

## Nineteenth Century Short Stories By Women

“The female novelist of the nineteenth century may have frequently encountered opposition and interference from the male literary establishment, but the female short story writer, working in a genre that was seen as less serious and less profitable, found her work to be actively encouraged.” — from the Introduction. During the nineteenth century women writers finally began to be as popular—and as respected—as their male counterparts. We are all familiar with the novels of Jane Austen, Mary Shelley, Elizabeth Gaskell, George Eliot and the Bröntes. Less familiar is the short fiction of the period; yet a great many nineteenth-century stories by women—both famous and obscure—retain in full measure their power to fascinate and to entertain. For this anthology Glennis Stephenson brings together stories by both British and North American writers; by such established luminaries as Shelley, Gaskell and Kate Chopin; and by lesser-known writers such as the Anglo-Indian writer Flora Steel, the Afro-American Alice Dunbar Nelson and the Canadian Annie Howells Frèchette. The result is an anthology that will be as interesting to the general reader as it will be useful to the student. Stephenson provides background information on all authors, together with a general introduction.

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Nineteenth-century Britain saw the rise of secularism, the development of a modern capitalist economy, multi-party democracy, and an explosive growth in technological, scientific and medical knowledge. It also witnessed the emergence of a mass literary



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Presents sixteen short fiction stories by nineteenth-century American author O. Henry, including the title work about the Christmas sacrifices of a young married couple.

Seventeen imaginative selections by lesser-known writers: "Adolphe," Benjamin Constant; "Salome," Jules Laforgue; "The Anatomist," Petrus Borel, 14 more. Trends toward the fantastic, expressionism, surrealism. Introductory notes. Intended as a text for undergraduate students of English for their course on Women's Writings in the Nineteenth and Twentieth centuries, this compact and well-organized book provides both the history of the development of the short story in America and Britain and a comprehensive introduction to the modes on critical practices based on feminist thinking. It takes into account the strategies used by women writers, and discusses the politics of reception and production keeping especially the gender issue in mind. The text is divided into three parts—Part I: Introduction—containing two chapters that deal with the development of the American short story and the resurgence of radical feminism in America. These provide the historical and the feminist frame within which the short stories by the Anglo American Women's Writers should be read. Part II gives four short

stories: Kate Chopin—The Story of An Hour; Charlotte Perkins Gilman—The Yellow Wallpaper; Willa Cather—Coming, Aphrodite!; and Katherine Mansfield—Bliss. Each short story is preceded by a critical introduction, detailed references for further reading, and a biographical time line. Part III comprises three critical essays which provide sharp insights into the period in which the four women writers were writing. This book will be treasured not only by students but also by those who wish to study critically the feminist writings of the period. In addition, it will enrich readers' understanding of American and British literary history and culture. The critical introduction to each short story traces the development of the form from its origins, both historically and in terms of female literary contributions to its development. The chapter on Radical Feminism is mapped in the context of social, political and cultural development. The book provides historical, literary and biographical contexts of the writers and their short stories.

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Largely ignored in American literary history, the magazine novel was extremely popular throughout the nineteenth century, with editors describing the form as a virtual "necessity" for magazines. Unlike many previous studies of periodicals that focus often exclusively on elite literary magazines, *Social Stories* treats a

variety of magazines and authors, ranging from Ann Stephens's novels in fashionable magazines for women to William Dean Howells's anxious investigation of modern mass culture in *A Modern Instance*. William Gilmore Simms's pro-Southern antebellum novels, the publication of Martin Delany's *Blake* in an African American magazine, Jeremy Belknap's investigation of the racial and national politics of the early national period, and Rebecca Harding Davis's efforts to make sense of race during Reconstruction all receive Patricia Okker's careful attention. By exploring how magazine novelists addressed audiences that differed from one another in terms of race, region, class, and gender, *Social Stories* offers a narrative of the American magazine novel that emphasizes its direct engagement with social, political, and cultural issues of its day. Rejecting the association of novel reading with notions of the private, Okker convincingly argues that nineteenth-century magazine novels were indeed fiercely social. Created collaboratively with readers, editors, and authors, and read among a community of readers and other texts, the serial novel of the 1800s proved to be an ideal form for exploring the strategies Americans used and the obstacles they faced in forming and sustaining a collective sense of themselves. They are, in short, novels that tell stories about how—and whether—individuals can come together to form a society. Patricia Okker is Associate Professor of English at the University of Missouri, Columbia, and the author of *Our Sister Editors: Sarah J. Hale and the Tradition of Nineteenth-Century American Women Editors*. This anthology brings together twenty-eight lively and readable short stories by nineteenth-century women writers, including gothic tales to romances, detective fiction and ghost stories. Containing short fiction by well-known authors such as: \* Maria Edgeworth \* Mary Shelley \* Elizabeth Gaskell \* Margaret Oliphant *Nineteenth-Century Short Stories by Women* also includes: \* a scholarly introduction \* biographies for each of the authors \* full explanatory notes and suggestions for further reading \* a critical commentary, publication details and historical context \* a full and wide-ranging bibliography The bibliography of resources and further reading will enable those interested in pursuing research on any author or topic to do so with ease, and a thematic index will enable teachers to select material best suited to their courses.

*The 19th-Century French Short Story*, by eminent scholar, Allan H. Pasco, seeks to offer a more comprehensive view of the definition, capabilities, and aims of short stories. The book examines general instances of the genre specifically in 19th-century France by recognizing their cultural context, demonstrating how close analysis of texts effectively communicates their artistry, and arguing for a distinction between middling and great short stories. Where previous studies have examined the writers of short stories individually, *The 19th-Century French Short Story* takes a broader lens to the subject, and looks at short story writers as they grapple with the artistic, ethical, and social concerns of their day. Making use of French short story masterpieces, with reinforcing comparisons to works from other traditions, this book offers the possibility of a more adequate

appreciation of the under-valued short story genre.

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French text and English translations on facing pages of six stories: Merimée's Mateo Falcone, Nerval's Sylvie, Daudet's La mule du Pape, Flaubert's Hérodias, Zola's L'attaque du moulin,, de Maupassant's Mademoiselle Perle.

This study presents a new approach to the canon of nineteenth-century English fiction by defining the ideological framework within which some of the most controversial novelists of the Victorian period inscribed their imaginative responses to a changing society and its social unrest. The book posits a radical re-visioning of such authors as Dickens, Collins, Gaskell, Gissing, and Hardy by adopting the notion of disharmony as a common thematic thread of their fictional production. While the establishment invoked moral order and social harmony, their novels and short stories configured a world beset by conflicting drives and ethical aporias. What is represented in novels like A Tale of Two Cities, The Whirlpool, and Jude the Obscure is not only a society often on the verge of collapse, but also exemplary stories in which identities are disintegrated and individual destinies are caught up in the mechanism of deceptive fantasizing leading to psychological destructiveness and silence. In the attempt to avoid any form of hermeneutical simplification of the age and its cultural debates, the rich and stimulating introduction of Victorian Disharmonies aims at portraying the social and cultural contexts as well as the major topics that attracted artistic and literary

imagination---urbanization and the phenomenon of the crowd, pollution and the changing countryside, Deus Absconditus and religious doubt, medievalism and the dream of a new order. Using a critical methodology combining semiotic investigation with profound awareness of the socio-behavioral codes and historical processes of the Victorian period, chapter 1 focuses on Dickens's *A Tale of Two Cities* that is interpreted as a novel dramatizing a "private" and Christian version of the French revolution. Subsequent chapters, one devoted to Wilkie Collins's *The Dead Secret* and two to Elizabeth Gaskell's shorter fiction, analyze certain ontological and ethical tensions underlying their texts that oscillate between realistic techniques and a pursuit of Gothic sensationalism. Chapters 5 and 6, on Gissing's *The Whirlpool* and Hardy's *Jude the Obscure*, respectively, are more directly concerned with a challenging and truthful representation of protagonists confronting change and the late-Victorian contrast between old institutions and new axiological horizons. This thought-provoking book delineates how fiction developed from Dickens's intensely Christological worldview to Gissing's self-deceptive and pessimistic humanism, from Collins's and Gaskell's pathologized womanhood to Hardy's intellectual wasteland where there is no room for redemption and moral rebirth. *Victorian Disharmonies* provides a fresh account of crucial fictional texts of the age, while its lively presentation of the literary scene will prove stimulating to readers interested in the history of Victorianism as a paradigmatic phenomenon of British culture.

These 11 tales — published between 1870 and 1900 — are by 4 outstanding authors who brought new life to Spanish literature: Juan Valera, Pedro Antonio de Alarcón, Leopoldo Alas ("Clarín"), and Emilia Pardo Bazán.

In the nineteenth century the short story played a central role in the development of American and European literature and became something of an American speciality. For Edgar Allan Poe the 'tale' had marked advantages over the novel, since the unity of effect and impression - of great importance to the author - could only be achieved at a single sitting, and the short story offered the perfect opportunity. Including the works of Washington Irving, Nathaniel Hawthorne, Herman Melville, Mark Twain, and Edgar Allan Poe, Henry James and Edith Wharton this unique collection illustrates the force of the short story.

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