

## New Feminist Essays On Virginia Woolf

1922: Literature, Culture, Politics examines key aspects of culture and history in 1922, a year made famous by the publication of several modernist masterpieces, such as T.S. Eliot's *The Waste Land* and James Joyce's *Ulysses*. Individual chapters written by leading scholars offer new contexts for the year's significant works of art, philosophy, politics, and literature. 1922 also analyzes both the political and intellectual forces that shaped the cultural interactions of that privileged moment. Although this volume takes post-WWI Europe as its chief focus, American artists and authors also receive thoughtful consideration. In its multiplicity of views, 1922 challenges misconceptions about the "Lost Generation" of cultural pilgrims who flocked to Paris and Berlin in the 1920s, thus stressing the wider influence of that momentous year.

How Woolf, West, and Barnes negotiated modernist questions of enduring importance to postmodern readers.

The National Book Critics Circle Award–winning author delivers a collection of essays that serve as the perfect “antidote to mansplaining” (*The Stranger*). In her comic, scathing essay “Men Explain Things to Me,” Rebecca Solnit took on what often goes wrong in conversations between men and women. She wrote

about men who wrongly assume they know things and wrongly assume women don't, about why this arises, and how this aspect of the gender wars works, airing some of her own hilariously awful encounters. She ends on a serious note—because the ultimate problem is the silencing of women who have something to say, including those saying things like, “He’s trying to kill me!” This book features that now-classic essay with six perfect complements, including an examination of the great feminist writer Virginia Woolf’s embrace of mystery, of not knowing, of doubt and ambiguity, a highly original inquiry into marriage equality, and a terrifying survey of the scope of contemporary violence against women. “In this series of personal but unsentimental essays, Solnit gives succinct shorthand to a familiar female experience that before had gone unarticulated, perhaps even unrecognized.” —The New York Times “Essential feminist reading.” —The New Republic “This slim book hums with power and wit.” —Boston Globe “Solnit tackles big themes of gender and power in these accessible essays. Honest and full of wit, this is an integral read that furthers the conversation on feminism and contemporary society.” —San Francisco Chronicle “Essential.” —Marketplace “Feminist, frequently funny, unflinchingly honest and often scathing in its conclusions.” —Salon

The second feminist volume volume on Johannine literature includes an

Introduction by Amy-Jill Levine; Adele Reinhartz on Women in the Johannine Community: An Exercise in Historical Imagination; Satako Yamaguchi, 'I Am (I Do)' Sayings and Women in Context and Dorothy Lee, Abiding in the Fourth Gospel. Colleen Conway writes on Gender Matters in John; Adeline Fehribach on The Crucifixion in the Fourth Gospel: A Birthing Moment; Deborah Sawyer on Water and Blood: Birthing Images in John's Gospel; Harold Attridge on Don't Be Touching Me: Recent Feminist Scholarship on Mary Magdalene; and Jane Schaberg, Thinking Back through the Magdalene.

Until recently, Anne Clifford has been known primarily for her Knole Diary, edited by Vita Sackville-West, which recounted her steadfast resistance to the most authoritative figures of her culture, including James I, as she insisted on her right to inherit her father's title and lands. Lucy Hutchinson was known primarily as the biographer of her husband, a Puritan leader during the English Civil Wars. The essays collected here examine not only these texts but, in Clifford's case, her architectural restorations and both the Great Book which she had compiled and the Great Picture which she commissioned, in order to explore the identity she fashioned for herself as a property owner, matriarchal head of her family, patron and historian. In Hutchinson's case, recent scholars have turned their attention to her poetry, her translation of Lucretius and her biblical epic, Order and Disorder,

to analyze her contributions to early modern scientific and political writing and to place her work in relation to Milton's *Paradise Lost*.

*The Open Book* is a provocative study of literary influence at work in English writing from Hardy to Woolf. Jensen reimagines the links between text and context as she endeavors to historicize literary influence, by taking Bloomian 'anxiety' and Kristevan 'intertextuality' into fields of actual history and biography. Jensen both borrows from and deconstructs the ideas of these theorists as she reads the texts of Hardy, Stephen, Woolf, Mansfield, and Middleton Murry. By doing so, *The Open Book* offers a fresh and pragmatic opening onto the relation between personal, cultural and institutional history on the one hand, and literary history on the other.

Positioned at a crossroads between feminist geographies and modernist studies, *Excursions into Modernism* considers transnational modernist fiction in tandem with more rarely explored travel narratives by women of the period who felt increasingly free to journey abroad and redefine themselves through travel. In an era when Western artists, writers, and musicians sought 'primitive' ideas for artistic renewal, Joyce E. Kelley locates a key similarity between fiction and travel writing in the way women authors use foreign experiences to inspire innovations with written expression and self-articulation. She focuses on the pairing of

outward journeys with more inward, introspective ones made possible through reconceptualizing and mobilizing elements of women's traditional corporeal and domestic geographies: the skin, the ill body, the womb, and the piano. In texts ranging from Jean Rhys's *Voyage in the Dark* to Virginia Woolf's *The Voyage Out* and from Evelyn Scott's *Escapade* to Dorothy Richardson's *Pilgrimage*, Kelley explores how interactions between geographic movement, identity formation, and imaginative excursions produce modernist experimentation. Drawing on fascinating supplementary and archival materials such as letters, diaries, newspaper articles, photographs, and unpublished drafts, Kelley's book cuts across national and geographic borders to offer rich and often revisionary interpretations of both canonical and lesser-known works.

In October 1928 Virginia Woolf was asked to deliver speeches at Newnham and Girton Colleges on the subject of 'Women and Fiction'; she spoke about her conviction that 'a woman must have money and a room of her own if she is to write fiction'. The following year, the two speeches were published as *A Room of One's Own*, and became one of the foremost feminist texts. Knitted into a polished argument are several threads of great importance – women and learning, writing and poverty – which helped to establish much of feminist thought on the importance of education and money for women's independence. In the

same breath, Woolf brushes aside critics and sends out a call for solidarity and independence – a call which sent ripples well into the next century. 'Brilliant interweaving of personal experience, imaginative musing and political clarity' — Kate Mosse, *The Guardian* 'Probably the most influential piece of non-fictional writing by a woman in this century.' — Hermione Lee, *The Financial Times*

*Writing the Woman Artist* is a collection of essays that explore the ways women writers portray women painters, sculptors, writers, and performers.

Focusing on the work of Hardy, Lawrence, Conrad, Joyce, Forster and Woolf, this study is divided into two sections: the first shows how historical and contextual material is essential for developing powerful readings; the second discusses how new theory has transformed the way we read and think.

This volume is a collection of original contributions in the field of feminist critical theory which reflect upon past practices and suggest new strategies and directions for future work. The articles are presented in two non-exclusive, interactive sections: "Theorizing Feminist Criticism" and "The Feminist Writing Subject." They offer different points of entry into the familiar debates that have dominated feminist literary criticism for over a decade. The contributions stage negotiations with literary critical and feminist theory which are productive of different perspectives and new strategies for reading and writing.

*A Companion to Virginia Woolf* is a thorough examination of her life, work, and multiple contexts in 33 essays written by leading scholars in the field. Contains insightful and provocative new scholarship and sketches out new directions for future research Approaches

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Woolf's writing from a variety of perspectives and disciplines, including modernism, post-colonialism, queer theory, animal studies, digital humanities, and the law Explores the multiple trajectories Woolf's work travels around the world, from the Bloomsbury Group, and the Hogarth Press to India and Latin America Situates Woolf studies at the vanguard of contemporary literature scholarship and the new modernist studies

For Smith, "lesbian panic" is often a fear of losing one's identity and value within the heterosexual paradigm. This book traces the history of "lesbian panic" through key works: *The Voyage Out* and *Mrs. Dalloway*; *The Little Girls* and *Eva Trout*; *King of a Rainy Country*; *The Golden Notebook*; and *The Prime of Miss Jean Brodie*.

This groundbreaking study explores the formative influence of classical music on Woolf's writing, illustrating the importance of music to Woolf's domestic, social and creative lives. This biography tells the story of Virginia Woolf's last ten years, from the creation of her great visionary novel, *The Waves*, to her suicide in 1941. Herbert Marder looks closely at Woolf's views on totalitarianism and her depictions of Britain under siege to create a remarkable portrait of a mature and renowned writer during a time of rising fascist violence. *The Measure of Life* suggests that Woolf anticipated her suicide, and indeed enacted it symbolically many times before the event. Marder's account of her death emphasizes the importance of her relationship with her doctor and distant cousin, Octavia Wilberforce. Wilberforce's letters about Woolf's last months, including some previously unpublished passages, appear in the appendix. Staying close to the spirit of Woolf's own writing, Marder traces her evolving social consciousness in the 1930s, connecting her growing concern with politics and social history with the facts of her daily life. He stresses her endurance as a working writer, and explores her

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friendships, her complex relations with servants, and her activities at the Hogarth Press. Many previous critics of 19th-century English author E.M. Forster downplayed his homosexuality or read Forster naively. This collection situates Forster within the Bloomsbury Group and examines his relations to contemporary figures such as Henry James and Virginia Woolf. Contributors draw on a wide range of Forster's work, from undergraduate writings to stories dating a half-century later.

*Transformations of Domesticity in Modern Women's Writing* makes new connections between feminist criticism of domestic ideology in the nineteenth century, modernist women's experiments with literary form, contemporary feminist debates about the politics of location, and postmodern theories of social space. The book identifies a coherent transition of women's writing that transforms domestic ideologies of 'woman's place' by redefining the ideas about space that underlie that ideology. The result is to open the space of gender identity to new relations of class and race.

Written by leading international scholars of Woolf and modernism, *The Cambridge Companion to To The Lighthouse* will be of interest to students and scholars alike. Looks at the work of a range of critics, including Elaine Showalter, Kate Millett, Gayatri Chakravorty Spivak and the French feminists. The critical approaches encompass Marxist feminism and contemporary critical theory as well as other forms of discourse. It also provides an overview of the developments in feminist literary theory, and covers all the major debates within literary feminism, including "male feminism".

"Everything you might want to know about the history and practice of feminist criticism

in North America". -Feminist Bookstore News

This book is an invaluable guide to the body of criticism on Virginia Woolf. It includes comprehensive and insightful chapters on different approaches to Woolf, including feminist, historicist, postcolonial and biographical. The essays provide concise summaries of the key works in the field as well as an engaging description of the approach itself.

'Postmodernism' and 'feminism' have become familiar terms since the 1960s, developing alongside one another and clearly sharing many strong points of contact. Why then have the critical debates arising out of these movements had so little to say about each other? Patricia Waugh addresses the relationship between feminist and postmodernist writing and theory through the insights of psychoanalysis and in the context of the development of modern fiction in Britain and America. She attempts to uncover the reasons why women writers have been excluded from the considerations of postmodern art. Her route takes her through the theorization of self offered by Freud and Lacan and on to the concept of subjectivity articulated by Kleinian and later object-relations psychoanalysts. She argues that much women's writing has been inappropriately placed and interpreted within a predominantly formalist-orientated aesthetic and a post-Freudian/liberal, individualist conceptualization of subjectivity and artistic expression. This tendency has been intensified in discussions of postmodernism, and a new feminist aesthetic is thus badly needed. In the second part

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of the book Patricia Waugh analyses the work of six 'traditional' and six 'experimental' writers, challenging the restrictive definitions of 'realist', 'modernist', 'postmodernist' in the light of the theoretical position developed in part one. Authors covered include: Woolf (viewed as a postmodernist 'precursor' rather than a 'high' modernist), Drabble, Tyler, Plath, Brookner, Paley, Lessing, Weldon, Atwood, Walker, Spark, Russ, and Piercy.

This new edition of a classic study contains a specially written preface evaluating contemporary feminist criticism.

..". an important and valuable collection... the essays are at the cutting edge of post modernism." -- Maggie Humm, Women's Studies International Forum "This well-written, carefully edited anthology provides an excellent overview of the thicket of contemporary feminist literary theory... No library should be without it." -- Kathryn Allen Rabuzzi, Syracuse University, Religious Studies Review "In all, this is a rich and varied collection." -- Journal of Modern Literature Explores the aesthetic and political issues inherent in feminist critical theory and practice. Contributors include Shari Benstock, Elaine Showalter, Nina Baym, Paula A. Treichler, Jane Marcus, Josephine Donovan, Judith Kegan Gardiner, Judith Newton, Lillian S. Robinson, Nina Auerbach, Elizabeth Fox-Genovese, Hortense J. Spillers, and Susan Stanford Friedman.

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Loving Arms examines the war-related writings of five British women whose works

explore the connections among gender, war, and story-telling. While not the first study to relate the subjects of gender and war, it is the first within a growing body of criticism to focus specifically on British culture during and after World War II. Evoking the famous "St. Crispin's Day" speech from Henry V and then her own father's account of being moved to tears on V-J Day because he had been too young to fight, Karen Schneider posits that the war story has a far-reaching potency. She admits -- perhaps for all of us -- that such stories "had powerfully shaped my consciousness in ways I could not completely resist." How a story is narrated and by whom are matters of no small importance. As widely defined and accepted, war stories are men's stories. If we are to hear an "other" story of war, then we must listen to the stories women tell. Many of the war stories written by women insist that war is not the condition of men but rather the condition of humanity, beginning with relations between the sexes. For the five women whose work is examined in *Loving Arms* -- Stevie Smith, Katharine Burdekin, Virginia Woolf, Elizabeth Bowen, and Doris Lessing -- this latter point was particularly relevant. Their positions as women within a patriarchal, militarist culture that was externally threatened by an overtly fascist one led to an acute ambivalence, says Schneider. Though all five women perceived the war from substantially different perspectives, each in her own way exposed and critiqued the seductive power of war and war stories, with their densely interwoven tropes of masculinity and nationalism. Yet these writers' conflicting impulses of loyalty to England and resistance to the war betray their

ambivalence. *Loving Arms* will interest students of twentieth-century British literature and culture, gender studies, and narratology. Even today, we maintain an unabated love affair with the war story. But unless we listen to what the women had to say fifty years ago, we are doomed to hear only "the same old story."

What does modern British and Irish literature have to do with French impressionist painting? And what does Henry James have to do with the legal dispute between John Ruskin and J.M.W. Whistler? What links Walter Pater with Conrad's portrait of a genocidal maniac in *Heart of Darkness*? Or George Moore with Irish nationalism, Virginia Woolf with modern distraction, and Ford Madox Ford with the Great Depression? Adam Parkes argues that we must answer such questions if we are to appreciate the full impact of impressionist aesthetics on modern British and Irish writers. Complicating previous accounts of the influence of painting and philosophy on literary impressionism, *A Sense of Shock* highlights the role of politics, uncovering new and deeper linkages. In the hands of such practitioners as Conrad, Ford, James, Moore, Pater, and Woolf, literary impressionism was shaped by its engagement with important social issues and political events that defined the modern age. As Parkes demonstrates, the formal and stylistic practices that distinguish impressionist writing were the result of dynamic and often provocative interactions between aesthetic and historical factors. Parkes ultimately suggests that it was through this incendiary combination of aesthetics and history that impressionist writing forced significant

change on the literary culture of its time. *A Sense of Shock* will appeal to students and scholars of nineteenth- and twentieth-century literature, as well as the growing readership for books that explore problems of literary history and interdisciplinarity. A study of the responses of major English novelists of the early twentieth century to Dostoevsky's work.

A revised and fully updated edition, featuring five new chapters reflecting recent scholarship on Woolf.

First Published in 1994. Routledge is an imprint of Taylor & Francis, an informa company.

This collection of new feminist essays represents the work of young critics researching and teaching in British Universities. Aiming to set the agenda for feminist criticism in the nineties, the essays debate themes crucial to the development of feminist thought: among them, the problems of gendered knowledge and the implications of accounts of gendered language, cultural restraints on the representation of sexuality, women's agency, cultural and political change, a feminist aesthetics and new readings of race and class. This variety is given coherence by a unity of aim – to forge new feminist discourses by addressing conceptual and cultural questions central to problems of gender and sexual difference. The topics of discussion range from matrilinear thought to seventeenth-century prophecy; the poetry of Amelia Lanyer to Julia Margaret Cameron's photographs; from Dorothy Richardson and Virginia Woolf to eighteenth-

century colonial painting of the South Pacific; from medieval romance to feminist epistemology. The essays utilise and question the disciplines of literary criticism, art history, photography, psychoanalysis, Marxist history and post-structuralist theory. In an exciting and important book... The theoretical chapters are a model of elegantly styled accommodation; yet they brook no fudging of the issues, no comfortable ambiguities - *Modern Fiction Studies* The Transformation of the English Novel, 1890-1930: Studies in Hardy, Conrad, Joyce, Lawrence, Forster and Woolf is a provocative exploration of a crucial period in the development of the English novel, integrating critical theory, historical background and sophisticated close reading. Divided into two major sections, the first shows how historical and contextual material is essential for developing powerful readings. The second section is theoretical and speaks of the transformation in the way that we read and think about authors, readers, characters and form in the light of recent theory, offering an alternative to the deconstructive and Marxist trends in literary studies.

Recent feminist criticism has revolutionized the way we view modern literature, none more than the stories and novels of Virginia Woolf. Jane Marcus here collects twelve provocative new essays by women scholars, all of them taking feminist critical approaches to yield fresh readings of Woolf's work. Ellen Hawke's "The Magical Garden of Women" and Jane Marcus's "Thinking Back through Our Mothers" explore Woolf's relationships with women and offer a historical

approach to her identification with other women writers. Marcus points out Woolf's technical achievement in the creation of a demotic chorus, the "collective sublime," in direct opposition to the "egotistical sublime" of male writers. Sara Ruddick's "Private Brothers/Public World" compares Woolf's relations with real and fictional brothers. Judy Little revises all previous readings of *Jacob's Room* by treating it as parody. J. J. Wilson's "Why Is *Orlando* Difficult?" broaches the central problem of Woolf's most notorious novel. Jane Lilienfeld's investigation of *To the Lighthouse* provides new insight into the Ramsays' marriage. Suzette Henke's reading of *Mrs. Dalloway* detects an interlacing of feminism and Christian mysticism in the novel. Madeline Moore's essay on *The Voyage Out* explains that puzzling novel in terms of the myth of Demeter and Persephone, again a mother-daughter relationship. Susan Squier, overturning established opinion, argues that *They Years* is one of Woolf's most important novels. Louise DeSalvo's "Shakespeare's Other Sister" analyzes an unpublished Woolf story. Nora Eisenberg uses "Anon," an unpublished manuscript in the Berg Collections, to elucidate *Between the Acts*.

French rule in Syria and Lebanon coincided with the rise of colonial resistance around the world and with profound social trauma after World War I. In this tightly argued study, Elizabeth Thompson shows how Syrians and Lebanese mobilized,

like other colonized peoples, to claim the terms of citizenship enjoyed in the European metropole. The negotiations between the French and citizens of the Mandate set the terms of politics for decades after Syria and Lebanon achieved independence in 1946. *Colonial Citizens* highlights gender as a central battlefield upon which the relative rights and obligations of states and citizens were established. The participants in this struggle included not only elite nationalists and French rulers, but also new mass movements of women, workers, youth, and Islamic populists. The author examines the "gendered battles" fought over France's paternalistic policies in health, education, labor, and the press. Two important and enduring political structures issued from these conflicts: \* First, a colonial welfare state emerged by World War II that recognized social rights of citizens to health, education, and labor protection. \* Second, tacit gender pacts were forged first by the French and then reaffirmed by the nationalist rulers of the independent states. These gender pacts represented a compromise among male political rivals, who agreed to exclude and marginalize female citizens in public life. This study provides a major contribution to the social construction of gender in nationalist and postcolonial discourse. Returning workers, low-ranking religious figures, and most of all, women to the narrative history of the region--figures usually omitted--*Colonial Citizens* enhances our understanding of the interwar

period in the Middle East, providing needed context for a better understanding of statebuilding, nationalism, Islam, and gender since World War II.

Modern British and Irish Criticism and Theory offers the student and general reader a comprehensive, critically informed overview of the development of literary and cultural studies from the nineteenth century to the present day. Beginning with Coleridge and Arnold, examining the contribution of cultural commentators and novelists, and considering the institutionalisation of literary criticism in the universities of England, Ireland, Scotland, and Wales, the book addresses in detailed, accessible and rigorous essays the rise and significance of literary and cultural studies. Nearly thirty essays contribute to an understanding of the practice of literary studies presenting the reader with a perceptive series of critical interventions which, themselves, engage in the very locations from which criticism and theory have emerged. A further reading list accompanies each chapter.

The first book specifically devoted to the history and prospects of the new modernist studies.

Although marginal and often neglected genres, the sketch and the essay represented for Virginia Woolf the two forms of writing through which she articulated her understanding of the workings of literary history. In this innovative

