

Ingenuous Subjection

Compliance and Power in the
Eighteenth-Century Domestic Novel

Helen Thompson



Ingenuous Subjection Compliance And Power In The Eighteenth Century Domestic Novel

Katherine Binhammer

Ingenuous Subjection Compliance And Power In The Eighteenth Century Domestic Novel:

Ingenuous Subjection Helen Thompson, 2011-06-03 Helen Thompson's *Ingenuous Subjection* offers a new feminist history of the eighteenth century domestic novel. By reading social contract theory alongside representations of the domestic sphere by authors such as Mary Astell, Mary Davys, Samuel Richardson, Eliza Haywood, and Frances Sheridan Thompson, shows how these writers confront women's paradoxical status as both contractual agents and naturally subject wives. Over the long eighteenth century, Thompson argues, domestic novelists appropriated the standard of political modernity advanced by John Locke and others as a citizen's free or ingenuous assent to the law. The domestic novel figures feminine political difference not as women's deviation from an abstract universal but rather as their failure freely or ingenuously to submit to the power retained by Enlightenment husbands. *Ingenuous Subjection* claims domestic novelists as vital participants in Enlightenment political discourse. By tracing the political philosophical and generic significance of feminine compliance, this book revises our literary historical account of the rise of the novel. Rather than imagining a realm of harmonious sentiment, domestic fiction represents the persistent arbitrariness of eighteenth century men's conjugal power. *Ingenuous Subjection* revises feminist theory and historiography, locating the genealogy of feminism in a contractual model of ingenuous assent which challenges the legitimacy of masculine conjugal government. The first study to treat feminine compliance as something other than a passive politically neutral exercise, *Ingenuous Subjection* recovers in this practice the domestic novel's critical engagement with the limits of Enlightenment modernity.

At Home in the Eighteenth Century Stephen G. Hague, Karen Lipsedge, 2021-09-17 The eighteenth century home in terms of its structure, design, function and furnishing was a site of transformation of spaces, identities and practices. Home has myriad meanings and, although the eighteenth century in the common imagination is often associated with taking tea on polished mahogany tables, a far wider world of experience remains to be introduced. *At Home in the Eighteenth Century* brings together factual and fictive texts and spaces to explore aspects of the typical Georgian home that we think we know from Jane Austen novels and extant country houses, while also engaging with uncharacteristic and underappreciated aspects of the home. At the core of the volume is the claim that exploring eighteenth century domesticity from a range of disciplinary vantage points can yield original and interesting questions as well as reveal new answers. Contributions from the fields of literature, history, archaeology, art history, heritage studies and material culture bring the home more sharply into focus. In this way, *At Home in the Eighteenth Century* reveals a more nuanced and fluid concept of the eighteenth century home and becomes a steppingstone to greater understanding of domestic space for undergraduate level and beyond.

Excitable Imaginations Kathleen Lubey, 2012-09-27 *Excitable Imaginations* offers a new approach to the history of pornography. Looking beyond a counter canon of bawdy literature, Kathleen Lubey identifies a vigilant attentiveness to sex across a wide spectrum of literary and philosophical texts in eighteenth century Britain. Esteemed public modes of writing such as nationalist poetry, moral fiction and empirical

philosophy as well as scandalous and obscene writing persistently narrate erotic experiences desire voyeurism seduction orgasm The recurring turn to sexuality in literature and philosophy she argues allowed authors to recommend with great urgency how the risqué delights of reading might excite the imagination to ever greater degrees of educability on moral and aesthetic matters Moralists such as Samuel Richardson and Adam Smith like their licentious counterparts Rochester Haywood and Cleland purposefully evoke salacious fantasy so that their audiences will recognize reading as an intellectual act that is premised on visceral pleasure Eroticism in texts like Pamela and Memoirs of a Woman of Pleasure in Lubey's reading did not compete with instructive literary aims but rather was essential to the construction of the self governing Enlightenment subject

Recognizing the Romantic Novel Jillian Heydt-Stevenson, Charlotte Sussman, 2010-01-01 The field of literature changed dramatically at the end of the eighteenth century as under the shadow of Romanticism the novel became the most important literary genre of its day Often neglected the novels of the Romantic era puzzle critics yet are much more concerned with the unexpected the unconventional and the uncanny than their immediate predecessors or successors and their authors include some of the most important novelists of British literary history Jane Austen Fanny Burney James Hogg Mary Shelley and Sir Walter Scott among them Featuring contributions from distinguished scholars in the field Recognizing the Romantic Novel evaluates the vibrancy and centrality of the Romantic novel showcasing the important new voices and directions in the field and showing it can hold its own in the canon of literary scholarship These essays offer us a lens through which we may recognize the Romantic novel as it has never been recognized before Times Literary Supplement

Menials Kristina Booker, 2017-11-20 Menials argues that British writers of the long eighteenth century projected their era's economic and social anxieties onto domestic servants Confronting the emergence of controversial principles like self interest emulation and luxury writers from Eliza Haywood Daniel Defoe and Samuel Richardson to Mary Shelley Charles Dickens and William Thackeray used literary servants to critique what they saw as problematic economic and social practices A cultural history of economic ideology as well as a literary history of domestic service Menials traces the role of the domestic servant as a representation of the relationship between the master's ideal self and the cultural forces that threaten it

The Seduction Narrative in Britain, 1747-1800 Katherine Binhammer, 2009-09-24 Eighteenth century literature displays a fascination with the seduction of a virtuous young heroine most famously illustrated by Samuel Richardson's Clarissa and repeated in 1790s radical women's novels in the many memoirs by fictional or real penitent prostitutes and in street print Across fiction ballads essays and miscellanies stories were told of women's mistaken belief in their lovers' vows In this book Katherine Binhammer surveys seduction narratives from the late eighteenth century within the context of the new ideal of marriage for love and shows how these tales tell varying stories of women's emotional and sexual lives Drawing on new historicism feminism and narrative theory Binhammer argues that the seduction narrative allowed writers to explore different fates for the heroine than the domesticity that became the dominant form in later

literature This study will appeal to scholars of eighteenth century literature social and cultural history and women s and gender studies The Rise of the Novel Nicholas Seager,2017-09-16 Why have scholars located the emergence of the novel in eighteenth century England What historical forces and stylistic developments helped to turn a disreputable type of writing into an eminent literary form This Reader s Guide explores the key critical debates and theories about the rising novel from eighteenth century assessments through to present day concerns Nicholas Seager Surveys major criticism on authors such as Aphra Behn Daniel Defoe Samuel Richardson Henry Fielding and Jane Austen Covers a range of critical approaches and topics including feminism historicism postcolonialism and print culture Demonstrates how critical work is interrelated allowing readers to discern trends in the critical conversation Approachable and stimulating this is an invaluable introduction for anyone studying the origins of the novel and the surrounding body of scholarship 1650-1850 ,2007 **The**

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Thompson,2016-12-02 In a groundbreaking study of the relationship between chemistry and literary history Helen Thompson explores the ways in which chemical conceptions of matter shaped eighteenth century British culture Although the scientific revolution championed experimental sense based knowledge chemists claimed that perceptible bodies were made of invisible particles or corpuscles Neither modern elements nor classical atoms corpuscles were reactive divisible units of matter Imperceptible but real the corpuscle transformed empirical knowledge in early modern science and the novel Thompson offers new analyses of the chemistry alchemy color theory physiology environmental science and medicine pioneered by Robert Boyle Isaac Newton Stephen Hales John Mitchell John Arbuthnot and Thomas Sydenham to argue that they shaped cultural conceptions of racial class sex and species identity Juxtaposing science with readings of novels by Daniel Defoe Eliza Haywood Jonathan Swift Samuel Richardson Henry Fielding William Rufus Chetwood and Penelope Aubin she shows how at the level of form as well as character novels represent perceptual knowledge that refers not to innate essence but to dynamic and unstable relations The realist narrative mode that experimental science bequeaths to literary history Fictional Matter argues does not transparently mirror perceptible objects Instead novels represent the forms and relations through which imperceptible particles stimulate sensory experience In this lucid revisionary analysis of corpuscular chemistry Thompson advances a new account of the influence of experimental science and empirical knowledge on the emergent realist novel

"If There be Power in Words" Marta Kvande,2002 **Desire, Gender, and Power in the Late Eighteenth-century Novel** Jordana M. Pilmanis,1992

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