyday life a number of Victorian poets sought innovative ways of writing about the unpoetic present in their verse Their varied efforts are recognisably akin not least in their development of mixed verse forms that fused novel and epic to create something equal to the miscellaneousness of the age

The Evolutions of Modernist Epic Václav Paris, 2021-01-07 Modernist epic is more interesting and more diverse than we have supposed As a radical form of national fiction it appeared in many parts of the world in the early twentieth century Reading a selection of works from the United States England Ireland Czechoslovakia and Brazil *The Evolutions of Modernist Epic* develops a comparative theory of this genre and its global development That development was it argues bound up with new ideas about biological evolution During the first decades of the twentieth century a period known in the history of evolutionary science as the eclipse of Darwinism evolution's significance was questioned rethought and ultimately confined to the Neo Darwinist discourse with which we are familiar today Epic fiction participated in and was shaped by this shift Drawing on queer forms of sexuality to cultivate anti heroic and non progressive modes of telling national stories the genre contested reductive and reactionary forms of social Darwinism The book describes how in doing so the genre asks us to revisit our assumptions about ethno linguistics and organic nationalism It also models how the history of evolutionary thought can provide a new basis for comparing diverse modernisms and their peculiar nativisms

Why Lyrics Last Brian Boyd, 2012-04-19 In *Why Lyrics Last* the internationally acclaimed critic Brian Boyd turns an evolutionary lens on the subject of lyric verse He finds that lyric making though it presents no advantages for the species in terms of survival and reproduction is universal across cultures because it fits constraints of the human mind An evolutionary perspective especially when coupled with insights from aesthetics and literary history has much to tell us about both verse and the lyrical impulse Boyd places the writing of lyrical verse within the human disposition to play with pattern and in an extended example he uncovers the many patterns to be found within Shakespeare's *Sonnets* Shakespeare's bid for readership is unlike that of any sonneteer before him he deliberately avoids all narrative choosing to maximize the openness of the lyric and demonstrating the power that verse can have when liberated of story In

eschewing narrative Shakespeare plays freely with patterns of other kinds words images sounds structures emotions and moods argument and analogy and natural rhythms in daily seasonal and life cycles In the originality of his stratagems and in their sheer number and variety both within and between sonnets Shakespeare outdoes all competitors A reading of the Sonnets informed by evolution is primed to attend to these complexities and better able to appreciate Shakespeare's remarkable gambit for immortal fame

Surface Tension Julie Carr,2013-04-23 Taking Dante Gabriel Rossetti William Morris and Gerard Manley Hopkins as its primary subjects Surface Tension reveals how these later Victorian poets repeatedly imagine the aesthetic moment charged variegated intensely focused as capable of birthing a new and newly redemptive culture Turning to contemporary experimental poets and theorists of poetry such as Andrew Joron Lisa Robertson Christopher Nealon and Joan Retallack it goes on to reveal how our own poetry's fascination with complex surfaces and imagined social transformation has deep and under recognized ties to Victorian concepts Surface Tension offers new insights into the debt we owe to the most radical of the Victorians while yielding new understandings of how late Victorian poetry even when least explicitly political engages and often re envisions the period's pressing anxieties about social progress decadence and revolution

Out of his mind Amy Milne-Smith,2022-04-26 Out of His Mind interrogates how Victorians made sense of the madman as both a social reality and a cultural representation Even at the height of enthusiasm for the curative powers of nineteenth century psychiatry to be certified as a lunatic meant a loss of one's freedom and in many ways one's identity Because men had the most power and authority in Victorian Britain this also meant they had the most to lose The madman was often a marginal figure confined in private homes hospitals and asylums Yet as a cultural phenomenon he loomed large tapping into broader social anxieties about respectability masculine self control and fears of degeneration Using a wealth of case notes press accounts literature medical and government reports this text provides a rich window into public understandings and personal experiences of men's insanity

The Measure of Manliness Karen Bourrier,2015-04-10 Sheds new light on the narrative importance of the disabled man in Victorian literature and culture

Victorian Poetry Isobel Armstrong,2019-01-30 In Victorian Poetry Poetry Poetics and Politics Isobel Armstrong rescued Victorian poetry from its longstanding sepia image as a moralised form of romantic verse and unearthed its often subversive critique of nineteenth century culture and politics In this uniquely comprehensive and theoretically astute new edition Armstrong provides an entirely new preface that notes the key advances in the criticism of Victorian poetry since her classic work was first published in 1993 A new chapter on the alternative fin de siècle sees Armstrong discuss Michael Field Rudyard Kipling Alice Meynell and a selection of Hardy lyrics The extensive bibliography acts as a key resource for students and scholars alike

Victorian Jewelry, Identity, and the Novel Jean Arnold,2011 Jean Arnold explores the role material objects play in the cultural cohesion of the West arguing that gems symbolized the most closely held beliefs of the Victorians and thus can be considered prisms of culture Her close readings of works by Wilkie Collins George Eliot William Makepeace Thackeray and

Anthony Trollope show jewels turned into symbols of power personal relationships and valued ideas that serve to bind the materialist culture together

Domestic Violence in Victorian and Edwardian Fiction Jina Moon, 2016-04-26 This book opens the curtain on the crucial role played by Victorian and Edwardian novelists in changing views of domestic violence Examining the mechanisms of domestic violence through the historical lenses of the law crime and economics this study illuminates these novelists depictions of wife battering including scenes in which women witness their children being beaten or children witness their mothers beatings This book also shows how these representations interacted with changing paradigms of masculinity and femininity at the time Extending from the decades before the 1857 Divorce Act to the Suffrage era the book details the changing circumstances of conjugal violence and divorce in England William Makepeace Thackeray's *The Memoirs of Barry Lyndon Esq* 1844 and Caroline Norton's *Stuart of Dunleath A Story of Modern Times* 1851 expose the impact of class on reactions to domestic violence Wilkie Collins's *The Law and the Lady* 1875 and Ouida's *Marie Louise de la Ram Moths* 1880 depict proto New Women figures who resist domestic violence while traditional wife figures continue to fall victim In Mona Caird's *The Wing of Azrael* 1889 and Sir Arthur Conan Doyle's *The Hound of the Baskervilles* 1902 and *The Adventure of the Abbey Grange* 1904 protagonists exact their own justice on perpetrators of domestic violence By the Edwardian period it was clear that legislation alone could not solve the problems of domestic violence Constance Maud's *No Surrender* 1911 adroitly links wife battering with public violence against suffragettes exposing the underlying British socio cultural system that maintained women's subordination

Imagology Profiles Laura Laurušaitė, 2018-07-27 This volume highlights the importance of imagology one of the most popular areas of research in contemporary comparative studies It proposes new means of academic analysis to create critical attitudes towards the development of imagological studies The topics discussed draw a wide trajectory from classical to marginal images from national heroes to unconventional aspects of gender from ethno imagology to the broader dimension of intercultural references and epistemological post poststructuralist changes The compendium widens the field of imagology by introducing concepts such as geo imagology and imagology of gender and by linking the imagological strategy with the power principle developed by post colonialism and with the fictional project of an imaginary utopian society The essays selected include case studies focusing on the works of individual authors as well as broader insights concentrating on regional national and transnational identities that experienced a change of imagery due to historical political and social shifts The book pays particular attention to the aspects of mobile imagery the emergence of peripheral identities related to gender class ethnicity or race and the detection and assessment of well established stereotypes The scope of the topics discussed and the variety of periods covered imply the universal nature and versatile applicability of literary imagology

The Moxon Tennyson Simon Cooke, 2021-01-19 A new perspective on a book that transformed Victorian illustration into a stand alone art Edward Moxon's 1857 edition of Alfred Lord Tennyson's *Poems* dramatically redefined the relationship between images and words in print Cooke's study the first book to address the

subject in over 120 years presents a sweeping analysis of the illustrators and the complex and challenging ways in which they interpreted Tennyson's poetry. This book considers the volume's historical context, examining in detail the roles of publisher, engravers, and binding designer, as well as the material difficulties of printing its fine illustrations, which recreate the effects of painting. Arranged thematically and reproducing all the original images, the chapters present a detailed reappraisal of the original volume and the distinctive culture that produced it.

Reading Poetry, Writing Genre Silvio Bär, Emily Hauser, 2018-12-27. This ground-breaking volume connects the situatedness of genre in English poetry with developments in classical scholarship, exploring how an emphasis on the interaction between English literary criticism and Classics changes, sharpens, or perhaps even obstructs views on genre in English poetry. Genre has classical roots both in the etymology of the word and in the history of genre criticism, which begins with Aristotle. In a similar vein, recent developments in genre studies have suggested that literary genres are not given or fixed entities but subjective and unstable, as well as historically situated, and that the reception of genre by both writers and scholars feeds back into the way genre is articulated in specific literary works. Classical scholarship, literary criticism, and genre form a triangle of key concepts for the volume, approached in different ways and with different productive results by contributors from across the disciplines of Classics and English literature. Covering topics from the establishment of genre in the Middle Ages to the invention of female epic and the epyllion, and bringing together the works of English poets from Milton to Tennyson to Josephine Balmer, the essays collected here argue that the reception and criticism of classical texts play a crucial part in generic formation in English poetry.

Haiti in the British Imagination Jack Daniel Webb, 2020-11-25. In 1804, Haiti declared its independence from France to become the world's first black nation-state. Throughout the nineteenth century, Haiti maintained its independence, consolidating and expanding its national and, at times, imperial projects. In doing so, Haiti joined a host of other nation-states and empires that were emerging and expanding across the Atlantic World. The largest and in many ways most powerful of these empires was that of Britain. *Haiti in the British Imagination* is the first book to focus on the diplomatic relations and cultural interactions between Haiti and Britain in the second half of the nineteenth century. As well as a story of British imperial aggression and Haitian resistance, it is also one of a more complicated set of relations of rivalry, cultural exchange, and intellectual dialogue. At particular moments in the Victorian period, ideas about Haiti had wide-reaching relevancies for British anxieties over the quality of British imperial administration, over what should be the relations between the British and people of African descent, and defining the limits of black sovereignty. Haitians were key in formulating, disseminating, and correcting ideas about Haiti. Through acts of dialogue, Britons and Haitians impacted one another, and with that, changed the political and cultural landscapes of the Atlantic World.

Lives of the Sonnet, 1787-1895 Dr Marianne Van Remoortel, 2013-05-28. In a series of representative case studies, Marianne Van Remoortel traces the development of the sonnet during intense moments of change and stability, continuity and conflict, from the early Romantic period to the end of

the nineteenth century Paying particular attention to the role of the popular press which served as a venue of innovation and as a site of recruitment for aspiring authors Van Remoortel redefines the scope of the genre including the ways in which its development is intricately related to issues of gender Among her subjects are the Della Cruscans and their primary critic William Gifford the young Samuel Taylor Coleridge and his circle Elizabeth Barrett Browning s Sonnets from the Portuguese George Meredith s Modern Love Dante Gabriel Rossetti s House of Life and Augusta Webster s Mother and Daughter As women became a force to be reckoned with among the reading public and the writing community the term sonnet often operated as a satirical label that was not restricted to poetry adhering to the strict formalities of the genre Van Remoortel s study in its attentiveness to the sonnet s feminization during the late eighteenth century offers important insights into the ways in which changing attitudes about gender and genre shaped critics interpretations of the reception histories of nineteenth century sonnet sequences

Nineteenth Century Prose ,2013 *The Cambridge History of Literary Criticism: Volume 6, The Nineteenth Century, c.1830–1914* M. A. R. Habib,2013-02-07 In the nineteenth century literary criticism first developed into an autonomous professional discipline in the universities This volume provides a comprehensive and authoritative study of the vast field of literary criticism between 1830 and 1914 In over thirty essays written from a broad range of perspectives international scholars examine the growth of literary criticism as an institution and the major critical developments in diverse national traditions and in different genres as well as the major movements of Realism Naturalism Symbolism and Decadence The History offers a detailed focus on some of the era s great critical figures such as Sainte Beuve Hippolyte Taine and Matthew Arnold and includes essays devoted to the connections of literary criticism with other disciplines in science the arts and Biblical studies The publication of this volume marks the completion of the monumental Cambridge History of Literary Criticism from antiquity to the present day

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