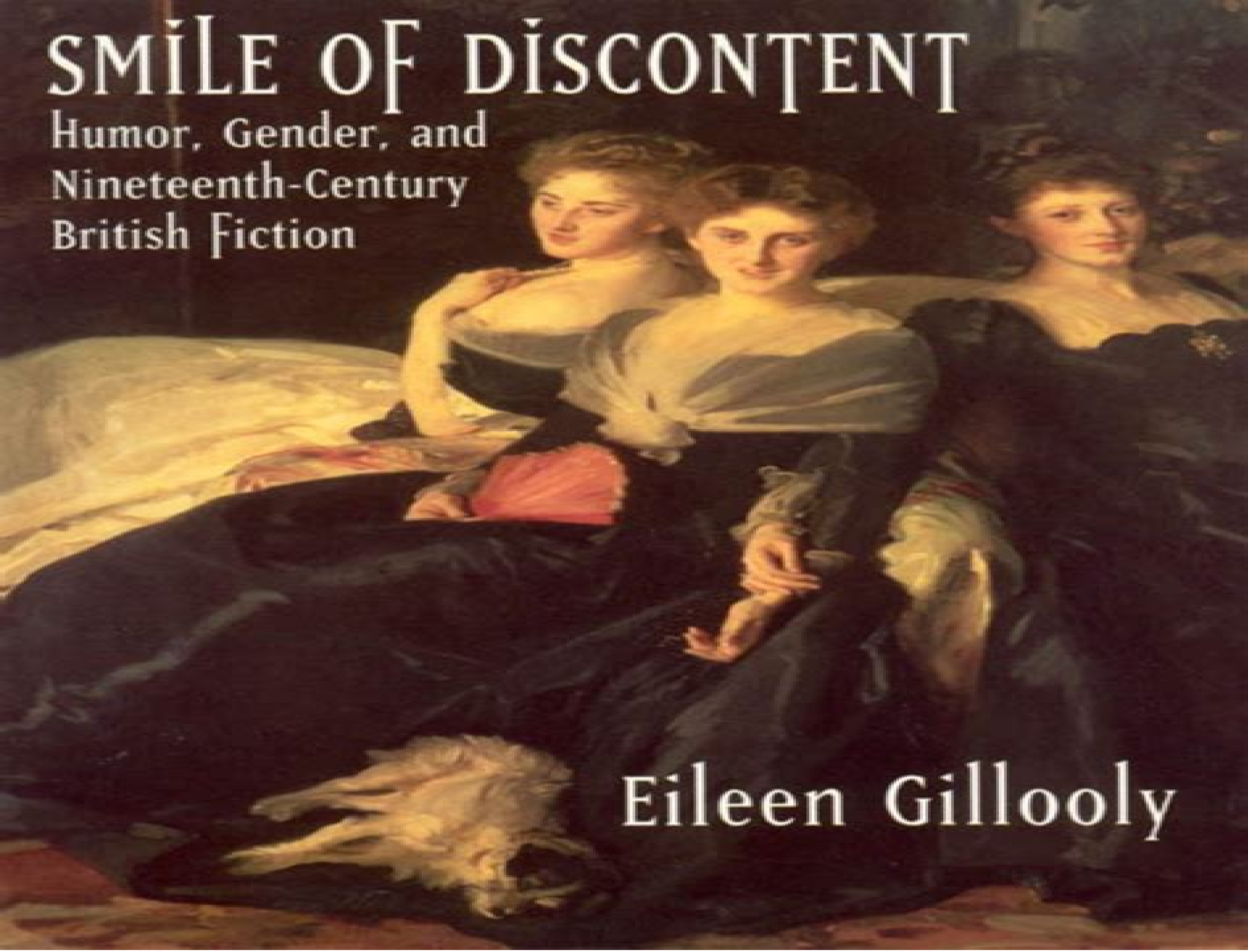


SMILE OF DISCONTENT

Humor, Gender, and
Nineteenth-Century
British Fiction

Eileen Gillooly



Smile Of Discontent Humor Gender And Nineteenth Century British Fiction

IM Harris



Smile Of Discontent Humor Gender And Nineteenth Century British Fiction:

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Gillooly argues humor has long been viewed as a repressed feature of nineteenth century femininity However in the works of writers such as Jane Austen George Eliot Elizabeth Gaskell Anthony Trollope and Henry James Gillooly finds an understated wryly amusing perspective that differs subtly but significantly in rhetoric affect and politics from traditional forms of comic expression Gillooly shows how such humor became for mostly female writers at the time an unobtrusive and prudent means of expressing discontent with a culture that was ideologically committed to restricting female agency and identity If the aggression and emotional distance of irony and satire mark them as masculine then for Gillooly the passivity indirection and sympathy of the humor she discusses render it feminine She goes on to disclose how the humorous tactics employed by writers from Burney to Wharton persist in the work of Barbara Pym Anita Brookner and Penelope Fitzgerald The book won the Barbara Perkins and George Perkins Award given by the Society for the Study of Narrative Literature **The**

January-May Marriage in Nineteenth-Century British Literature E. Godfrey, 2009-02-02 By considering the disruptive potential of age disparate marriages in nineteenth century British literature Godfrey offers provocative new readings of canonical texts including Don Juan Jane Eyre and Bleak House **The Food Plot in the Nineteenth-Century British**

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form From Austen to Zombies Michael Parrish Lee explores how the food plot conflicts with the marriage plot in nineteenth century literature and beyond and how appetite keeps rising up against taste and intellect Lee s book will be of interest to Victorianists genre theorists Food Studies and theorists of bare life and biopolitics Regenia Gagnier Professor of English University of Exeter In The Food Plot Michael Lee engages recent and classic scholarship and brings fresh and provocative readings to well worked literary critical ground Drawing upon narrative theory character study theories of sexuality and political economy Professor Lee develops a refreshing and satisfyingly deep new reading of canonical novels as he develops the concept of the food plot The Food Plot should be of interest to specialists in the novel and food studies as well as students and general readers Professor April Bullock California State University Fullerton USA

The Politics of Humour Martina Kessel, Patrick Merziger, 2012-01-30 The period between the First World War and the fall of the Berlin Wall is often characterized as the age of extremes while this era witnessed unprecedented violence and loss of human life it also saw a surge in humorous entertainment in both democratic and authoritarian societies The Politics of Humour examines how works such as satirical magazines and comedy films were used both to reaffirm group identity and to exclude those who did not belong The essays in this collection analyse the political and social context of comedy in Europe and the United States exploring topics ranging from the shifting targets of ethnic jokes to the incorporation of humour into wartime broadcasting and the uses of satire as a means of resistance Comedy continues to define the nature of group membership today and The Politics of Humour offers an intriguing look at how entertainment helped everyday people make sense of the turmoil of the twentieth century

A Companion to British Literature, Volume 4 Robert DeMaria, Jr., Heesok Chang, Samantha Zacher, 2013-12-13 A Companion to British Literature Victorian and Twentieth Century Literature 1837 2000

The Rhetoric of Women's Humour in Barbara Pym's Fiction Naghmeh Varghaiyan, 2021-04-20 In this study of three of Barbara Pym s novels Naghmeh Varghaiyan drawing on examinations of women s humour by Eileen Gillooly Regina Barreca and others shows how the humorous female discourse in *Some Tame Gazelle* *Excellent Women* and *Jane and Prudence* undermines patriarchal culture and subverts both female and male stereotypes such as that of the spinster and of the Byronic hero Varghaiyan reveals how the rhetoric of women s humour enables Pym s female characters to survive in the patriarchal culture and to unsettle it

Female Playwrights and Eighteenth-Century Comedy M. Anderson, 2002-02-22 Aphra Behn Susannah Centlivre Hannah Cowley and Elizabeth Inchbald were the only four female playwrights in England with multiple comic successes from 1670 1800 Behn s interest in the body Centlivre s fascination with written contracts Cowley s nationalism and Inchbald s discussion of divorce emerge in the comic events that are animated by the psychological mechanisms of humor Attending to the dialogue between these comic events and the plays more predictable comic endings illuminates the philosophical political and legal arguments about women and marriage that fascinated both female playwrights and the theatergoing public

Jane Austen and Comedy Erin Goss, 2019-04-26 In bringing together Austen

and comedy which are both often dismissed as superfluous or irrelevant to a contemporary world this collection of essays directs attention to the ways we laugh the ways that Austen may make us do so and the ways that our laughter is conditioned by the form in which Austen writes comedy Ultimately Jane Austen and Comedy invites its reader to take seriously Austen's production of laughter and to keep laughing nonetheless

Novel Craft Talia Schaffer, 2011-01-15 Novel Craft explores an intriguing and under studied aspect of cultural life in Victorian England domestic handicrafts the decorative pursuit that predated the Arts and Crafts movement Talia Schaffer argues that the handicraft movement served as a way to critique the modern mass produced commodity and the rapidly emerging industrial capitalism of the nineteenth century Her argument is illustrated with the four pivotal novels that form her study's core Gaskell's Cranford Yonge's The Daisy Chain Dickens's Our Mutual Friend and Oliphant's Phoebe Junior Each features various handicrafts that subtly aim to subvert the socioeconomic changes being wrought by industrialization Schaffer goes beyond straightforward textual analysis by shaping each chapter around the individual craft at the center of each novel paper for Cranford flowers and related arts in The Daisy Chain rubbish and salvage in Our Mutual Friend and the contrasting ethos of arts and crafts connoisseurship in Phoebe Junior The domestic handicraft also allows for self referential analysis of the text itself in scenes of craft production and destruction the authors articulate the work they hope their own fictions perform The handicraft also becomes a locus for critiquing contemporary aesthetic trends with the novels putting forward an alternative vision of making value and understanding art A work that combines cultural history and literary studies Novel Craft highlights how attention to the handicraft movement's radically alternative views of materiality consumption production representation and subjectivity provides a fresh perspective on the major changes that shaped the Victorian novel as a whole

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