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Twentieth-century literary criticism and theory has comprised a broad range of tendencies and movements: a humanistic tradition, descended from nineteenth-century writers such as Matthew Arnold and continued into the twentieth century through figures such as Irving Babbitt and F. R. Leavis, surviving in our own day in scholars such as Frank Kermode and John Carey; a neo-Romantic tendency, expressed in. In general, these critics attempted to reinstate a Romantic belief in pantheism and the organic unity. Calverton interpreted the tradition of American literature in terms of Marxist categories such as class and economic infrastructure. Reader-response theory, whose roots went back to the reception theories of the German
The Alienated Reader: Women and Popular Romantic Literature in the Twentieth Century Paperback – 1 Feb 1991. by. Bridget Fowler (Author). It sets out to challenge the existing prejudices about “escapist literature” by exploring one of its most stigmatized forms: the fiction created by popular women writers. At the same time, it questions prevailing assumptions about the popular romance genre as being nothing more than a mode of collusion with patriarchy. Instead, the genre is assessed in terms of its historical origins and its wider ideological structures, or political unconscious. Capitalism through rural retreat or, in its newer versions, images of women as “idols of production”, combining fulfilled love and entrepreneurial success. No customer reviews. 5 star5 star (0%). Chinese women’s writing is rich and abundant, although not well known in the West. In 1979, when I was preparing a paper on contemporary Chinese women’s poetry to be presented at the international Conference on Women and Literature in China, I became aware that too little is known about women’s poetry in China, especially in the modern period. I decided then to compile an anthology of this much-neglected body of work. The one anthology of Chinese women’s poetry available to Western readers, Women Poets of China, translated by Zhong Ling and Kenneth Rexroth, was published in 1972, more than three decades ago. It concentrates overwhelmingly on traditional, pre-twentieth-century women poets. Modern critical analysis of nineteenth-century women’s literature seeks, in part, to understand the underlying reasons that women authors, especially in America, Britain, and France, were able to gain such widespread exposure and prominence in an age known for its patriarchal and often dismissive attitude toward the intellectual abilities of women. Women’s access to higher education increased exponentially during the century, providing them with skills that they could use to develop their art. The growth of market economies, cities, and life expectancies changed how women in Europe and the United States were expected to conform to new societal pressures, and made many women more conscious of their imposed social, legal, and political inequality.
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