

Fear Loathing And Victorian Xenophobia

'Richard Marsh' (Richard Bernard Heldmann, 1857–1915) was a bestselling, versatile and prolific author of gothic, crime, adventure, romantic and comic fiction. This book, the first on Marsh, establishes his credentials as a significant agent within the fin de siècle gothic revival. Marsh's work spans a range of gothic modes, including the canonical fin de siècle subgenres of urban and imperial gothic and gothic-inflected sensation and supernatural fiction, but also rarer hybrid genres such as the comic gothic and the occult romance. His greatest success came in 1897 when he published his bestselling invasion narrative *The Beetle: A Mystery*, a novel that articulated many of the key themes of fin de siècle urban gothic and outsold its close rival, Bram Stoker's *Dracula*, well into the twentieth century. The present work extends studies of Marsh's literary production beyond *The Beetle*, contending that, in addition to his undoubted interest in non-normative gender and ethnic identities, Marsh was a writer with an acute sense of spatiality, whose fiction can be read productively through the lens of spatial theory.

Fear, Loathing, and Victorian Xenophobia

'Brutus' van Kathryn Tempest vertelt het levensverhaal van de Romeinse senator, een van de

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mannen die in 44 v.Chr. Julius Caesar vermoordde. Dankzij Shakespeare is die daad wereldberoemd. Historica Kathryn Tempest schetst in de biografie 'Brutus' een portret van een bijzondere Romeinse senator. Hij was filosoof, staatsman, vredestichters en legeraanvoerder. Maar bovenal is Marcus Junius Brutus bekend als 's werelds beroemdste moordenaar. Brutus was controversieel en ondoorgrondelijk, ook voor zijn tijdgenoten. Zijn rol in de moord op Julius Caesar, de minnaar van zijn moeder, was opmerkelijk. Tempest stelt in deze biografie een interessante vraag: Was Brutus fout om zijn vriend en beschermheer te vermoorden, of had hij gelijk zijn vaderlandsliefde en idealen boven zijn persoonlijke voorkeuren te stellen? Kathryn Tempest dook in het bronnenmateriaal uit Brutus' tijd en brengt met haar briljante biografie 'Brutus' de imposante man tot leven.

How have we come to depend so greatly on the words terror and terrorism to describe broad categories of violence? David Simpson offers here a philology of terror, tracking the concept's long, complicated history across literature, philosophy, political science, and theology--from Plato to NATO. Introducing the concept of the "fear-terror cluster," Simpson is able to capture the wide range of terms that we have used to express extreme emotional states over the centuries--from anxiety, awe, and concern to dread, fear, and horror. He shows that

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the choices we make among such words to describe shades of feeling have seriously shaped the attribution of motives, causes, and effects of the word "terror" today, particularly when violence is deployed by or against the state. At a time when terror-talk is widely and damagingly exploited by politicians and the media, this book unpacks the slippery rhetoric of terror and will prove a vital resource across humanistic and social sciences disciplines.

Eighteenth-century British culture was transfixed by the threat of contagion, believing that everyday elements of the surrounding world could transmit deadly maladies from one body to the next.

Physicians and medical writers warned of noxious matter circulating through air, bodily fluids, paper, and other materials, while philosophers worried that agitating passions could spread via certain kinds of writing and expression. Eighteenth-century poets and novelists thus had to grapple with the disturbing idea that literary texts might be doubly infectious, communicating dangerous passions and matter both in and on their contaminated pages. In *Reading Contagion*, Annika Mann argues that the fear of infected books energized aesthetic and political debates about the power of reading, which could alter individual and social bodies by connecting people of all sorts in dangerous ways through print. Daniel Defoe, Alexander Pope, Tobias Smollett,

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William Blake, and Mary Shelley ruminate on the potential of textual objects to absorb and transmit contagions with a combination of excitement and dread. This book vividly documents this cultural anxiety while explaining how writers at once reveled in the possibility that reading could transform the world while fearing its ability to infect and destroy. The past decade has seen the medium of comics reach unprecedented heights of critical acclaim and commercial success. *Comics & Media* reflects that, bringing together an amazing array of contributors--creators and critics alike--to discuss the state, future, and potential of the medium. Loaded with full-color reproductions of work by such legends as R. Crumb, Art Spiegelman, Alison Bechdel, Chris Ware, Daniel Clowes, and Lynda Barry, the book addresses the place of comics in both a contemporary and historical context. Essays by such high-profile figures as Tom Gunning, N. Katherine Hayles, Patrick Jagoda, and W. J. T. Mitchell address a stunning range of topics, including the place of comics in the history of aesthetics, changes to popular art forms, digital humanities, and ongoing tensions between new and old media. The result is a substantial step forward for our understanding of what comics are and can be, and the growing place they hold in our culture.

This edited collection explores the afterlife of Mary Shelley's *Frankenstein* in theatre and film, radio,

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literature and graphics novels, making a substantial contribution to the field of adaptation studies.

The media vampire has roots throughout the world, far beyond the shores of the usual Dracula-inspired Anglo-American archetypes. Depending on text and context, the vampire is a figure of anxiety and comfort, humor and fear, desire and revulsion.

These dichotomies gesture the enduring prevalence of the vampire in mass culture; it can no longer articulate a single feeling or response, bound by time and geography, but is many things to many people. With a global perspective, this collection of essays offers something new and different: a much needed counter-narrative of the vampire's evolution in popular culture. Divided by geography, this text emphasizes the vampiric as a globetrotting citizen du monde rather than an isolated monster.

Richard Marsh was one of the most popular and prolific authors of the late-Victorian and Edwardian periods. His bestselling *The Beetle: A Mystery* (1897) outsold Bram Stoker's *Dracula*. A prolific author within a range of genres including Gothic, crime, humour and romance, Marsh produced stories about shape-shifting monsters, morally dubious heroes, lip-reading female detectives and objects that come to life. However, while Marsh's work appealed to a public greedy for sensationalist fiction, both the cultural elite of the day and twentieth-century literary critics looked askance at his popular middlebrow fiction. In the wake of the recent rediscovery of Marsh's fiction, this essay collection builds on burgeoning scholarly interest in the author. Marsh emerges here as a fascinating writer who helped shape the

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genres of popular fiction and whose stories offer surprising responses to issues of criminality, gender and empire in this period of cultural transition.

This interdisciplinary volume explores the fictional portrayal of marriage by women novelists between 1800 and 1900. It investigates the ways in which these novelists used the cultural form of the novel to engage with and contribute to the wider debates of the period around the fundamental cultural and social building block of marriage. The collection provides an important contribution to the emerging scholarly interest in nineteenth-century marriage, gender studies, and domesticity, opening up new possibilities for uncovering submerged, marginalized, and alternative stories in Victorian literature. An initial chapter outlines the public discourses around marriage in the nineteenth century, the legal reforms that were achieved as a result of public pressure, and the ways in which these laws and economic concerns impacted on the marital relationship. It beds the collection down in current critical thinking and draws on life writing, journalism, and conduct books to widen our understanding of how women responded to the ideological and cultural construct of marriage. Further chapters examine a range of texts by lesser-known writers as well as canonical authors structured around a timeline of the major legal reforms that impacted on marriage. This structure provides a clear framework for the collection, locating it firmly within contemporary debate and foregrounding female voices. An afterword reflects back on the topic of marriage in the nineteenth-century and considers how the activism of the period influenced and shaped reform post-1900. This volume will make an important contribution to scholarship on Victorian Literature, Gender Studies, Cultural Studies, and the Nineteenth Century.

With the rise of mass tourism, Italy became increasingly accessible to Victorian women travellers not only as a locus

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of artistic culture but also as a site of political enquiry. Despite being outwardly denied a political voice in Britain, many female tourists were conspicuous in their commitment to the Italian campaign for national independence, or Risorgimento (1815–61). Revisiting Italy brings several previously unexamined travel accounts by women to light during a decisive period in this political campaign. Revealing the wider currency of the Risorgimento in British literature, Butler situates once-popular but now-marginalized writers: Clotilda Stisted, Janet Robertson, Mary Pasqualino, Selina Bunbury, Margaret Dunbar and Frances Minto Elliot alongside more prominent figures: the Shelley-Byron circle, the Brownings, Florence Nightingale and the Kemble sisters. Going beyond the travel book, she analyses a variety of forms of travel writing including unpublished letters, privately printed accounts and periodical serials. Revisiting Italy focuses on the convergence of political advocacy, gender ideologies, national identity and literary authority in women's travel writing. Whether promoting nationalism through a maternal lens, politicizing the pilgrimage motif or reviving gothic representations of a revolutionary Italy, it identifies shared touristic discourses as temporally contingent, shaped by commercial pressures and the volatile political climate at home and abroad.

Some two decades since the publication of *London the Promised Land?*, which charted and investigated the successes and failures of the migrant experience in London over a period of three hundred years, this book re-examines the migrant landscape in London. While remaining a beacon for immigrants, the migrant face of the city has changed rapidly and dramatically from one which was heavily populated by semi-skilled and unskilled post-colonial incomers, to one which now embraces the EU Accession Countries, refugees from the Middle East and Africa,

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oligarchs from Russia, the new wealthy from China, economic migrants from Latin America and Ireland, and still, post-colonial immigrants - at the same time witnessing the exodus 'home' of incomers, or their descendants, who now see opportunities where there were none before. The contributors, all leading academics and practitioners in their diverse fields, examine changes to the migrant landscape of contemporary London at the micro, meso and macro levels. *London the Promised Land Revisited* thus explores a range of experiences in the capital, including the presence and treatment of illness amongst migrants, the phenomenon of migrant 'invisibility' and asylum, the migrant marketplace and ethnic 'clustering', and interaction with local and national government - across a variety of migrant groups, both 'new' and 'old'. As such, this book will appeal to scholars across the social sciences with interest in migration, migrant experiences and the contemporary 'global' city. Between 1750 and 1857, westward-bound Central and South Asian travelers connected imperial Britain to Persian Indo-Eurasia by performing queer masculinities.

The *Oxford Handbook of Charles Dickens* is a comprehensive and up-to-date collection on Dickens's life and works. It includes original chapters on all of Dickens's writing and new considerations of his contexts, from the social, political, and economic to the scientific, commercial, and religious. The contributions speak in new ways about his depictions of families, environmental degradation, and improvements of the industrial age, as well as the law, charity, and communications. His treatment of gender, his mastery of prose in all its varieties and genres, and his range of affects and dramatization all come under stimulating reconsideration. His understanding of British history, of empire and colonization, of his own nation and foreign ones, and of selfhood and otherness, like all the other topics, is explained

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in terms easy to comprehend and profoundly relevant to global modernity.

In the 1880s and 1890s, Walter Besant was one of Britain's most lionized living novelists. Today he is comparatively unknown. Bringing together literary critics and book historians, as well as social and cultural historians, this volume provides a major reassessment of Besant.

Study of malaria in literature and culture illuminates the legacies of nineteenth-century colonial medicine within narratives of illness.

Challenging the accepted view of Gothic literature as subversive, shows how the conventions of the genre gave shape to a sense of English nationality during the century when British imperial power was attaining its greatest reach.

Examines the work of Ann Radcliffe, De Quincey, Charlotte Bronte, Matthew Arnold, Wilkie Collins, and Bram Stoker.

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Critical attention to the Victorian supernatural has flourished over the last twenty-five years. Whether it is spiritualism or Theosophy, mesmerism or the occult, the dozens of book-length studies and hundreds of articles that have appeared recently reflect the avid scholarly discussion of Victorian mystical practices. Designed both for those new to the field and for experts, this volume is organized into sections covering the relationship between Victorian spiritualism and science, the occult and politics, and the culture of mystical practices. The Ashgate Research Companion to Nineteenth-Century Spiritualism and the Occult brings together some of the most prominent scholars working in the field to introduce current approaches to the study of nineteenth-century mysticism and to define new areas for research.

The Gothic began as a designation for barbarian tribes, was associated with the cathedrals of the High Middle Ages, was used to describe a marginalized literature in the late

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eighteenth century, and continues today in a variety of forms (literature, film, graphic novel, video games, and other narrative and artistic forms). Unlike other recent books in the field that focus on certain aspects of the Gothic, this work directs researchers to seminal and significant resources on all of its aspects. Annotations will help researchers determine what materials best suit their needs. A Research Guide to Gothic Literature in English covers Gothic cultural artifacts such as literature, film, graphic novels, and videogames. This authoritative guide equips researchers with valuable recent information about noteworthy resources that they can use to study the Gothic effectively and thoroughly.

At once an invitation and a provocation, *The Socio-Literary Imaginary* represents the first collection of essays to illuminate the historically and intellectually complex relationship between literary studies and sociology in nineteenth and early twentieth-century Britain. During the ongoing emergence of what Thomas Carlyle, in "Signs of the Times" (1829), pejoratively labeled a new "Mechanical Age," Britain's robust tradition of social thought was transformed by professionalization, institutionalization, and the birth of modern disciplinary fields. Writers and thinkers most committed to an approach grounded in empirical data and inductive reasoning, such as Harriet Martineau and John Stuart Mill, positioned themselves in relation to French positivist Auguste Comte's recent neologism "la sociologie." Some Victorian and Edwardian novelists, George Eliot and John Galsworthy among them, became enthusiastic adopters of early sociological theory; others, including Charles Dickens and Ford Madox Ford, more idiosyncratically both complemented and competed with the "systems of society" proposed by their social scientific contemporaries. Chronologically bound within the period from the 1830s through the 1920s, this volume expansively reconstructs their

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expansive if never collective efforts. Individual essays focus on Comte, Dickens, Eliot, Ford, and Galsworthy, as well as Friedrich Engels, Elizabeth Gaskell, G. H. Lewes, Virginia Woolf, and others. The volume's introduction locates these author-specific contributions in the context of both the international intellectual history of sociology in Britain through the First World War and the interanimating intersections of sociological and literary theory from the work of Hippolyte Taine in the 1860s through the successive linguistic and digital turns of the late twentieth and early twenty-first centuries.

Late nineteenth-century Britain experienced an unprecedented explosion of visual print culture and a simultaneous rise in literacy across social classes. New printing technologies facilitated quick and cheap dissemination of images—illustrated books, periodicals, cartoons, comics, and ephemera—to a mass readership. This Victorian visual turn prefigured the present-day impact of the Internet on how images are produced and shared, both driving and reflecting the visual culture of its time. From this starting point, *Drawing on the Victorians* sets out to explore the relationship between Victorian graphic texts and today's steampunk, manga, and other neo-Victorian genres that emulate and reinterpret their predecessors. Neo-Victorianism is a flourishing worldwide phenomenon, but one whose relationship with the texts from which it takes its inspiration remains underexplored. In this collection, scholars from literary studies, cultural studies, and art history consider contemporary works—Alan Moore's *League of Extraordinary Gentlemen*, Moto Naoko's *Lady Victorian*, and Edward Gorey's *Gashlycrumb Tinies*, among others—alongside their antecedents, from *Punch's* 1897 Jubilee issue to *Alice in Wonderland* and more. They build on previous work on neo-Victorianism to affirm that the past not only influences but

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converses with the present. Contributors: Christine Ferguson, Kate Flint, Anna Maria Jones, Linda K. Hughes, Heidi Kaufman, Brian Maidment, Rebecca N. Mitchell, Jennifer Phegley, Monika Pietrzak-Franger, Peter W. Sinnema, Jessica Straley

Drawing on recent theoretical developments in gender and men's studies, *Pre-Raphaelite Masculinities* shows how the ideas and models of masculinity were constructed in the work of artists and writers associated with the Pre-Raphaelite movement. Paying particular attention to the representation of non-normative or alternative masculinities, the contributors take up the multiple versions of masculinity in Dante Gabriel Rossetti's paintings and poetry, masculine violence in William Morris's late romances, nineteenth-century masculinity and the medical narrative in Ford Madox Brown's *Cromwell on His Farm*, accusations of 'perversion' directed at Edward Burne-Jones's work, performative masculinity and William Bell Scott's frescoes, the representations of masculinity in Pre-Raphaelite illustration, aspects of male chastity in poetry and art, Tannh er as a model for Victorian manhood, and masculinity and British imperialism in Holman Hunt's *The Light of the World*. Taken together, these essays demonstrate the far-reaching effects of the plurality of masculinities that pervade the art and literature of the Pre-Raphaelite Brotherhood.

Hybrid films that straddle more than one genre are not unusual. But when seemingly incongruous genres are mashed together, such as horror and comedy, filmmakers often have to tread carefully to produce a cohesive, satisfying work. Though they date as far back as James Whale's *Bride of Frankenstein* (1935), horror-comedies have only recently become popular attractions for movie goers. In *The Laughing Dead: The Horror-Comedy Film from Bride of Frankenstein to Zombieland*, editors Cynthia J. Miller and A. Bowdoin Van

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Riper have compiled essays on the comic undead that look at the subgenre from a variety of perspectives. Spanning virtually the entire sound era, this collection considers everything from classics like *The Canterville Ghost* to modern cult favorites like *Shaun of the Dead*. Other films discussed include *Abbott and Costello Meet Frankenstein*, *Beetlejuice*, *Ghostbusters*, *House on Haunted Hill*, *ParaNorman*, *Scream*, *Vampire's Kiss*, and *Zombieland*. Contributors in this volume consider a wide array of comedic monster films—from heartwarming (*The Book of Life*) to pitch dark (*The Fearless Vampire Killers*) and even grotesque (*Frankenhooker*). *The Laughing Dead* will be of interest to scholars and fans of both horror and comedy films, as well as those interested in film history and, of course, the proliferation of the undead in popular culture.

Victorian Murderesses investigates the politics of female violence in Thomas Hardy's *Tess of the D'Urbervilles* (1891), George Eliot's *Adam Bede* (1859), Mary Braddon's *Lady Audley's Secret* (1862), and Florence Marryat's *The Blood of the Vampire* (1897). The controversial figure of the murderess in these four novels challenges the assumption that women are essentially nurturing and passive and that violence and aggression are exclusively male traits. By focusing on the representations of murder committed by women, this book demonstrates how legal and even medical discourses endorsed Victorian domestic ideology, as female criminals were often locked up in asylums and publicly executed without substantial evidence. While paying close attention to the social, economic, judicial, and political dynamics of Victorian England, this interdisciplinary study also tackles the question of female agency, as the novels simultaneously portray women as perpetrators of murder and excuse their socially unacceptable traits of anger and violence by invoking heredity and madness. Although the four

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novels tend to undercut female power and attribute violence to adulterous women, they are revolutionary enough to deploy female characters who rebel against male sovereignty and their domestic roles by stabbing their rapists and even killing their newborns. Victorian studies on gender and violence focus primarily on female victims of sexual harassment, and real and fictional male killers like Dracula and Jack the Ripper. Victorian Murderesses contributes to the field by investigating how literary representations of female violence counter the idealisation of women as angelic housewives.

Caribbean Jewish Crossings is the first essay collection to consider the Caribbean's relationship to Jewishness through a literary lens. Although Caribbean novelists and poets regularly incorporate Jewish motifs in their work, scholars have neglected this strain in studies of Caribbean literature. The book takes a pan-Caribbean approach, with chapters addressing the Anglophone, Francophone, Hispanophone, and Dutch-speaking Caribbean. Part 1 traces the emergence of a Caribbean-Jewish literary culture in Suriname, St. Thomas, Jamaica, and Cuba from the late eighteenth century through the early twentieth century. Part 2 brings into focus Sephardic and crypto-Jewish motifs in contemporary Caribbean literature, while Part 3 turns to the question of colonialism and its relationship to Holocaust memory. The volume concludes with the compelling voices of contemporary Caribbean creative writers.

Heb je last van hooikoorts? Als je je onderdompelt in Jules Vernes 20.000 mijlen onder zee zul je geen last meer hebben van pollen. Ben je na een teleurstellende relatie je geloof in de liefde verloren? Lees dan Murakamis 1q84 en word net als hoofdpersoon Tengo opnieuw verliefd op de liefde. Of vind je het jammer dat je vader geheelonthouder is? Laat hem Jan van Mersbergens Naar de overkant van de nacht lezen en hij

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zal ervan overtuigd raken dat het goed is om je af en toe te laten gaan. In dit `medisch handboek worden meer dan 320 aandoeningen van midlifecrisis en slapeloosheid tot gebrek aan humor en constipatie beschreven. In totaal 550 romans bieden soelaas: de ene keer geeft het verhaal zelf afleiding, een andere werkt het ritme van het proza genezend. Ella Berthoud en Susan Elderkin zijn twee gepassioneerde Engelse `bibliothérapeuten bij The School of Life, opgericht door onder anderen Alain de Botton. Hun bejubelde boek *The Novel Cure* is voor deze vertaling voor een kwart aangevuld met remedies van Nederlandse en Vlaamse bodem. De lemmas zijn verzorgd door literair journalist Maarten Delsing. `Een ode aan de mogelijkheden van de roman. *The Guardian* Offers overview of postcolonial intellectuals in Europe from the first half of the nineteenth century to present day.

This book examines late nineteenth-century feminism in relation to technologies of the time, marking the crucial role of technology in social and literary struggles for equality. The New Woman, the fin de siècle cultural archetype of early feminism, became the focal figure for key nineteenth-century debates concerning issues such as gender and sexuality, evolution and degeneration, science, empire and modernity. While the New Woman is located in the debates concerning the 'crisis in gender' or 'sexual anarchy' of the time, the period also saw an upsurge of new technologies of communication, transport and medicine. As this monograph demonstrates, literature of the time is inevitably caught up in this technological modernity: technologies such as the typewriter, the bicycle, and medical technologies, through literary texts come to work as freedom machines, as harbingers of female emancipation.

In this groundbreaking collection, scholars explore Victorian xenophobia as a rhetorical strategy that transforms "foreign" people, bodies, and objects into perceived invaders with the

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dangerous power to alter the social fabric of the nation and the identity of the English. Essays in the collected edition look across the cultural landscape of the nineteenth century to trace the myriad tensions that gave rise to fear and loathing of immigrants, aliens, and ethnic/racial/religious others. This volume introduces new ways of reading the fear and loathing of all that was foreign in nineteenth-century British culture, and, in doing so, it captures nuances that often fall beyond the scope of current theoretical models. "Xenophobia" not only offers a distinctive theoretical lens through which to read the nineteenth century; it also advances and enriches our understanding of other critical approaches to the study of difference. Bringing together scholarship from art history, history, literary studies, cultural studies, women's studies, Jewish studies, and postcolonial studies, *Fear, Loathing, and Victorian Xenophobia* seeks to open a rich and provocative dialogue on the global dimensions of xenophobia during the nineteenth century.

In the last twenty years, there has been a growing recognition of the centrality of religious beliefs to an understanding of Victorian literature and society. This interdisciplinary collection makes a significant contribution to post-secularist scholarship on Victorian culture, reflecting the great diversity of religious beliefs and doubts in Victorian Britain, with essays on Protestant, Catholic, Jewish, Unitarian, and spiritualist topics. Writing from a variety of disciplinary perspectives for an interdisciplinary audience, the essayists investigate religious belief using diverse historical and literary sources, including journalism, hymns, paintings, travel-writings, scientific papers, novels, and poetry. Essays in the volume examine topics including: • The relation between science and religion in the career of evolutionary biologist Alfred Russel Wallace (Thomas Prasch); • The continuing significance of the Bible in geopolitical discourse (Eric Reisenauer); • The

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role of children and children's hymns in the missionary and temperance movements (Alisa Clapp-Itnyre); • The role of women in Christian and Jewish traditions (Julie Melnyk and Lindsay Dearing); • The revival of Catholicism and Catholic culture and practices (Katherine Haldane Grenier and Michelle Meinhart); • The occult religious society Golden Dawn (Sharon Cogdill); • Faith in the writings of the Brontë sisters (Christine Colón), Charles Dickens (Jessica Hughes) and George Eliot (Robert Koepp).

An innovative study of the gendering of ethnic difference in Western society, Sicher's multidisciplinary, comparative analysis shows how racialized images have persisted and helped to form prejudiced views of the Other.

Unlike previous efforts that have only addressed literary twinship as a footnote to the doppelgänger motif, this book makes a case for the complexity of literary twinship across the literary spectrum. It shows how twins have been instrumental to the formation of comedies of mistaken identity, the detective genre, and dystopian science fiction.

The individual chapters trace the development of the category of twinship over time, demonstrating how the twin was repeatedly (re-)invented as a cultural and pathological type when other discursive fields constituted themselves, and how its literary treatment served as the battleground for ideological disputes: by setting the stage for debates regarding kinship and reproduction, or by partaking in discussions of criminality, eugenic greatness, and 'monstrous births'. The book addresses nearly 100 primary texts, including works of Mary Elizabeth Braddon, Wilkie Collins, Charles Dickens, Arthur Conan Doyle, Aldous Huxley, Christopher Priest, William Shakespeare, and Zadie Smith.

Novel Relations engages twentieth-century post-Freudian British psychoanalysis in an unprecedented

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way: as literary theory. Placing the writing of figures like D. W. Winnicott, W. R. Bion, Michael and Enid Balint, Joan Riviere, Paula Heimann, and Betty Joseph in conversation with canonical Victorian fiction, Alicia Christoff reveals just how much object relations can teach us about how and why we read. These thinkers illustrate the ever-shifting impact our relations with others have on the psyche, and help us see how literary figures—characters, narrators, authors, and other readers—shape and structure us too. For Christoff, novels are charged relational fields. Closely reading novels by George Eliot and Thomas Hardy, Christoff shows that traditional understandings of Victorian fiction change when we fully recognize the object relations of reading. It is not by chance that British psychoanalysis illuminates underappreciated aspects of Victorian fiction so vibrantly: Victorian novels shaped modern psychoanalytic theories of psyche and relationality—including the eclipsing of empire and race in the construction of subject. Relational reading opens up both Victorian fiction and psychoanalysis to wider political and postcolonial dimensions, while prompting a closer engagement with work in such areas as critical race theory and gender and sexuality studies. The first book to examine at length the connections between British psychoanalysis and Victorian fiction, *Novel Relations* describes the impact of literary form on readers and

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on twentieth- and twenty-first-century theories of the subject.

An authoritative resource offering concise profiles of more than ten thousand of the world's most important people features information on individuals from ancient times to the present day and representing a wide range of fields of endeavor, furnishing details on birth and death dates, full name, nationality, occupation, and accomplishments, as well as thousands of cross references and brief quotations.

Orientalism and Literature discusses a key critical concept in literary studies and how it assists our reading of literature. It reviews the concept's evolution: how it has been explored, imagined and narrated in literature. Part I considers Orientalism's origins and its geographical and multidisciplinary scope, then considers the major genres and trends Orientalism inspired in the literary-critical field such as the eighteenth-century Oriental tale, reading the Bible, and Victorian Oriental fiction. Part II recaptures specific aspects of Edward Said's Orientalism: the multidisciplinary contexts and scholarly discussions it has inspired (such as colonial discourse, race, resistance, feminism and travel writing). Part III deliberates upon recent and possible future applications of Orientalism, probing its currency and effectiveness in the twenty-first century, the role it has played and continues to play

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in the operation of power, and how in new forms, neo-Orientalism and Islamophobia, it feeds into various genres, from migrant writing to journalism. Produced between 1850 and 1862, *London Labour and the London Poor* is one of the most significant examples of nineteenth-century oral history. The collection teems with the minute particulars of the everyday—bits and pieces of London lives assembled into a precarious whole by the author, editor, and principal investigator, Henry Mayhew. Mayhew was interested in the social fabric of people's lives, their labour and earnings, but also their families, education, leisure time, and religious beliefs. What gives his "case studies" such immediacy is that they seem to flow unprompted and uninterrupted from the mouths of his subjects: street sellers, dock labourers, musicians, rat catchers, vagrants, chimney sweeps, thieves, and prostitutes. All are captured in this newly annotated and selected edition of Mayhew's four-volume work. Historical appendices include a contemporary map of London, reviews of *London Labour*, and other slum journalism from the period.

How did Victorian travellers define and challenge the notion of Empire? How did the multiple forms of Victorian travel literature, such as fiction, travel accounts, newspapers, and poetry, shape perceptions of imperial and national spaces, in the British context and beyond? This collection

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examines how, in the Victorian era, space and empire were shaped around the notion of boundaries, by travel narratives and practices, and from a variety of methodological and critical perspectives. From the travel writings of artists and polymaths such as Carmen Sylva and Richard Burton, to a reassessment of Rudyard Kipling's, H. G. Wells's and Julia Pardoe's cross-cultural and cross-gender travels, this collection assesses a broad range of canonical and lesser-studied Victorian travel texts and genres, and evaluates the representation of empires, nations, and individual identity in travel accounts covering Europe, Asia, Africa and Britain.

Reclaiming Kalʻkaua: Nineteenth-Century Perspectives on a Hawaiian Sovereign examines the American, international, and Hawaiian representations of David Laʻamea Kamananakapu Mahinulani Nalaiaehuokalani Lumialani Kalʻkaua in English- and Hawaiian-language newspapers, books, travelogues, and other materials published during his reign as Hawaiʻi's mōʻī (sovereign) from 1874 to 1891. Beginning with an overview of Kalʻkaua's literary genealogy of misrepresentation, Tiffany Lani Ing surveys the negative, even slanderous, portraits of him that have been inherited from his enemies, who first sought to curtail his authority as mōʻī through such acts as the 1887 Bayonet Constitution and who later tried to justify

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their parts in overthrowing the Hawaiian kingdom in 1893 and annexing it to the United States in 1898. A close study of contemporary international and American newspaper accounts and other narratives about Kalʻiʻiʻi, many highly favorable, results in a more nuanced and wide-ranging characterization of the mʻʻʻ as a public figure. Most importantly, virtually none of the existing nineteenth-, twentieth-, and twenty-first-century texts about Kalʻiʻiʻi consults contemporary Kanaka Maoli (Native Hawaiian) sentiment for him. Offering examples drawn from hundreds of nineteenth-century Hawaiian-language newspaper articles, mele (songs), and moʻolelo (histories, stories) about the mʻʻʻ, *Reclaiming Kalʻiʻiʻi* restores balance to our understanding of how he was viewed at the time—by his own people and the world. This important work shows that for those who did not have reasons for injuring or trivializing Kalʻiʻiʻi’s reputation as mʻʻʻ, he often appeared to be the antithesis of our inherited understanding. The mʻʻʻ struck many, and above all his own people, as an intelligent, eloquent, compassionate, and effective Hawaiian leader. *Britain, the Empire, and the World at the Great Exhibition* is the first book to situate the Crystal Palace Exhibition of 1851 in a truly global context. Addressing national, imperial, and international themes, this collection of essays considers the significance of the Exhibition both for its British hosts

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and their relationships to the wider world, and for participants from around the globe. How did the Exhibition connect London, England, important British colonies, and significant participating nation-states including Russia, Greece, Germany and the Ottoman Empire? How might we think about the exhibits, visitors and organizers in light of what the Exhibition suggested about Britain's place in the global community? Contributors from various academic disciplines answer these and other questions by focusing on the many exhibits, publications, visitors and organizers in Britain and elsewhere. The essays expand our understanding of the meanings, roles and legacies of the Great Exhibition for British society and the wider world, as well as the ways that this pivotal event shaped Britain's and other participating nations' conceptions of and locations within the wider nineteenth-century world.

This book views late Victorian femininity, the New Woman, and gender through literary representations of the figure of the monster, an appendage to the New Woman. The monster, an aberrant occurrence, performs Brecht's "alienation effect," making strange the world that she inhabits, thereby drawing veiled conclusions about the New Woman and gender at the end of the fin-de-siècle. The monster reveals that New Women loved one another complexly, not just as "friend" or "lover," but both

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“friend” and “lover.” The monster, like the fin-de-siècle British populace, mocked the New Woman’s modernity. She was paradoxically viewed as a threat to society and as a role model for women to follow. The tragic suicides of “monstrous” New Women of color suggest that many fin-de-siècle authors, especially female authors, thought that these women should be included in society, not banished to its limits. This book, the first on the relationship between the figure of the monster and the New Woman, argues that there is hidden complexity to the New Woman. Her sexuality was complicated and could move between categories of sexuality and friendship for late Victorian women, and the way that the fin-de-siècle populace viewed her was just as multifarious. Further, the narratives of her tragedies ironically became narratives that advocated for her survival.

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