

Rachilde Decadence Gender And The Woman Writer

This book assesses the reason why Katherine Mansfield's reputation in France has always been greater than in England. It examines the ways in which the French reception of Mansfield has idealised her persona to the extent of crafting a hagiography. Mansfield is placed within the general literary context of her era, exploring French literary tendencies at the time and juxtaposing them with the main literary trends in England. The author determines the motives behind the French critics' desire to put Mansfield on a pedestal, discusses how the three years she spent on French soil influenced her writing and whether the translations of her work collude in the myth surrounding her personality. This book is the first sustained attempt to establish interconnections between her own French influences (literary and otherwise) and the myth-making of the French critics and translators. The book also follows the critical appraisal of Mansfield's life and work in France from her death up to the present day, by closely analysing the differing French critical responses. The author reveals how these various strands combine to create a legend which has little basis in fact, thereby demonstrating how reception and translation determine the importance of an author's reputation in the literary world.

Throughout history, the most fundamental values at the basis of societal organization and culture were determined and sanctified almost exclusively by men—including the values traditionally associated with women, such as corporeal beauty, purity, motherhood, or empathy. However, from ancient times, and increasingly toward the end of the second millennium, women have succeeded in finding ways to overcome such limits and have made their contributions to the revision of values and to the establishment of new ones. *Cherchez la femme* offers a selection of essays inquiring into the nature of aesthetic, linguistic, cultural, and social values created, informed, or reformed by women in the French-speaking world, as well as studies on how the discourse of (male) power used female figures to strengthen its own position. With topics ranging in time from Semiramis's ancient legend to today, and in space from Québec to Haiti, metropolitan France, and New Caledonia, the volume shares the richness and fruitfulness of the female perspective in art, culture, theory, and political action.

The 1950s and 1960s were a key moment in the development of postwar France. The period was one of rapid change, derived from post-World War II economic and social modernization; yet many traditional characteristics were retained. By analyzing the eruption of the new postwar world in the context of a France that was both modern and traditional, we can see how these worlds met and interacted, and how they set the scene for the turbulent 1960s and 70s. The examination of the development of mass culture in post-war France, undertaken in this volume, offers a valuable insight into the shifts that took place. By exploring stardom from the domain of cinema and other fields, represented here by famous figures such as Brigitte Bardot, Johnny Hallyday or Jean-Luc Godard, and less conventionally treated areas of enquiry (politics [de Gaulle], literary [Françoise Sagan], and intellectual culture [Lévi-Strauss]) the reader is provided with a broad understanding of the mechanisms of popularity and success, and their cultural, social, and political roles. The picture that emerges shows that many cultural articulations remained or became identifiably

"French," in spite of the American mass-culture origins of these social, economic, and cultural transformations.

The result is a study that underscores how Baudelaire's legacy continues to energize literary engagements with the violence of modernity.

Reframing Drag provides a critical survey of French and Anglo-American queer and feminist theorizations of drag performance, placing these approaches in a dialogue with contemporary drag practice and the representation of drag in three literary texts. Challenging pervasive assumptions circulating in existing queer and feminist analyses of drag performance, the author identifies and questions three recurring ideas which have shaped the landscape of drag research: the argument that drag performances either uphold or subvert oppressive gender norms, the assumption that drag involves performing as the 'opposite sex', and the belief that drag can shed light on gender performativity. Informed by a range of gender and queer theory, this work contends that an intersectional, transfeminist approach to drag performance can provide richer, more nuanced understandings of drag and, unlike the 'opposite sex' narrative, acknowledges the gender diversity at work in current drag scenes.

In 1857 the French poet Charles Baudelaire, who was fascinated by lesbianism, created a scandal with *Les Fleurs du Mal* [The Flowers of Evil]. This collection was originally entitled "The Lesbians" and described women as "femmes damnées," with "disordered souls" suffering in a hypocritical world. Then twenty years later, lesbians in Paris dared to flaunt themselves in that extraordinarily creative period at the turn of the 19th and 20th centuries which became known as the Belle Époque. *Lesbian Decadence*, now available in English for the first time, provides a new analysis and synthesis of the depiction of lesbianism as a social phenomenon and a symptom of social malaise as well as a fantasy in that most vibrant place and period in history. In this newly translated work, praised by leading critics as "authoritative," "stunning," and "a marvel of elegance and erudition," Nicole G. Albert analyzes and synthesizes an engagingly rich sweep of historical representations of the lesbian mystique in art and literature. Albert contrasts these visions to moralists' abrupt condemnations of "the lesbian vice," as well as the newly emerging psychiatric establishment's medical fury and their obsession on cataloging and classifying symptoms of "inversion" or "perversion" in order to cure these "unbalanced creatures of love." *Lesbian Decadence* combines literary, artistic, and historical analysis of sources from the mainstream to the rare, from scholarly studies to popular culture. The English translation provides a core reference/text for those interested in the Decadent movement, in literary history, in French history and social history. It is well suited for courses in gender studies, women's studies, LGBT history, and lesbianism in literature, history, and art.

This volume explores the impact of sexological and early psychoanalytic conceptions of sexual perversion on the representation of the erotic in the work of a range of major European modernists as well as in that of some less-well-known figures of the period such as Dujardin and Jahn.

Rachilde *Decadence, Gender and the Woman Writer* Berg Pub Limited

Taking its cue from Baudelaire's important essay "The Painter of Modern Life," in which Baudelaire imagines the modern artist as a "man of the world," this collection of essays presents Oscar Wilde as a "man of the world" who eschewed provincial concerns,

cultural conventions, and narrow national interests in favor of the wider world and other worlds—both real and imaginary, geographical and historical, physical and intellectual—which provided alternative sites for exploration and experience, often including alternative gender expression or sexual alterity. Wilde had an unlimited curiosity and a cosmopolitan spirit of inquiry that traveled widely across borders, ranging freely over space and time. He entered easily and wholly into other countries, other cultures, other national literatures, other periods, other mythologies, other religions, other disciplines, and other modes of representation, and was able to fully inhabit and navigate them, quickly apprehending the conventions by which they operate. The fourteen essays in this volume offer fresh critical-theoretical and historical perspectives not just on key connections and aspects of Wilde's oeuvre itself, but on the development of Wilde's remarkable worldliness in dialogue with many other worlds: contemporary developments in art, science and culture, as well as with other national literatures and cultures. Perhaps as a direct result of this cosmopolitan spirit, Wilde and Wilde's works have been taken up across the globe, as the essays on Wilde's reception in India, Japan and Hollywood illustrate. Many of the essays gathered here are based on groundbreaking archival research, including some never-seen-before illustrations. Together, they have the potential to open up important new comparative, transnational, and historical perspectives on Wilde that can shape and sharpen our future understanding of his work and impact. *Women Telling Nations* highlights how, from the 16th to the 19th centuries, European women, as readers and writers, contributed to the construction of national identities. The book, which presents twenty countries, is divided into four parts. First, we examine how women belonged to nations: they represented territories and political or religious communities in their own style. Second, we deal with the ways in which women wrote the nation: the network of relationships in which they were involved that were not necessarily national or territorial. The legitimation that women writers succeeded in finding is emphasised in the third section, while in the fourth we analyse how and why women were open to the outside world, beyond the country's borders. *Women Telling Nations* underlines the quantitative importance of the circulation of these women's writings and demonstrates the extent as well as the impact of the international cross-fertilisation of nations, especially by and for women: focusing on routes rather than roots. The nineteenth century saw a fundamental change in the practice and psychology of shopping with the appearance of the department store: La Samaritaine in Paris (1869), Macy's in New York (1858) and Harrods in London (1849) were early representations of Western consumer culture. *The Sentiment of Spending* examines this shift first on a socio-historic level and then through the literary lens of some of the century's most vital authors, the exponents of Naturalism - Emile Zola, Guy de Maupassant, and Jori-Karl Huysmans - as well as the fascinating, if rarely studied, Rachilde. In the works discussed, the characters reveal through their interpersonal, sexual, and sentimental relationships the penetrating effects of a consumerist culture. As both a literary and social analysis, this book also addresses the moral question inherent in a world where shopping and sentiment are so inextricably intertwined. *The Sentiment of Spending* provides profound insights into some essential texts, and is an engaging read for anyone with an interest in French literature and its reflection of our society. At a time when the world is facing the depletion of nonrenewable natural resources, consumer society is increasingly being called

into question. Nowhere is this more evident than in France, where the consumer revolution has long been perceived as a challenge to artisanal crafts, local business, and other key elements of French culture. David H. Walker here charts the portrayal of consumer behavior in the works of Gide, Zola, Jean Valmy-Basse, and Elsa Triolet and analyzes these testimonies in relation to their social, cultural and historical milieu. *Consumer Chronicles* offers an imaginative look at the impact of affluence on French consumers, shopkeepers, and society and provides valuable insight into the history of the consumer mentality in the twentieth century.

Selected from papers given at the first annual conference of the Society of Dix-Neuvièmistes, the nineteen essays in this volume contribute diversely towards a revision and a reconceptualisation of nineteenth-century France. Many adopt interdisciplinary methodologies attentive to the interplay between literature, history, art, popular and high culture, politics and science. The wide-ranging discussion of issues such as identity, alterity, commemoration, cultural history, tensions between centre and margins, mimesis and representation, suggest that no simplistic snapshot of this century is possible. Opening with a section on the modernity of the nineteenth century, the volume continues with sections on cultural transfer, war, readings and re-readings, and concludes with two essays on questions of identity. The critical reappraisals put forward here offer us various insights into directions in which nineteenth-century French studies are heading at the turn of another new century.

Women's Writing in Twenty-First Century France is the first book-length publication on women-authored literature of this period, and comprises a collection of challenging critical essays that engage with the themes, trends and issues, and with the writers and their texts, of the first decade of the twenty-first century.

PART ONE: Women's Writing in Twenty-First-Century France: Trends and Issues

1. Women's writing in twenty-first-century France: introduction, Amaleena Damlé and Gill Rye
2. What 'passes'? French women writers and translation into English, Lynn Penrod
3. What women read: contemporary women's writing and the bestseller, Diana Holmes

PART TWO: Society, Culture, Family

4. Vichy, Jews, enfants cachés: French women writers look back, Lucille Cairns
5. Wives and daughters in literary works representing the harkis, Susan Ireland
6. (Not) seeing things: Marie NDiaye, (negative) hallucination and 'blank' métissage, Andrew Asibong
7. Rediscovering the absent father, a question of recognition: Despentes, Tardieu, Lori Saint-Martin
8. Babykillers: Véronique Olmi and Laurence Tardieu on motherhood, Natalie Edwards

PART THREE: Body, Life, Text

9. The becoming of anorexia and text in Amélie Nothomb's *Robert des noms propres* and Delphine de Vigan's *Jours sans faim*, Amaleena Damlé
10. The human-animal in Ananda Devi's texts: towards an ethics of hybridity?, Ashwiny O. Kistnareddy
11. Embodiment, environment and the re-invention of self in Nina Bouraoui's life-writing, Helen Vassallo
12. Irreverent revelations: women's confessional practices of the extreme contemporary, Barbara Havercroft
13. Contamination anxiety in Annie Ernaux's twenty-first-century texts, Simon Kemp

PART FOUR: Experiments, Interfaces, Aesthetics

14. Experience and experiment in the work of Marie Darrieussecq, Helena Chadderton
15. Interfaces: verbal/visual experiment in new women's writing in French, Shirley Jordan
16. 'Autofiction + x = ?': Chloé Delaume's experimental self-representations, Deborah B. Gaensbauer
17. Beyond Antoinette Fouque (*Il y a deux sexes*) and beyond Virginie Despentes (*King*

Kong théorie)? Anne Garréta's sphinxes, Owen Heathcote 18. Amélie the aesthete: art and politics in the world of Amélie Nothomb, Anna Kemp 19. Conclusion, Amaleena Damlé and Gill Rye

The Juggler (La Jongleuse) is a "decadent" novel that was first published in 1900. Its author, Marguerite Eymery Vallette (1860-1953), who used the pseudonym Rachilde, was a prolific novelist (over sixty works of fiction), playwright, literary critic and reviewer, and a forceful presence in French literary society of her time. The protagonist of the novel, Eliante Donalger, is in some sense an exaggerated double for her creator--bizarre in appearance, clothing, and interests. Instinctively grasping a medical and psychological truth that the turn-of-the-century scientific world was only beginning to understand, Eliante maintains that there is nothing "natural" about human sexual expression. She claims to be in love with an inanimate (though anthropomorphic and sexually ambiguous) object, a Greek amphora, and the novel traces the rivalry between this faithful partner and an ardent human suitor, a young medical student. It is only through juggling, both literally and metaphorically, that Eliante is able to use her seductive power to maintain desire. The surprise ending challenges the limits of such power in a controversial and surprising twist. Although Rachilde's work has been neglected in the past, the women's movement and feminist criticism have stimulated renewed interest in her fiction. The Juggler is a major rediscovery.

Her extraordinary life and work, including a vast output as a literary reviewer, offer a prism through which to view the vibrant social and cultural history of France from the belle époque to the Second World War. The first serious critical study of Rachilde's work, this book explores the interwoven themes of French naturalism, modernism, decadence and feminism."--Jacket.

Challenging the notion that fashion and furniture were or are separate enterprises and distinct material aesthetic traditions, this collection focuses on three material and conceptual links central to understanding the relationship between interior design and fashion--the body, fabric, and space. The volume considers the changing visual, material and spatial character, methodological challenges posed by, and formal, political and historiographical significance of, a wide range of British, European and North American case studies since the eighteenth century. The volume's eleven case studies allow the reader to understand connecting notions behind the formation of interiors and fashionable clothing. The essays combine a wide range of significant and challenging new examples alongside powerful revisionary analyses of the various periods, artists, designers, and their best and significant objects. Fashion, Interior Design and the Contours of Modern Identity is concerned not only with fabric, but also with the body and the implications of embodiment in the practices of both design domains which are equally invested in the comfort, aesthetic pleasure, extension and support of the body in different and yet seemingly identical ways.

"Women, Genre and Circumstance brings together a series of challenging essays which explore the complex intersections of feminism, narrative and genre. Drawing on a wide range of 19th and 20th century texts novels, short stories and films they interrogate the relationship between women's situation and writing practice, and representations of history, memory, love, old age; they pursue questions of narrative form and its meanings, particularly the distinctive features of the short story. The politics of feminist criticism and careful attention to the operations of narrative combine in a sustained exploration of the aesthetics and ethics

of fictional practices, and their role in the negotiation of gender and circumstance. The essays were written as tributes to the leading feminist scholar Elizabeth Fallaize. The contributors are Margaret Atack, Colin Davis, Suzanne Dow, Alison Finch, Diana Holmes, Diana Knight, Michele Le Doeuff, Toril Moi, Gill Rye, Judith Still, and Ursula Tidd."

During the fin-de-siècle, stories about hysterical women filled the air of Paris and the novels emerging during this era conveyed this hysteria and openly portrayed the symptoms of the women being treated at the Salpêtrière. This book examines the emergence of hysterical discourse and its influence on women's writing, specifically focusing on the presentation of female sexuality in three different narratives.

Under the assumed name Rachilde, Marguerite Eymery (1860?1953) wrote over sixty works of fiction, drama, poetry, memoir, and criticism, including *Monsieur Vénus*, one of the most famous examples of decadent fiction. She was closely associated with the literary journal *Mercure de France*, inspired parts of Oscar Wilde's *The Picture of Dorian Gray*, and mingled with all the literary lights of the day. Yet for all that, very little has been written about her. Melanie C. Hawthorne corrects this oversight and counters the traditional approach to Rachilde by persuasively portraying this "eccentric" as patently representative of the French women writers of her time and of the social and literary issues they faced. Seen in this light, Rachilde's writing clearly illustrates important questions in feminist literary theory as well as significant features of turn-of-the-century French society. ø Hawthorne arranges her approach to Rachilde around several defining events in the author's life, including the controversial publication of *Monsieur Vénus*, with its presentation of sex reversals.

Weaving back and forth in time, she is able to depict these moments in relation to Rachilde's life, work, and times and to illuminate nineteenth-century publishing practices and rivalries, including authorial manipulations of the market for sexually suggestive literature. The most complete and accurate account yet written of this emblematic author, Hawthorne's work is also the first to situate Rachilde in the broader social contexts and literary currents of her time and of our own.

"Is it really a man's world? At a time when masculinity is being challenged, this book explores the links between reading and writing, and how they have historically been associated with masculine privilege. This book explores the representation of masculinity as a literary concept in Decadent literature by Huysmans, Lorrain, Rachilde, and Mirbeau to demonstrate how the movement both appropriated and subverted patriarchal assumptions surrounding reading and writing. The author takes a broad approach towards masculinity and its discontents by uncovering unlikely pretenders to the throne - witches, dandies, and cuckolds - that destabilised its validity. By positioning the study against the backdrop of the fin-de-siècle 'crisis' of masculinity, the book undermines previously held assertions about the nature of masculinity then and now, opening up fresh ground for the appraisal and analysis of gender in French studies and beyond"--

Gisèle d'Estoc was the pseudonym of a nineteenth-century French woman writer and, it turns out, artist who, among other things, was accused of being a bomb-planting anarchist, the cross-dressing lover of writer Guy de Maupassant, and the fighter of at least one duel with another woman, inspiring Bayard's famous painting on the subject. The true identity of this enigmatic woman remained unknown and was even considered fictional until recently, when Melanie C. Hawthorne resurrected d'Estoc's discarded story from the annals of forgotten history. *Finding the Woman Who Didn't Exist* begins with the claim by expert literary historians of France on the eve of World War II that the woman then known only as Gisèle d'Estoc was merely a hoax. More than fifty years later, Hawthorne not only proves that she did exist but also uncovers details about her fascinating life and career, along the way adding to our understanding of nineteenth-century France, literary culture, and gender identity. Hawthorne explores the intriguing life of the real d'Estoc, explaining why others came to doubt the "experts" and following the threads of evidence that the latter overlooked. In focusing on how narratives are shaped for particular audiences at particular times, Hawthorne also tells "the story of the story," which reveals how the habits of thought fostered by the humanities continue to matter beyond the halls of academe.

French realist texts are driven by representations of the body and depend on corporeality to generate narrative intrigue. But anxieties around bodily representation undermine realist claims of objectivity and transparency. Aspects of bodily reality which threaten *les bonnes moeurs* - gender confusion, sexual appetite, disability, torture, murder, child abuse and disease - rarely occupy the foreground and are instead spurned or only partially alluded to by writers and critics. This wide-ranging study uses the notion of the taboo as a powerful means of interpreting representations of the body. The hidden bodies of realist texts reveal their secrets in unexpected ways. Thompson reads texts by Sand, Rachilde, Maupassant, Hugo, Barbey d'Aurevilly, Mirbeau and Zola alongside modern theorists of the body to show how the figure of the taboo plots an alternative model of author-reader relations based on the struggle to speak the unspeakable. Dr Hannah Thompson is a Senior Lecturer in French at Royal Holloway, University of London. Her first book, *Naturalism Redressed: Identity and Clothing in the Novels of Emile Zola*, was published by Legenda in 2004.

Visualizing Violence in Francophone Cultures brings together two complex and powerful loci of meaning: violence and the visual. As such, it offers a comprehensive overview from which one can gain a better understanding of the complexity of the visual rhetoric of violence. The visual representations of violence explored in this volume include both fictional works, including, for example, narrative films, graphic novels, and theatre, and non-fictional genres, such as news media and cultural artifacts. This volume's strength is also grounded in its interdisciplinary approach; by bringing together scholars from a variety of academic fields to examine a broad range of visual artifacts, such as photography, graphic novel, films, paintings, objects, the book offers a substantive corpus focusing on the rhetoric of violence. The essays

collected in this volume explore the ways in which visual expressions of violence have infiltrated diverse narrative forms, and, as such, how they both construct and challenge general understandings of contemporary violence. They all chart, with cultural and historical specificity, the way in which images of violence shape the visual imaginary of ethical worlds. This collection of essays explores the Decadent sensorium in the work of established and less well-known Decadent writers and artists, including Rachilde, Theodore Wratislaw, Arthur Symons, Mark André Raffalovich, J.-K. Huysmans, Theodore Watts-Dunton, Michael Field, Ernest Dowson, and Stéphane Mallarmé.

This book proceeds from a single and very simple observation: throughout history, and up to the present, women have received a clear message that we are not supposed to prioritize ourselves. Indeed, the whole question of "self" is a problem for women – and a problem that issues from a wide range of locations, including, in some cases, feminism itself. When women espouse discourses of self-interest, self-regard, and selfishness, they become illegible. This is complicated by the commodification of the self in the recent Western mode of economic and political organization known as "neoliberalism," which encourages a focus on self-fashioning that may not be identical with self-regard or self-interest. Drawing on figures from French, US, and UK contexts, including Rachilde, Ayn Rand, Margaret Thatcher, and Lionel Shriver, and examining discourses from psychiatry, media, and feminism with the aim of reading against the grain of multiple orthodoxies, this book asks how revisiting the words and works of selfish women of modernity can assist us in understanding our fraught individual and collective identities as women in contemporary culture. And can women with politics that are contrary to the interests of the collective teach us anything about the value of rethinking the role of the individual? This book is an essential read for those with interests in cultural theory, feminist theory, and gender politics. A fascinating exploration of three individuals in fin-de-siècle France who pushed the boundaries of gender identity. Before the term "transgender" existed, there were those who experienced their gender in complex ways. Before Trans examines the lives and writings of Jane Dieulafoy (1850–1916), Rachilde (1860–1953), and Marc de Montifaud (1845–1912), three French writers whose gender expression did not conform to nineteenth-century notions of femininity. Dieulafoy fought alongside her husband in the Franco-Prussian War and traveled with him to the Middle East; later she wrote novels about girls becoming boys and enjoyed being photographed in her signature men's suits. Rachilde became famous in the 1880s for her controversial gender-bending novel *Monsieur Vénus*, published around the same time that she started using a calling card that read "Rachilde, Man of Letters." Montifaud began her career as an art critic before turning to erotic writings, for which she was repeatedly charged with "offense to public decency"; she wore tailored men's suits and a short haircut for much of her life and went by masculine pronouns among certain friends. Dieulafoy, Rachilde, and Montifaud established themselves as fixtures in the literary world of fin-de-siècle Paris at the same time as French

writers, scientists, and doctors were becoming increasingly fascinated with sexuality and sexual difference. Even so, the concept of gender identity as separate from sexual identity did not yet exist. *Before Trans* explores these three figures' lifelong efforts to articulate a sense of selfhood that did not precisely align with the conventional gender roles of their day. Their intricate, personal stories provide vital historical context for our own efforts to understand the nature of gender identity and the ways in which it might be expressed.

The United Nations has proclaimed the 21st century to be the century of water. In this volume, *Water and Women in Past, Present and Future*, scholars analyze the gendered political economy of water resource allocations and importantly, offer recommendations for viable, women-friendly solutions to address scarcity and distribution, among other issues. Contributors also explore feminist analyses of the aesthetic dimension of water and the feminine, since water is often associated with women, shown in cross-cultural examples of mythology, symbols and legends. Intersecting the fields of hydro-politics and aesthetics, this book should be of interest to policy analysts, activists, and academics.

Decadence, that flowering of a mannered literary style in France during the Second Empire, and in the last two decades of the nineteenth century in Britain, holds an endless fascination. Yet the ambiguity of the term 'decadence' and the challenges of identifying its practitioners make grasping its contours difficult. From the obsession with classical cultures, to the responses to the HIV/AIDS crisis of the 1980s and 1990s, this book offers one of the most comprehensive histories of literary Decadence. The essays here interrogate and expand the formal, geographical, and temporal frameworks for understanding Decadent literature, while offering a renewed focus on the role played by women writers. Featuring essays by leading scholars on sexuality, politics, science, translation, the New Woman, Russian and Spanish American Decadence, the influence of cinema on Decadence, and much more, it is essential reading for all those interested in the literature of the 1890s and Oscar Wilde.

A collection of novels and stories from fin-de-siecle France that celebrate decline, aestheticize decay, and take pleasure in perversity. Compellingly demonstrates the relationship between sensory and gender orders, highlighting the gender politics behind such sensory constructs as the male gaze and the female touch.

In an innovative and invigorating exploration of the complex relations between women and the modern, Rita Felski challenges conventional male-centered theories of modernity. She also calls into question those feminist perspectives that have either demonized the modern as inherently patriarchal, or else assumed a simple opposition between men's and women's experiences of the modern world. Combining cultural history with cultural theory, and focusing on the fin de siecle, Felski examines the gendered meanings of such notions as nostalgia, consumption, feminine writing, the popular sublime, evolution, revolution, and perversion. Her approach is comparative and interdisciplinary, covering a wide variety of texts from the English, French, and German traditions: sociological theory, realist and naturalist novels, decadent literature, political essays and speeches, sexological discourse, and sentimental popular fiction. Male and female writers from Simmel, Zola, Sacher-Masoch, and Rachilde to Marie Corelli, Wilde, and Olive Schreiner come under Felski's scrutiny as she exposes the varied and often contradictory connections between femininity and modernity. Seen through the lens of Felski's discerning eye, the last fin de siecle provides illuminating parallels with our own. And Felski's keen analysis of the matrix of modernism offers needed insight into the sense of cultural crisis brought on by postmodernism.

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Text & Presentation is an annual publication devoted to all aspects of theatre scholarship. It represents a selection of the best research presented at the international and interdisciplinary Comparative Drama Conference.

When the rich and well-connected Raoule de Vénérande becomes enamored of Jacques Silvert, a poor young man who makes artificial flowers for a living, she turns him into her mistress and eventually into her wife. Raoule's suitor, a cigar-smoking former hussar officer, becomes an accomplice in the complications that ensue.

This is the first book-length study of female adolescence in the French novel of this period. It analyzes representations of the "world apart" of female adolescence in selected novels from the late nineteenth and early twentieth centuries. In the nineteenth century, several factors contributed to the shaping of a new social category for young women, which then gained increasing attention from writers. Art and life echoed one another, as novels about female adolescents created a social stir, and incited further discussion about the proper role for young women in French society. In this book, the author considers key novels of female adolescence from the period as a means of understanding the concerns and desires they embody. Examining these novels thematically and chronologically, Dr. Gale traces shifting social values and sexual roles and examines the ways in which various artistic, intellectual, or literary influences of each period shape its portraits of female adolescence. Novelists create their young female characters as French society undergoes parallel transformation. In this sense, female adolescents represent, for the novelists, the possible futures of France. Many of the novels analyzed in this study enjoyed mitigated success in France when they were first published, and are all but forgotten today. Societal conditions gave female writers secondary status and repressed the expression of subversive ideas regarding young women. These novels mark the birth of French interest in the documentation and shaping of young female experience through literature. Literary portrayals of the unique space of female adolescence reveal hopes and fears concerning the future, gender relations, social institutions, and a country's place in the world. This work will be particularly useful to scholars and students working on youth, coming-of-age novels, gender studies, cultural history, and/or French studies, but will also interest a general audience. It contributes to recent interest in adolescence by providing a pertinent cultural, historical, and literary perspective. The book covers relatively unexplored territory in French studies, but also creates links to related fields such as cultural studies, the history of women, and gender studies. *A World Apart* illuminates both the grounding of female adolescence in a specific historic and cultural setting and the timelessness of adolescence as a literary and social theme.

The Third Republic, known as the 'belle époque', was a period of lively, articulate and surprisingly radical feminist activity in France, borne out of the contradiction between the Republican ideals of liberty, equality and fraternity and the reality of intense and systematic gender discrimination. Yet, it also was a period of intense and varied artistic production, with women disproving the critical nearconsensus that art was a masculine activity by writing, painting, performing, sculpting, and even displaying an interest in the new "seventh art" of cinema. This book explores all these facets of the period, weaving them into a complex, multi-stranded argument about the importance of this rich period of French women's history.

Decadence and Literature explains how the concept of decadence developed since Roman times into a major cultural trope with broad explanatory power. No longer just a term of opprobrium for mannered art or immoral behaviour, decadence today describes complex cultural and social responses to modernity in all its forms. From the Roman emperor's indulgence in luxurious excess as both personal vice and political control, to the Enlightenment libertine's rational pursuit of hedonism, to the nineteenth-century dandy's simultaneous delight and distaste with modern urban life, decadence has emerged as a way of taking cultural stock of major social changes. These changes include

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the role of women in forms of artistic expression and social participation formerly reserved for men, as well as the increasing acceptance of LGBTQ+ relationships, a development with a direct relationship to decadence. Today, decadence seems more important than ever to an informed understanding of contemporary anxieties and uncertainties.

Nordic Literature of Decadence fills a gap on the map of world literature and participates in a thriving area of research by extending the investigation of broadly understood fin de siècle decadence to unexplored areas of Nordic literature, which remain practically unknown to Anglophone audiences. In the Nordic countries the new Parisian movements were seen as having caused a malicious invasion, a 'black flood' that was spreading over the North destroying the very foundations of Nordic national cultures. Nevertheless, the appeal of this controversial movement was irresistible to discontents and innovators, even in countries where the old moral, religious and nationalist atmosphere still retained its stranglehold and modern urban, industrial and social developments lagged behind that of the metropolises breeding this new literature and art. The Nordic countries developed their own distinctive manifestations of decadence favouring allegorical and allusive forms, local rural settings and depictions of primitive nature, coupling the philosophical underpinnings of fin-de-siècle decadence with ancient Nordic mythology and rising national movements. Nordic decadence thus became a distinctive and recognizable phenomenon, which travelled back to France and other European countries, influencing the ongoing debate on decadence as it was conducted on a global scale. Nordic Literature of Decadence discusses literature from five Nordic countries: Denmark, Norway, Sweden, Finland and Estonia and offers additional and alternative perspectives to the cosmopolitan traffic and cultural exchanges of literary decadence that have been explored so far in the English language scholarship.

This book studies the various definitions of animal nature proposed by nineteenth-century currents of thought in France. It is based on an examination of a number of key thinkers and writers, some well known (for example, Michelet and Lamartine), others largely forgotten (for example, Gleizes and Reynaud). At the centre of the book lies the idea that knowledge of animals is often knowledge of something else, that the primary referentiality is overlaid with additional levels of meaning. In nineteenth-century France thinking about animals (their future and their past) became a way of thinking about power relations in society, for example about the status of women and the problem of the labouring classes. This book analyses how animals as symbols externalize and mythologize human fears and wishes, but it also demonstrates that animals have an existence in and for themselves and are not simply useful counters functioning within discourse. In nineteenth-century France an obsession with jealousy swept the culture as a whole. Virtually every major French novelist employed it as a central plot device. At the same time, jealousy became a key theme for a broad range of medical, journalistic, and moralist authors interested in the study of contemporary mores. In *The Anxiety of Dispossession: Jealousy in Nineteenth-Century French Culture*, Masha Belenky argues that it was through narratives of jealousy that writers grappled with the crises of political and moral authority, anxieties surrounding changing gender roles, and new ideas about marriage that defined post-Revolutionary France. Focusing on male-authored texts, Belenky demonstrates that this obsession with sexual jealousy conveys both patriarchal anxiety over disempowerment stemming from social upheaval and a male desire for social and sexual control over the female body and mind. Bound up with the male prerogative of ownership, jealousy was assigned an explicitly public role in guarding a man's property and propriety. This book considers portrayals of jealousy by major authors such as Balzac, Hugo, and Zola alongside a broad range of works by medical writers, journalists, and moralists who wrote for popular audiences. Covering the years 1818 to 1898, the book shows how the subject of jealousy was used as a projection screen for social and cultural debates in the decades between the French Revolution's radical challenge to religious and political authority and the advent of

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psychoanalysis at the century's end. By examining the many layers of meaning that underpan numerous and often dissonant representations of jealousy across a wide range of literary and historical texts, *The Anxiety of Dispossession* provides a new understanding of the society that made jealousy a central obsession.

States of Decadence is a two volume anthology that focuses on the literary and cultural phenomenon of decadence. Particular attention is given to literature from the end of the 1800s, the fin de siècle; however, the essays presented here are not restricted to this historical period, but draw lines both back in time and forward to our day to illuminate the contradictory multiplicity inherent in decadence. Furthermore, the essays go beyond literary studies, drawing on a number of the tropes and themes of decadence manifested in the arts and culture, such as in music, opera, film, history, and even jewelry design.

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