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# Declarations of Independence: Women and Political Power in Nineteenth Century American Fiction

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# Declarations Of Independence Women Political Power In Nineteenth Century American Fiction

**Susanne Hamscha**



## **Declarations Of Independence Women Political Power In Nineteenth Century American Fiction:**

**Women's Contribution to Nineteenth-century American Theatre** Miriam López Rodríguez, María Dolores Narbona Carrión, 2011-11-28 Aquesta col·lecció d'assajos mostra els múltiples aspectes de la contribució que va fer la dona al teatre americà del segle XIX. En aquest estudi s'ensenyen diversos tipus de dones i els rols que ocupen així com reflecteix la manera que Susan Glaspell i Sophie Treadwell van ajudar a donar forma al teatre entre moltes altres que escriurien d'aquí a uns anys.

**Women in Medicine in Nineteenth-Century American Literature** Sara L. Crosby, 2018-09-14 This book investigates how popular American literature and film transformed the poisonous woman from a misogynist figure used to exclude women and minorities from political power into a feminist hero used to justify the expansion of their public roles. Sara Crosby locates the origins of this metamorphosis in *Uncle Tom's Cabin* where Harriet Beecher Stowe applied an alternative medical discourse to revise the poisonous Cassy into a doctor. The newly medicalized poisoner then served as a focal point for two competing narratives that envisioned the American nation as a multi-racial egalitarian democracy or as a white and male supremacist ethno-state. Crosby tracks this battle from the heroic healers created by Stowe, Mary Webb, Oscar Micheaux, and Louisa May Alcott to the even more monstrous poisoners or vampires imagined by E. D. E. N. Southworth, Oliver Wendell Holmes, Theda Bara, Thomas Dixon Jr., and D. W. Griffith.

**Oratorical Culture in Nineteenth-century America** Gregory Clark, S. Michael Halloran, 1993 Gregory Clark and S. Michael Halloran bring together nine essays that explore change in both the theory and the practice of rhetoric in the nineteenth-century United States. In their introductory essay, Clark and Halloran argue that at the beginning of the nineteenth century, rhetoric encompassed a neoclassical oratorical culture in which speakers articulated common values to establish consensual moral authority that directed community thought and action. As the century progressed, however, moral authority shifted from the civic realm to the professional, thus expanding participation in the community as it fragmented the community itself. Clark and Halloran argue that this shift was a transformation in which rhetoric was reconceived to meet changing cultural needs. Part I examines the theories and practices of rhetoric that dominated at the beginning of the century. The essays in this section include *Edward Everett and Neoclassical Oratory in Genteel America* by Ronald F. Reid, *The Oratorical Poetic of Timothy Dwight* by Gregory Clark, *The Sermon as Public Discourse* by Austin Phelps, and *The Conservative Homiletic Tradition in Nineteenth-Century America* by Russell Hirst. Part 2 examines rhetorical changes in the culture that developed during that century. The essays include *The Popularization of Nineteenth-Century Rhetoric: Elocution and the Private Learner* by Nan Johnson, *Rhetorical Power in the Victorian Parlor: Godey's Lady's Book and the Gendering of Nineteenth-Century Rhetoric* by Nicole Tonkovich, *Jane Addams and the Social Rhetoric of Democracy* by Catherine Peadar, *The Divergence of Purpose and Practice on the Chataqua: Keith Vawter's Self-Defense* by Frederick J. Antczak, and *Edith Siemers and The Rhetoric of Picturesque Scenery: A Nineteenth-Century Epideictic* by S. Michael Halloran. **Female**

**Performers in British and American Fiction** Barbara Straumann, 2018-05-22 The female performer with a public voice constitutes a remarkably vibrant theme in British and American narratives of the long nineteenth century The tension between fictional female performers and other textual voices can be seen to refigure the cultural debate over the voice of women in aesthetically complex ways By focusing on singers actresses preachers and speakers this book traces and explores an important tradition of feminine articulation Drawing on critical approaches in literary studies gender studies and philosophy the book conceptualizes voice for the discussion of narrative texts Examining voice both as a thematic concern and as an aesthetic effect the individual chapters analyse how the actual articulation by female performers correlates with their cultural visibility and agency What this study foregrounds is how women characters succeed in making themselves heard even if their voices are silenced in the end

**The Fiction of America** Susanne Hamscha, 2013-05 The Fiction of America juxtaposes classic literature of the American Renaissance with twentieth century popular culture pairing for instance Ralph Waldo Emerson with Finding Nemo Walt Whitman with Spiderman and Hester Prynne with Madonna to investigate how the Americanness of American culture constitutes itself in the interplay of the cultural imaginary and performance Conceptualizing America as a transhistorical practice Susanne Hamscha reveals disruptive spectral moments in the narrative of America which confront American culture with its inherent inconsistencies

**Sex and Sexuality in Early America** Merril D Smith, 1998-09-01 What role did sexual assault play in the conquest of America How did American attitudes toward female sexuality evolve and how was sexuality regulated in the early Republic Sex and sexuality have always been the subject of much attention both scholarly and popular Yet accounts of the early years of the United States tend to overlook the importance of their influence on the shaping of American culture Sex and Sexuality in Early America addresses this neglected topic with original research covering a wide spectrum from sexual behavior to sexual perceptions and imagery Focusing on the period between the initial contact of Europeans and Native Americans up to 1800 the essays encompass all of colonial North America including the Caribbean and Spanish territories Challenging previous assumptions these essays address such topics as rape as a tool of conquest perceptions and responses to Native American sexuality fornication bastardy celibacy and religion in colonial New England gendered speech in captivity narratives representations of masculinity in eighteenth century seduction tales the sexual cosmos of a southern planter and sexual transgression and madness in early American fiction The contributors include Stephanie Wood Gordon Sayre Steven Neuwirth Else L Hambleton Erik R Seeman Richard Godbeer Trevor Burnard Natalie A Zacek Wayne Bodle Heather Smyth Rodney Hessinger and Karen A Weyler

**Reading Fiction in Antebellum America** James L. Machor, 2011-04-01 James L Machor offers a sweeping exploration of how American fiction was received in both public and private spheres in the United States before the Civil War Machor takes four antebellum authors Edgar Allan Poe Herman Melville Catharine Sedgwick and Caroline Chesebro and analyzes how their works were published received and interpreted Drawing on discussions found in book

reviews and in private letters and diaries Machor examines how middle class readers of the time engaged with contemporary fiction and how fiction reading evolved as an interpretative practice in nineteenth century America Through careful analysis Machor illuminates how the reading practices of nineteenth century Americans shaped not only the experiences of these writers at the time but also the way the writers were received in the twentieth century What Machor reveals is that these authors were received in ways strikingly different from how they are currently read thereby shedding significant light on their present status in the literary canon in comparison to their critical and popular positions in their own time Machor deftly combines response and reception criticism and theory with work in the history of reading to engage with groundbreaking scholarship in historical hermeneutics In so doing Machor takes us ever closer to understanding the particular and varying reading strategies of historical audiences and how they impacted authors conceptions of their own readership

**Updating the Literary West**, 1997 Western writers says Thomas J Lyon in his epilogue to *Updating the Literary West* have grown up with the frontier myth but now find themselves in the early stages of creating a new western myth The editors of the *Literary History of the American West* TCU Press 1987 hoped that the first volume would begin not conclude their exploration of the West's literary heritage Out of this hope comes *Updating the Literary West* a comprehensive reference anthology including essays by over one hundred scholars A selected bibliography is included with each piece In the ten years since publication of *LHAW* western writing has developed a significantly larger presence in the national literary stream A variety of cultural viewpoints have developed along with new tactics for literary study New authors have risen to prominence and the range of subjects has changed and widened *Updating the Literary West* looks at topics ranging from western classics to cowboys and Cadillacs and considers children's literature ethnicity environmental writing gender issues and other topics in which change has been rapid since publication of *LHAW* This volume again affirms the West's literary legitimacy status hard earned by the Western Literary Association and the lasting place of popular western writing as part of the growing and changing literary and American experience An excellent reference for a wide range of readers and an invaluable resource for scholars and libraries Selected list of contributors James Maguire Fred Erisman Susan J Rosowski Gerald Haslam Tom Pilkington A Carl Bredahl Richard Slotkin John G Cawelti Robert F Gish Ann Ronald Mick McAllister

**Transcending the New Woman** Charlotte J. Rich, 2009 The dawn of the twentieth century saw the birth of the New Woman a cultural and literary ideal that replaced Victorian expectations of domesticity with visions of social political and economic autonomy Although such writers as Edith Wharton and Kate Chopin treated these ideals in well known literature of that era marginalized women also explored changing gender roles in works that deserve more attention today This book is the first study to focus solely on multiethnic women writers responses to the ideal of the New Woman in America opening up a world of literary texts that provide new insight into the phenomenon Charlotte Rich reveals how these authors uniquely articulated the contradictions of the American New Woman and how social class race or ethnicity impacted women's experiences of both public and private

life in the Progressive era Rich focuses on the work of writers representing five distinct ethnicities Native Americans S Alice Callahan and Mourning Dove African American Pauline Hopkins Chinese American Sui Sin Far Mexican American Mar a Cristina Mena and Jewish American Anzia Yezierska She shows that some of their works contain both affirmative and critical portraits of white New Women in other cases while these authors align their multiethnic heroines with the new ideals those ideals are sometimes subordinated to more urgent dialogues about inequality and racial violence Here are views of women not usually encountered in fiction of this era Callahan s and Mourning Dove s novels allude to women s rights but ultimately privilege critiques of violence against Native Americans Hopkins s novels trace an increasingly pessimistic trajectory drawing cynical conclusions about black women s ability to thrive in a prejudiced society Mena s magazine portraits of Mexican life present complex critiques of this independent ideal of womanhood Yezierska s stories question the philanthropy of socially privileged Progressive female reformers with whom immigrant women interact These writers works sometimes affirm emerging ideals but in other cases illuminate the iconic New Woman s blindness to her own racial and economic privilege Through her insightful analysis Rich presents alternative versions of female autonomy with characters living outside the mainstream or moving between cultures Transcending the New Woman offers multiple ways of transcending an ideal that was problematic in its exclusivity as well as an entrance to forgotten works It shows how the concept of the New Woman can be seen in newly complex ways when viewed through the writings of authors whose lives often embody the New Woman s emancipatory goals and whose fictions both affirm and complicate her aspirations

Bodily and Narrative Forms Cynthia J. Davis, 2000 During the period of the professionalization of American medicine many authors were concerned with a concurrent urge to use their work as a means to convey their views about the meaning of the body and the origin and cure of disease This book studies a range of these authors including Louisa May Alcott Charles W Chesnutt Margaret Fuller Oliver Wendell Holmes Jr and William Dean Howells among others

*The Works of William Wells Brown* William Wells Brown, 2006 Widely considered the first African American novelist William Wells Brown s ca 1814 1884 1853 novel *Clotel* or the President s Daughter chronicled the fate of the daughter of Thomas Jefferson and his black housekeeper Yet in his own day Brown was perhaps more important as a rousing orator scholar and cultural critic He escaped from slavery in 1834 and worked on Lake Erie steamboats in Buffalo New York helping slaves escape into Canada and lecturing for the New York Anti Slavery Society After moving to Boston in 1847 he began writing his autobiography *The Narrative of William W Brown* By 1850 the book had appeared in four American and five British editions and rivaled the popularity of Frederick Douglass s *Narrative* written two years earlier Throughout the late 1840s and 50s Brown continued to lecture to further the antislavery cause and wrote prolifically In addition to *Clotel* he published the first drama written by an African American and the first military history of African Americans In his writings and speeches William Wells Brown deliberately resists the tone of heroic resistance and eloquent outrage set by Frederick Douglass Brown s rhetorical strategy involved telling stories of individuals

and individual encounters in which the art of simple understatement and guileless self presentation prevailed over cant bullying and hypocrisy Brown s often humorous and deceptively artless tone appealed to politically active women who were claiming the moral high ground not only on questions of abolition but also on temperance and women s rights Unlike Douglass whose literary output can be described as a long conversation with the founding fathers and literary lions about freedom liberty and what it means to be an American Brown emphasized with humor and a cosmopolitan gentility the concerns of middle class family life education parenting and the damage that slavery was doing to American society This volume with a foreword by Henry Louis Gates Jr will introduce readers to Brown s lesser known but no less powerful works placed in the context of the era s debates on slavery gender morality and the discursive limits put on anti slavery advocacy The collection presents Brown s anti slavery works and the contemporary response to them in light of Brown s own attention to the role of women writers and political advocates in this period Garrett s and Robbins s introduction to these texts emphasizes Brown s awareness and even use of women s voices in political discourse as a way of distinguishing himself from other black male voices of the time The selection of texts also demonstrates Brown s willingness to use and recycle any texts at hand including his own in order to appeal to his immediate audience or readership While making Brown s more obviously political work available to a wider audience the book reclaims Brown as an important black influence in the American nineteenth century

**In Mixed Company** Julia Roberts,2009-07-01 In Mixed Company explores taverns as colonial public space and how men and women of diverse backgrounds Native and newcomer privileged and labouring white and non white negotiated a place for themselves within them The stories that emerge unsettle comfortable certainties about who belonged where in colonial society Colonial taverns were places where labourers enjoyed libations with wealthy Aboriginal traders like Captain Thomas who also treated a Scotsman to a small bowl of punch where white soldiers rubbed shoulders with black colonists out to celebrate Emancipation Day where English ladies and their small children sought refuge for a night The records of the past tell stories of time spent in mixed company but also of the myriad unequal ways that colonists found room in taverns and a place in Upper Canadian culture and society Reconstructed from tavern keepers accounts court records diaries travelogues and letters In Mixed Company is essential reading for tavern aficionados and anyone interested in the history of gender race and culture in Canadian or colonial society

*Gothic Subjects* Sian Silyn Roberts,Siân Silyn Roberts,2014-06-09 Beginning in the 1790s North American readers developed an appetite for the gothic novel as imported reprinted and pirated editions of British and European romances flooded the market alongside homegrown works In Gothic Subjects Si n Silyn Roberts accounts for the sudden and considerable appeal of the gothic during this period by contending that it prepared a culturally diverse American readership to think of itself as part of a transatlantic world through which goods people and information could circulate By putting gothic literature in dialogue with the writings of Locke Hume Reid Smith Rousseau and other major figures of the European Enlightenment Silyn Roberts shows how the early American novel

participated in the process of revising and transforming the figure of the modern individual for a fluid contingent Atlantic population Exploring works of fiction by Charles Brockden Brown Leonora Sansay Sally Sayward Barrell Keating Wood Edgar Allan Poe Robert Montgomery Bird Nathaniel Hawthorne and William Wells Brown among others Silyn Roberts argues that the gothic helped post Revolutionary readers to think of themselves as political subjects By reading the emergence of a national literary style in terms of its appropriation and reinterpretation of British cultural forms Gothic Subjects situates itself at the crux of several important issues in American literary history transatlantic literary relations the connection between literature and political philosophy the paradoxes of sovereign power and the form of the novel In doing so Gothic Subjects powerfully rethinks some of our previous assumptions about the cultural work of the American gothic tradition

**Declarations of Independence** Barbara A. Bardes, Suzanne Gossett, 1990 women and political power in nineteenth century american fiction *Rethinking Uncle Tom* William Barclay Allen, 2009-01-01 Rethinking Uncle Tom thoroughly explains Uncle Tom's Cabin as an articulation of the conditions of democratic life and the nature of modern humanism The most mature elements of Stowe's political thought emerge from a close reading of Sunny Memories and of Oldtown Folks This book develops familiarity with the moral discourse of abolition and nineteenth century reformism and it offers a glimpse of an America envisioned as producing a nobility of soul represented in the human model of surpassing excellence

Theorising Textual Subjects Meili Steele, 1997-05 Addresses one of the central crises in critical theory today how to theorise the subject as both a construct of oppressive discourse and a dialogical agent **American Literature and the Culture Wars** Gregory S. Jay, 2018-09-05 Gregory S Jay boldly challenges the future of American literary studies Why pursue the study and teaching of a distinctly American literature What is the appropriate purpose and scope of such pursuits Is the notion of a traditional canon of great books out of date Where does American literature leave off and Mexican or Caribbean or Canadian or postcolonial literature begin Are today's campus conflicts fueled more by economics or ideology Jay addresses these questions and others relating to American literary studies to explain why this once arcane academic discipline found itself so often in the news during the culture wars of the 1990s While asking some skeptical questions about new directions and practices Jay argues forcefully in favor of opening the borders of American literary and cultural analysis He relates the struggle for representation in literary theory to a larger cultural clash over the meaning and justice of representation then shows how this struggle might expand both the contents and the teaching of American literature In an account of the vexed legacy of the Declaration of Independence he provides a historical context for the current quarrels over literature and politics Prominent among these debates are those over multiculturalism which Jay takes up in an essay on the impasses of identity politics In closing he considers how the field of comparative American cultural studies might be constructed **Tomboys** Michelle Ann Abate, 2008-06-28 The history of the shifting image of the tomboy in popular culture **Pirate Novels** Nina Gerassi-Navarro, 1999 Study of selected pirate novels of the 19th century which illustrates the relationship between varied



images of pirates and the different political projects of the authors and the use of pirates as emblems of the struggle of Spanish America to transform **The Public Life of Privacy in Nineteenth-Century American Literature** Stacey Margolis, 2005-05-13 Challenges the familiar way of reading a major strain of 19th century American literature Rather than seeing this strain as preoccupied with a subject's inner mental life it shows that subjects can only be understood and understand themselves through

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