

SUSAN L. MIZRUCHI

The Power of Historical Knowledge

*Narrating the Past in Hawthorne, James,
and Dreiser*



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The Power Of Historical Knowledge Narrating The Past In Hawthorne James And Dreiser:

The Power of Historical Knowledge Susan L. Mizruchi, 2014-07-14 In this provocative study Susan Mizruchi argues that the act of writing history is the key to the political concerns of American novelists Using nineteenth century theories of history as well as recent narratological models she examines reconstructions of the past in *The House of the Seven Gables* 1851 *The Bostonians* 1886 *The Wings of the Dove* 1902 and *An American Tragedy* 1925 Her special focus allows us to see that the efforts on the part of characters and narrators alike to reshape the past reveal both anxieties about the self and larger struggles for political power Professor Mizruchi demonstrates the deepening connections between narrative and political coercion from Hawthorne to Dreiser whose novels as she further shows both incorporate and portray their characters incorporating the conditions of their contemporary worlds Her argument addresses a major contemporary dialogue on the subversive qualities of American texts and the place of history in literary interpretation Originally published in 1988 The Princeton Legacy Library uses the latest print on demand technology to again make available previously out of print books from the distinguished backlist of Princeton University Press These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905

The Power of Historical Knowledge Susan Laura Mizruchi, 1985 **The Scarlet Letter and Other Writings (Second International Student Edition) (Norton Critical Editions)** Nathaniel Hawthorne, 2017-02 This perennially popular Norton Critical Edition has been revised to reflect the most current scholarly approaches to *The Scarlet Letter* Hawthorne's most widely read novel as well as to the five short prose works Mrs Hutchinson Endicott and the Red Cross Young Goodman Brown *The Minister's Black Veil* and *The Birthmark* that closely relate to the 1850 novel This Second Norton Critical Edition also includes Revised and expanded explanatory footnotes a new preface and a note on the text by Leland S Person Key passages from Hawthorne's notebooks and letters that suggest the close relationship between his private and public writings Seven new critical essays by Brook Thomas Michael Ryan Thomas R Mitchell Jay Grossman Jamie Barlowe John Ronan and John F Birk A Chronology and revised and expanded Selected Bibliography

Sexualizing Power in Naturalism Irene Gammel, 1994 Presenting a revisionary reading of German Canadian and American texts such as Fanny Essler *Settlers of the Marsh* and *Sister Carrie* Gammel English U of Prince Edward Island attributes to naturalism a predominantly male genre the appropriation of a disruptive female sexuality not so much to liberate it from Victorian repression as to contain it within the male boundaries of naturalism Annotation copyright by Book News Inc Portland OR

The Cambridge Companion to Theodore Dreiser Leonard Cassuto, Clare Virginia Eby, 2004-02-12 The specially commissioned essays collected in this volume establish new parameters for both scholarly and classroom discussion of Dreiser This Companion provides fresh perspectives on the frequently read classics *Sister Carrie* and *An*

American Tragedy as well as on topics of perennial interest such as Dreiser's representation of the city and his prose style. The volume investigates topics such as his representation of masculinity and femininity and his treatment of ethnicity. It is the most comprehensive introduction to Dreiser's work available. *Dreiser and Veblen, Saboteurs of the Status Quo* Clare Virginia Eby, 1999. The works of Dreiser and Veblen make up a neglected chapter in the history of United States cultural criticism. Their central subjects such as the myriad effects of consumer capitalism and the invidious status system still preoccupy cultural critics and with good reason. Veblen and Dreiser also pioneered strategies for positioning themselves as confrontational intellectuals such as by attacking foundationalism and claims of epistemological certainty that continue to inform the practice of many cultural critics. Thus in both subject matter and rhetorical strategy Dreiser's and Veblen's writings provide prototypes for the work that many United States scholars want to do now, work which often turns to European or postmodern theory for inspiration. In making this claim about the usefulness of Dreiser and Veblen for current intellectual work, my argument parallels recent rehabilitations of American thinkers. *Prospects for the Study of American Literature* Richard Kopley, 1997-08. What can there possibly be left to say about this common literary resonant both in and outside of academia reflects a growing sense that the number of subjects and authors appropriate for literary study is rapidly becoming exhausted. Take heart, admonishes Richard Kopley in this dynamic new anthology, for this is decidedly not the case. While generations of literary study have unquestionably covered much ground in analyzing canonical writers, many aspects of even the most well-known authors, both their lives and their work, remain underexamined. Among the authors discussed are T. S. Eliot, Ralph Waldo Emerson, William Faulkner, Harriet Beecher Stowe, Walt Whitman, Ernest Hemingway, Richard Wright, Edith Wharton, Nathaniel Hawthorne, Zora Neale Hurston, Henry James, Willa Cather, Herman Melville, Edgar Allan Poe, Henry David Thoreau, and Mark Twain. The Problem of American Realism Michael Davitt Bell, 1993-04-15. Ever since William Dean Howells declared his realism war in the 1880s, literary historians have regarded the rise of realism and naturalism as the great development in American post-Civil War fiction. Yet there are many problems with this generalization. It is virtually impossible, for example, to extract from the novels and manifestoes of American writers of this period any consistent definitions of realism or naturalism as modes of literary representation. Rather than seek common traits in widely divergent realist and naturalist literary works, Michael Davitt Bell focuses here on the role that these terms played in the social and literary discourse of the 1880s and 1890s. Bell argues that in America realism and naturalism never achieved the sort of theoretical rigor that they did in European literary debate. Instead, the function of these ideas in America was less aesthetic than ideological, promoting as reality a version of social normalcy based on radically anti-literary and heavily gendered assumptions. What effects, Bell asks, did ideas about realism and naturalism have on writers who embraced and resisted them? To answer this question, he devotes separate chapters to the work of Howells and Frank Norris, the principal American advocates of realism and naturalism in the 1880s and 1890s. Mark Twain, Henry James, Stephen Crane, Theodore Dreiser, and

Sarah Orne Jewett Bell reveals that a chief function of claiming to be a realist or a naturalist was to provide assurance that one was a real man rather than an effeminate artist Since the 1880s Bell asserts all serious American fiction writers have had to contend with this problematic conception of literary realism The true story of the transformation of American fiction after the Civil War is the history of this contention a history of individual accommodations evasions holding actions and occasional triumphs Cultural Secrets as Narrative Form Margaret K. Reid, 2004 Cultural Secrets as Narrative Form Storytelling in Nineteenth Century America examines the interplay between the familiar and the forgotten in tales of America's first century as a nation By studying both the common concerns and the rising tensions between the known and the unknown the told and the untold this book offers readers new insight into the making of a nation through stories Here identity is built not so much through the winnowing competition of perspectives as through the cumulative layering of stories derived from sources as diverse as rumors circulating in early patriot newspapers and the highest achievements of aesthetic culture And yet this is not a source study the interaction of texts is reciprocal and the texts studied are not simply complementary but often jarring in their interrelations The result is a new model of just how some of America's central episodes of self definition the Puritan legacy the Revolutionary War and the Western frontier have achieved near mythic force in the national imagination The most powerful myths of national identity this author argues are not those that erase historical facts but those able to transform such facts into their own deep resources Book jacket Pagan Dreiser Shawn St. Jean, 2001 Table of Contents

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