

SMILE OF DISCONTENT

Humor, Gender, and
Nineteenth-Century
British Fiction

The background of the cover is a painting of three women in 19th-century dress. The woman in the center is seated and looking towards the viewer with a slight smile. She wears a dark dress with a white bodice and a red skirt. To her left, another woman is seated, looking away. To her right, a third woman is seated, also looking towards the viewer. In the foreground, a small, light-colored dog is lying down. The overall tone is dark and moody, with a focus on the women's faces and expressions.

Eileen Gillooly

Smile Of Discontent Humor Gender And Nineteenth Century British Fiction

Richard Bailey



Smile Of Discontent Humor Gender And Nineteenth Century British Fiction:

Smile of Discontent Eileen Gillooly, 1999-06 Like sex Eileen 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

Smile of Discontent Eileen Gillooly, 1999-06-15 Like sex Eileen 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

Novel Michael Parrish Lee, 2016-12-21 This book is about food eating and appetite in the nineteenth century British novel While much novel criticism has focused on the marriage plot this book revises the history and theory of the novel uncovering the food plot against which the marriage plot and modern subjectivity take shape With the emergence of Malthusian population theory and its unsettling links between sexuality and the food supply the British novel became animated by the tension between the marriage plot and the food plot Charting the shifting relationship between these plots from Jane Austen s polite meals to Bram Stoker s bloodthirsty vampires this book sheds new light on some of the best know works of nineteenth century literature and pushes forward understandings of narrative literary character biopolitics and the novel as a

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 Featuring over thirty illustrations Novel Craft illustrates the cultural and economic importance of handicrafts in Victorian novels by Gaskell Dickens Yonge and Oliphant **Charlotte Brontë, Embodiment and the Material World** Justine Pizzo,Eleanor Houghton,2020-06-09 Comprising nine original essays by specialists in material culture book history literary criticism and curatorial and archival studies this co edited volume addresses a wide range of Bront s writing from vignettes composed during her teenage years The Tea Party and The Secret to completed novels The Professor Jane Eyre Shirley and Villette and unfinished works Ashworth and Emma In bringing to life the surprising array of embodied experiences that shaped Bront s creative practice from writing to book making painting and drawing Charlotte Bront Embodiment and the Material World forges new connections between historical material and textual approaches to the author s work **A Companion to the Victorian Novel** William Baker,Kenneth Womack,2002-01-30 Victorian novels remain enormously popular today some continue to be made into films while authors such as Charles Dickens and George Eliot are firmly established in the canon and taught at all levels These works have also attracted a great deal of critical attention with much current scholarship examining the novel in relation to its historical political and cultural contexts This reference book is an introductory guide to the Victorian novel its background and its legacy Each chapter is written by an expert contributor and offers a fresh account of past current and new directions in scholarship The volume is divided into several broad sections with chapters in each section treating more specialized topics The first section looks at the emergence of the Victorian novel and its literary precursors with particular emphasis on the growth of serialization and the development of the novel of syndication The second explores significant social and cultural facets of nineteenth century British literature while the third discusses the principal features of different genres such as ghost stories the Gothic detective fiction the social problem novel and contemporary film adaptations Individual authors are examined in the fourth section while the fifth overviews various critical approaches and their application to nineteenth century fiction *Comedy and the Feminine Middlebrow Novel* Erica Brown,2015-10-06 Elizabeth von Arnim and Elizabeth Taylor wrote witty and entertaining novels about the domestic lives of middle class women Widely read and enjoyed their work was often dismissed as middlebrow Brown argues their skilful use of comedy and irony provided the receptive reader with subversive commentary on the cruelties and disappointments of life **Funny Dostoevsky** Lynn Ellen Patyk,Irina Erman,2024-06-13 Tapping into the emergence of scholarly comedy studies since the 2000s this collection brings new perspectives to bear on the Dostoevskian light side Funny Dostoevsky demonstrates how and why Dostoevsky is one of the most humorous 19th century authors even as he plumbs the depths of

the human psyche and the darkest facets of European modernity The authors go beyond the more traditional categories of humor such as satire parody and the carnivalesque to apply unique lenses to their readings of Dostoevsky These include cinematic slapstick and the body in *Crime and Punishment* the affective turn and hilarious and deadly impatience in *Demons* and ontological jokes in *Notes from Underground* and *The Idiot* The authors coincidentally all women including some of the most established scholars in the field alongside up and comers address gender and the marginalization of comedy culminating in a chapter on Dostoevsky's funny and furious women and explore the intersections of gender and humor in literary and culture studies Funny Dostoevsky applies some of the latest findings on humor and laughter to his writing while comparative chapters bring Dostoevsky's humor into conjunction with other popular works such as Chaplin's *Modern Times* and Lin Manuel Miranda's *Hamilton* Written with a verve and wit that Dostoevsky would appreciate this boldly original volume illuminates how humor and comedy in his works operate as vehicles of deconstruction pleasure play and transcendence

George Orwell and the Radical Eccentrics K. Bluemel, 2016-04-30 *George Orwell and the Radical Eccentrics* celebrates the lives literature and politics of a group of four radical eccentrics the Tory anarchist poet Stevie Smith the Marxist Indian nationalist Mulk Raj Anand and the glamour girl turned socialist Inez Holden who formed a friendly circle around the famously radical and eccentric George Orwell Demonstrating that Smith Anand and Holden matter for literary history just as they mattered for Orwell *George Orwell and the Radical Eccentrics* gives name and shape to a neglected movement within interwar and wartime English writing It focuses on the lives and texts of Smith Anand and Holden in order to argue that these three writers throw into question limiting assumptions about art and politics about standard relations between literary form and sex gender race class and empire in ways that their group's most influential radical Orwell cannot Embarking upon a kind of biographical political cultural literary criticism this book brings the radical eccentrics vital potentially transformative conversation to the attention of scholars of English literature for the first time suggesting fascinating new approaches to the study of literary London during the thirties and forties

Mothering Daughters Susan C. Greenfield, 2002-01-01 Exploring the historically contingent assumptions about maternal care that informed writers during this period Greenfield argues that women's novels helped construct the story of mother love and loss that psychoanalysis would soon inherit

Ella Hepworth Dixon Valerie Fehlbauer, 2017-07-05 In a career that spanned over forty years Ella Hepworth Dixon 1857-1932 was alternately journalist critic essayist short story writer novelist editor of a women's magazine dramatist and autobiographer After an initial popularity however Dixon's work remained largely unread for decades Valerie Fehlbauer sheds light on Dixon's life and work and provides profound insight not only into Dixon herself but into the multifaceted character of the New Woman writer that Dixon typified

Redefining the Modern Joseph Wiesenfarth, 2004 *Redefining the Modern* spans nearly a century and a half in a series of essays that capture the crucial shifts and transformations marking the change from the Victorian to the Modern period At the center of the collection is the

understanding that literature responds to as well as initiates social intellectual and sometimes political change It also recognizes that historical categories like genres need to be realigned The diverse material ranges from Jane Austen's laughter to female detectives and black fiction It coheres however through its focus on the interaction of language and society and the way language and culture maintain a persistent and dynamic exchange Rather than deny links between one period and another this collection argues for continuity and development emphasizing revision and renewal rather than rejection and refusal No longer do critics accept fierce divides or unbridgeable paths between the work of the Victorians and moderns Recent approaches to the period reflecting gender cultural studies and new historicism provide fresh means of assessment Central to this reconception is the recognition that if the Victorians invented us we in turn have

The Victorian Comic Spirit Jennifer Wagner-Lawlor, 2017-11-22 This title was first published in 2000 Comedy and humour are not words most associate with the Victorian period yet their culture was rife with laughter and irony The 12 essays in this volume reanimate this comic spirit by exploring the humour in its social context While previous studies of humour in the period focus on the age's own ongoing interest in the old distinction in comic theory between wit and humour this volume aims to show how inadequate this distinction is in accounting for the many types of Victorian comic representation The essays turn from linguistic or psychological analyses of humour towards the social production of humour and the cultural dynamics which underlie it

The Pleasures of Memory Sarah Winter, 2015-08-03 How did this nineteenth century novelist change the way we think A fine contribution to the sociology of literature Highly recommended Choice What are the sources of the commonly held presumption that reading literature should make people more just humane and sophisticated Looking at literary history in relation to the cultural histories of reading publishing and education The Pleasures of Memory illuminates the ways in which Dickens's serial fiction shaped not only the popular practice of reading for pleasure and instruction but also the school subject we now know as English Sarah Winter shows how Dickens's serial fiction instigated specific reading practices by reworking the conventions of religious didactic tracts from which most Victorians learned to read Incorporating an influential associationist psychology of learning founded on the cumulative functioning of memory Dickens's serial novels consistently led readers to reflect on their reading as a form of shared experience Dickens's celebrity authorship Winter argues represented both a successful marketing program for popular fiction and a cultural politics addressed to a politically unaffiliated social activist Victorian readership As late nineteenth century educational reforms consolidated British and American readers into mass populations served by state school systems Dickens's beloved novels came to embody the socially inclusive and humanizing goals of democratic education

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