

**Chapter 1 : List of feminist literature - Wikipedia**

*Presents literary criticism on the works of nineteenth-century writers of all genres, nations, and cultures. Critical essays are selected from leading sources, including published journals, magazines, books, reviews, diaries, broadsheets, pamphlets, and scholarly papers.*

Background[ edit ] Broadly defined as "the representation of reality", [2] realism in the arts is the attempt to represent subject matter truthfully, without artificiality and avoiding artistic conventions, as well as implausible, exotic and supernatural elements. Realism has been prevalent in the arts at many periods, and is in large part a matter of technique and training, and the avoidance of stylization. In the visual arts, illusionistic realism is the accurate depiction of lifeforms, perspective, and the details of light and colour. Realist works of art may emphasize the ugly or sordid, such as works of social realism , regionalism , or Kitchen sink realism. There have been various realism movements in the arts, such as the opera style of verismo , literary realism, theatrical realism and Italian neorealist cinema. The realism art movement in painting began in France in the s, after the Revolution. It aims to reproduce " objective reality ", and focused on showing everyday, quotidian activities and life, primarily among the middle or lower class society, without romantic idealization or dramatization. As literary critic Ian Watt states in *The Rise of the Novel*, modern realism "begins from the position that truth can be discovered by the individual through the senses" and as such "it has its origins in Descartes and Locke , and received its first full formulation by Thomas Reid in the middle of the eighteenth century. Starting around , the driving motive of modernist literature was the criticism of the 19th-century bourgeois social order and world view, which was countered with an antirationalist, antirealist and antibourgeois program. Social novel Social Realism is an international art movement that includes the work of painters, printmakers, photographers and filmmakers who draw attention to the everyday conditions of the working classes and the poor, and who are critical of the social structures that maintain these conditions. Its protagonists usually could be described as angry young men, and it often depicted the domestic situations of working-class Britons living in cramped rented accommodation and spending their off-hours drinking in grimy pubs , to explore social issues and political controversies. The films, plays and novels employing this style are set frequently in poorer industrial areas in the North of England , and use the rough-hewn speaking accents and slang heard in those regions. The gritty love-triangle of *Look Back in Anger*, for example, takes place in a cramped, one-room flat in the English Midlands. The conventions of the genre have continued into the s, finding expression in such television shows as *Coronation Street* and *EastEnders*. Proletarian literature Socialist realism is the official Soviet art form that was institutionalized by Joseph Stalin in and was later adopted by allied Communist parties worldwide. The Statute of the Union of Soviet Writers in stated that socialist realism is the basic method of Soviet literature and literary criticism. It demands of the artist the truthful, historically concrete representation of reality in its revolutionary development. Moreover, the truthfulness and historical concreteness of the artistic representation of reality must be linked with the task of ideological transformation and education of workers in the spirit of socialism. However, the changes were gradual since the social realism tradition was so ingrained into the psyche of the Soviet literati that even dissidents followed the habits of this type of composition, rarely straying from its formal and ideological mold. This movement has been existing for at least fifteen years and was first seen during the Bolshevik Revolution. The official definition of social realism has been criticized for its conflicting framework. While the concept itself is simple, discerning scholars struggle in reconciling its elements. According to Peter Kenez, "it was impossible to reconcile the teleological requirement with realistic presentation," further stressing that "the world could either be depicted as it was or as it should be according to theory, but the two are obviously not the same. Naturalism in 19th-century French literature Naturalism was a literary movement or tendency from the s to s that used detailed realism to suggest that social conditions, heredity , and environment had inescapable force in shaping human character. It was a mainly unorganized literary movement that sought to depict believable everyday reality , as opposed to such movements as Romanticism or Surrealism , in which subjects may receive highly symbolic, idealistic or even supernatural treatment. Naturalism was an outgrowth

of literary realism, a prominent literary movement in mid-century France and elsewhere. Naturalistic works tend to focus on the darker aspects of life, including poverty, racism, violence, prejudice, disease, corruption, prostitution, and filth. As a result, naturalistic writers were frequently criticized for focusing too much on human vice and misery. This argument is based on the idea that we do not often get what is real correctly. To present reality, we draw on what is "real" according to how we remember it as well as how we experience it. However, remembered or experienced reality does not always correspond to what the truth is. Instead, we often obtain a distorted version of it that is only related to what is out there or how things really are. Realism is criticized for its supposed inability to address this challenge and such failure is seen as tantamount to a complicity in a creating a process wherein "the artefactual nature of reality is overlooked or even concealed. The burgeoning literary concept that Australia was an extension of another, more distant country, was beginning to infiltrate into writing: Henry Handel Richardson, author of post-Federation novels such as *Maurice Guest* and *The Getting of Wisdom*, was said to have been heavily influenced by French and Scandinavian realism. In the twentieth century, as the working-class community of Sydney proliferated, the focus was shifted from the bush archetype to a more urban, inner-city setting: *Monkey Grip* concerns itself with a single-mother living in a succession of Melbourne share-houses, as she navigates her increasingly obsessive relationship with a drug addict who drifts in and out of her life. He also claims that the form addressed the interests and capacities of the new middle-class reading public and the new book trade evolving in response to them. *A Study of Provincial Life* (1972), described by novelists Martin Amis and Julian Barnes as the greatest novel in the English language, is a work of realism. *Middlemarch* also shows the deeply reactionary mindset within a settled community facing the prospect of what to many is unwelcome social, political and technological change. These books draw on his experience of life in the Staffordshire Potteries, an industrial area encompassing the six towns that now make up Stoke-on-Trent in Staffordshire, England. George Moore, whose most famous work is *Esther Waters*, was also influenced by the naturalism of Zola. Twain was the first major author to come from the interior of the country, and he captured its distinctive, humorous slang and iconoclasm. For Twain and other American writers of the late 19th century, realism was not merely a literary technique: It was a way of speaking truth and exploding worn-out conventions. Crane was primarily a journalist who also wrote fiction, essays, poetry, and plays. Crane saw life at its rawest, in slums and on battlefields. His haunting Civil War novel, *The Red Badge of Courage*, was published to great acclaim in 1895, but he barely had time to bask in the attention before he died, at 28, having neglected his health. He has enjoyed continued success ever since as a champion of the common man, a realist, and a symbolist. *A Girl of the Streets*, is one of the best, if not the earliest, naturalistic American novel. It is the harrowing story of a poor, sensitive young girl whose uneducated, alcoholic parents utterly fail her. In love, and eager to escape her violent home life, she allows herself to be seduced into living with a young man, who soon deserts her. When her self-righteous mother rejects her, Maggie becomes a prostitute to survive, but soon commits suicide out of despair. His novels, of which *Ragged Dick* is a typical example, were hugely popular in their day.

**Chapter 2 : Dr. Robin L. Cadwallader | Saint Francis University**

*Nineteenth Century Literature Criticism Criticism of the Works of Novelists, Philosophers, and Other Creative Writers Who Died Between and*

Literary criticism endeavours to establish the literary genres types or categories of the various biblical documents and to reach conclusions about their structure, date, and authorship. These conclusions are based as far as possible on internal evidence, but external evidence is also veryâ€¦ Functions The functions of literary criticism vary widely, ranging from the reviewing of books as they are published to systematic theoretical discussion. The minimal condition for such a new appraisal is, of course, that the original text survive. The literary critic is sometimes cast in the role of scholarly detective, unearthing, authenticating, and editing unknown manuscripts. Weekly and biweekly magazines serve to introduce new books but are often more discriminating in their judgments, and some of these magazines, such as *The London Times Literary Supplement* and *The New York Review of Books*, are far from indulgent toward popular works. Misguided or malicious critics can discourage an author who has been feeling his way toward a new mode that offends received taste. Pedantic critics can obstruct a serious engagement with literature by deflecting attention toward inessential matters. As the French philosopher-critic Jean-Paul Sartre observed, the critic may announce that French thought is a perpetual colloquy between Pascal and Montaigne not in order to make those thinkers more alive but to make thinkers of his own time more dead. Criticism can antagonize authors even when it performs its function well. Authors who regard literature as needing no advocates or investigators are less than grateful when told that their works possess unintended meaning or are imitative or incomplete. What such authors may tend to forget is that their works, once published, belong to them only in a legal sense. The true owner of their works is the public, which will appropriate them for its own concerns regardless of the critic. Justification for his role rests on the premise that literary works are not in fact self-explanatory. A critic is socially useful to the extent that society wants, and receives, a fuller understanding of literature than it could have achieved without him. In filling this appetite, the critic whets it further, helping to create a public that cares about artistic quality. Without sensing the presence of such a public, an author may either prostitute his talent or squander it in sterile acts of defiance. In this sense, the critic is not a parasite but, potentially, someone who is responsible in part for the existence of good writing in his own time and afterward. Although some critics believe that literature should be discussed in isolation from other matters, criticism usually seems to be openly or covertly involved with social and political debate. Since literature itself is often partisan, is always rooted to some degree in local circumstances, and has a way of calling forth affirmations of ultimate values, it is not surprising that the finest critics have never paid much attention to the alleged boundaries between criticism and other types of discourse. Especially in modern Europe, literary criticism has occupied a central place in debate about cultural and political issues. Similarly, some prominent American critics, including Alfred Kazin , Lionel Trilling , Kenneth Burke , Philip Rahv , and Irving Howe , began as political radicals in the s and sharpened their concern for literature on the dilemmas and disillusionments of that era. Such a reconciliation is bound to be tentative and problematic if the critic believes, as Trilling does, that literature possesses an independent value and a deeper faithfulness to reality than is contained in any political formula. In Marxist states, however, literature has usually been considered a means to social ends and, therefore, criticism has been cast in forthrightly partisan terms. Where this utilitarian view prevails, the function of criticism is taken to be continuous with that of the state itself, namely, furtherance of the social revolution. In periods of severe orthodoxy, the practice of literary criticism has not always been distinguishable from that of censorship. Historical development Antiquity Although almost all of the criticism ever written dates from the 20th century, questions first posed by Plato and Aristotle are still of prime concern, and every critic who has attempted to justify the social value of literature has had to come to terms with the opposing argument made by Plato in *The Republic*. The poet as a man and poetry as a form of statement both seemed untrustworthy to Plato, who depicted the physical world as an imperfect copy of transcendent ideas and poetry as a mere copy of the copy. Thus, literature could only mislead the seeker of truth. Plato credited

the poet with divine inspiration, but this, too, was cause for worry; a man possessed by such madness would subvert the interests of a rational polity. Poets were therefore to be banished from the hypothetical republic. Such imitation presumably has a civilizing value for those who empathize with it. Tragedy does arouse emotions of pity and terror in its audience, but these emotions are purged in the process katharsis. In this fashion Aristotle succeeded in portraying literature as satisfying and regulating human passions instead of inflaming them. Although Plato and Aristotle are regarded as antagonists, the narrowness of their disagreement is noteworthy. Both maintain that poetry is mimetic, both treat the arousing of emotion in the perceiver, and both feel that poetry takes its justification, if any, from its service to the state. It was obvious to both men that poets wielded great power over others. Unlike many modern critics who have tried to show that poetry is more than a pastime, Aristotle had to offer reassurance that it was not socially explosive. Poetic modes are identified according to their means of imitation, the actions they imitate, the manner of imitation, and its effects. These distinctions assist the critic in judging each mode according to its proper ends instead of regarding beauty as a fixed entity. The ends of tragedy, as Aristotle conceived them, are best served by the harmonious disposition of six elements: Much ancient criticism, such as that of Cicero, Horace, and Quintilian in Rome, was absorbed in technical rules of exegesis and advice to aspiring rhetoricians. This work was later to be prized by Neoclassicists of the 17th century not only for its rules but also for its humour, common sense, and appeal to educated taste. Medieval period In the Christian Middle Ages criticism suffered from the loss of nearly all the ancient critical texts and from an antipagan distrust of the literary imagination. Such Church Fathers as Tertullian, Augustine, and Jerome renewed, in churchly guise, the Platonic argument against poetry. But both the ancient gods and the surviving classics reasserted their fascination, entering medieval culture in theologically allegorized form. Encyclopaedists and textual commentators explained the supposed Christian content of pre-Christian works and the Old Testament. Although there was no lack of rhetoricians to dictate the correct use of literary figures, no attempt was made to derive critical principles from emergent genres such as the fabliau and the chivalric romance. Criticism was in fact inhibited by the very coherence of the theologically explained universe. When nature is conceived as endlessly and purposefully symbolic of revealed truth, specifically literary problems of form and meaning are bound to be neglected. Even such an original vernacular poet of the 14th century as Dante appears to have expected his Divine Comedy to be interpreted according to the rules of scriptural exegesis. By the Poetics had been rendered into Italian as well. From this period until the later part of the 18th century Aristotle was once again the most imposing presence behind literary theory. Critics looked to ancient poems and plays for insight into the permanent laws of art. Classicism, individualism, and national pride joined forces against literary asceticism. Neoclassicism and its decline The Renaissance in general could be regarded as a neoclassical period, in that ancient works were considered the surest models for modern greatness. Neoclassicism, however, usually connotes narrower attitudes that are at once literary and social: Criticism of the 17th and 18th centuries, particularly in France, was dominated by these Horatian norms. French critics such as Pierre Corneille and Nicolas Boileau urged a strict orthodoxy regarding the dramatic unities and the requirements of each distinct genre, as if to disregard them were to lapse into barbarity. The poet was not to imagine that his genius exempted him from the established laws of craftsmanship. Neoclassicism had a lesser impact in England, partly because English Puritanism had kept alive some of the original Christian hostility to secular art, partly because English authors were on the whole closer to plebeian taste than were the court-oriented French, and partly because of the difficult example of Shakespeare, who magnificently broke all of the rules. The science of Newton and the psychology of Locke also worked subtle changes on neoclassical themes. His preference for forthright sincerity left him impatient with such intricate conventions as those of the pastoral elegy. The decline of Neoclassicism is hardly surprising; literary theory had developed very little during two centuries of artistic, political, and scientific ferment. Emphasis shifted from concern for meeting fixed criteria to the subjective state of the reader and then of the author himself. The new recognition of strangeness and strong feeling as literary virtues yielded various fashions of taste for misty sublimity, graveyard sentiments, medievalism, Norse epics and forgeries, Oriental tales, and the verse of plowboys. Romantics tended to regard the writing of poetry as a transcendently important activity, closely related to the creative perception

of meaning in the world. In England, however, only Coleridge in his *Biographia Literaria* embraced the whole complex of Romantic doctrines emanating from Germany; the British empiricist tradition was too firmly rooted to be totally washed aside by the new metaphysics. Most of those who were later called Romantics did share an emphasis on individual passion and inspiration, a taste for symbolism and historical awareness, and a conception of art works as internally whole structures in which feelings are dialectically merged with their contraries. Romantic criticism coincided with the emergence of aesthetics as a separate branch of philosophy, and both signalled a weakening in ethical demands upon literature. The lasting achievement of Romantic theory is its recognition that artistic creations are justified, not by their promotion of virtue, but by their own coherence and intensity. Courtesy of The National Portrait Gallery, London The late 19th century The Romantic movement had been spurred not only by German philosophy but also by the universalistic and utopian hopes that accompanied the French Revolution. Some of those hopes were thwarted by political reaction, while others were blunted by industrial capitalism and the accession to power of the class that had demanded general liberty. Advocates of the literary imagination now began to think of themselves as enemies or gadflies of the newly entrenched bourgeoisie. Post-Romantic disillusion was epitomized in Britain in the criticism of Matthew Arnold , who thought of critical taste as a substitute for religion and for the unsatisfactory values embodied in every social class. Several intellectual currents joined to make possible the writing of systematic and ambitious literary histories. For other critics of comparable stature, such as Charles Sainte-Beuve in France , Benedetto Croce in Italy, and George Saintsbury in England, historical learning only threw into relief the expressive uniqueness of each artistic temperament. Page 1 of 2.

**Chapter 3 : Holdings: Nineteenth-century literature criticism.**

*Get this from a library! Nineteenth-Century Literature Criticism: Vol. Criticism of the Works of Novelists, Philosophers, and Other Creative Writers Who Died Between and , from the First Published Critical Appraisals to Current Evaluations.*

Ecocriticism as an academic discipline began in earnest in the s, although its roots go back to the late s. Because it is a new area of study, scholars are still engaged in defining the scope and aims of the subject. An Experiment in Ecocriticism. While ecocritics study literature written throughout history and analyze its relationship to the environment, most scholarship has focused on American and British literature from the nineteenth and twentieth centuries. The nineteenth century especially saw a number of developments in literature that ecocritics view as significant. American and British Romantic writers took a particular interest in nature as a subject; Victorian realists wrote about industrialization, which was changing the natural landscape; explorers and natural historians began to write about newly encountered places and wildlife; and pioneers and other travelers wrote of their experiences with an emphasis on setting. This classic of American literature is a poetic narrative describing the two months the author lived in a small cabin in the woods near Walden Pond, in Massachusetts. Some scholars have pointed out that much of the focus of ecocriticism has been nature writing by white men. They note that the response toward the landscape is far different in works by African-Americans such as Frederick Douglass , Native Americans, and women. A related but distinct field of literary study, ecofeminist literary criticism, examines the representations of nature by women and reveals how they often overturn dominant male images and attitudes toward the environment. However, as many critics have shown, their writings are imbued with a poetic spirit that makes their ideas accessible to lay readers. After reading Charles Darwin and John Fiske, Burroughs turned to scientific speculation about nature and then later in life took a more spiritual view. Muir, a native of Scotland, traveled extensively around the United States and documented his observations in hundreds of articles and ten major books. He also worked to prevent the destruction of the environment, and he is credited with being primarily responsible for preserving the Yosemite Valley in California, which became the second national park in the United States. The poetry of Samuel Taylor Coleridge, John Keats, Lord Byron, and Percy Shelley also includes emotional descriptions of the natural world and features some of the best-known nature verse in English. The Romantic interest in nature is particularly significant to ecocritics because these poets were revolutionary in their politics, and the preservation of the natural world was one element of their radical thinking. A Romantic poet who used his understanding of nature to protest against the new capitalist machinery was John Clare, who, unlike the others, was himself a laborer and worked on the land. Victorian essayists who wrote about nature include John Ruskin and Thomas Carlyle, both of whom lamented the destruction of the environment due to industrialization. While ecocriticism had its official beginnings as a discipline in the s, important critical essays that fall into the ecocritical mold appeared as early as the s, many of them responding to works by writers such as Thoreau and Emerson. Such pioneering works show that ecologically oriented criticism is not a new phenomenon but, like the literature it analyzes, is a response to the urgent issues of the day. As critics have pointed out, one of the reasons that ecocriticism continues to grow as a discipline is the continued global environmental crisis. Ecocriticism aims to show how the work of writers concerned about the environment can play some part in solving real and pressing ecological concerns.

**Chapter 4 : Popular 19th Century Literature Books**

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**Chapter 8 : Valerie Rohy | Department of English | The University of Vermont**

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**Chapter 9 : Literary realism - Wikipedia**

*Nineteenth- Century Literature, Criticism NINETEENTH-CENTURY LITERATURE CRITICISM,(VPOE ADDITIONAL^BIBLIOGRAPHY^ Abel, Darrel. "A Key to the House of Usher."*