

'ONE DAY WITH GEORGE ELIOT THROWN IN' *THE TIMES*

# JEFFREY EUGENIDES

# THE MARRIAGE PLUT

Pulitzer  
Prize-winning  
author of  
*MIDDLESEX* and  
*THE VIRGIN SUICIDES*

# The Marriage Plot

**Robyn R. Warhol**

## **The Marriage Plot:**

*The Marriage Plot* Jeffrey Eugenides, 2011-10-03 The new novel from the bestselling author of *Middlesex* and *The Virgin Suicides*

**The Marriage of Minds** Rachel Ablow, 2007 *The Marriage of Minds* examines the implications of the common Victorian claim that novel reading can achieve the psychic ethical and affective benefits also commonly associated with sympathy in married life Through close readings of canonical texts in relation to the histories of sympathy marriage and reading *The Marriage of Minds* begins to fill a long standing gap between eighteenth century philosophical notions of sympathy and twentieth century psychoanalytic concepts of identification It examines the wide variety of ways in which novels were understood to educate or reform readers in the mid nineteenth century Finally it demonstrates how both the form of the Victorian novel and the experience supposed to result from that form were implicated in ongoing debates about the nature purpose and law of marriage

*Reattachment Theory* Lee Wallace, 2020-05-01 In *Reattachment Theory* Lee Wallace argues that homosexuality far from being the threat to traditional marriage that same sex marriage opponents have asserted is so integral to its reimagining that all marriage is gay marriage Drawing on the history of marriage Stanley Cavell's analysis of Hollywood comedies of remarriage and readings of recent gay and lesbian films Wallace shows that queer experiments in domesticity have reshaped the affective and erotic horizons of heterosexual marriage and its defining principles fidelity exclusivity and endurance Wallace analyzes a series of films Dorothy Arzner's *Craig's Wife* 1936 Tom Ford's *A Single Man* 2009 Lisa Cholodenko's *High Art* 1998 Laurel Canyon 2002 and *The Kids Are All Right* 2010 and Andrew Haigh's *Weekend* 2011 and *45 Years* 2015 that she contends do not simply reflect social and legal changes they

fundamentally alter our sense of what sexual attachment involves as both a social and a romantic form

**An Ethics of Becoming** Sonjeong Cho, 2014-02-04 In attempting to conceptualize feminine subjectivity beyond the familiar paradigm of dualism and within the parameters of ethics this study examines the political and intellectual identity of contemporary poststructuralist feminism and its profound resonance with the nineteenth century British female *Bildungsroman* Rooted in fundamental questions about the nexus between feminist theory and feminist literature genre and gender subjectivity and ethics sexuality and textuality and mimesis and politics this book aims specifically to configure feminine subjectivity in the horizon of becoming always incomplete non identitarian performative unknowable and thus paradoxically unbecoming as it disseminates in a modality of alterity in novels by Jane Austen Charlotte Bront and George Eliot The close reading of major novels by these women writers illuminates the artistic density and ethical depth of their writing by demonstrating that these women writers rewrite the genealogy of subjectivity and invent their own *Bildungsroman* as a rich narrative vehicle for the feminine

**Dancing Women** Sally Banes, 2013-11-05 *Dancing Women* Female Bodies Onstage is a spectacular and timely contribution to dance history recasting canonical dance since the early nineteenth century in terms of a feminist perspective Setting the creation of specific dances in socio political and cultural contexts Sally Banes shows that choreographers have

created representations of women that are shaped by and that in part shape society's continuing debates about sexuality and female identity. Broad in its scope and compelling in its argument, *Dancing Women* provides a series of re-readings of the canon from Romantic and Russian Imperial ballet to contemporary ballet and modern dance. It investigates the gaps between plot and performance that create sexual and gendered meanings, examines how women's agency is created in dance through aspects of choreographic structure and style, analyzes a range of women's images including brides, mistresses, mothers, sisters, witches, wraiths, enchanted princesses, peasants, revolutionaries, cowgirls, scientists, and athletes, as well as the creation of various women's communities on the dance stage. It suggests approaches to issues of gender in postmodern dance. Using an interpretive strategy different from that of other feminist dance historians who have stressed either victimization or celebration of women, Banes finds a much more complex range of cultural representations of gender identities.

[Narrating Humanity](#) Cynthia Franklin, 2023-06-06 In *Narrating Humanity*, Cynthia G. Franklin makes a critical intervention into practices of life writing and contemporary crises in the United States about who counts as human. To enable this intervention, she proposes a powerful new analytical language centered on narrative humanity, narrated humanity, and grounded narrative humanity, and foregrounds concepts of the human that emerge from movement politics. While stories of narrative humanity propagate the status quo, Franklin argues that those of narrated humanity and grounded narrative humanity are ones that articulate ways of being human necessary for not only surviving but also thriving during a time of accelerating crises brought on by the intersecting effects of racial capitalism, imperialism, heteropatriarchy, and climate change. Through chapters focused on Hurricane Katrina, Black Lives Matter, the Palestinian-led Boycott, Divestment, and Sanctions movement, and the Native Hawaiian movement to protect Mauna Kea, Franklin reveals how life writing can be mobilized to do more than perpetuate dominant forms of dehumanization that underwrite violence. She contends that life narratives can help materialize ways of being human inspired by these contemporary political movements that are based on queer kinship, inter-national solidarity, abolitionist care, and decolonial connectivity among humans, more than humans, land, and waters. Engaging writers, artists, and activists who inspire radical forms of relationality, she comes to write side by side with them in her own acts of narrated humanity by refusing the boundaries between autobiography, community-based activism, and literary and cultural criticism.

[Having a Good Cry](#) Robyn R. Warhol, 2003 Robyn R. Warhol's goal is to investigate the effects of readers' emotional responses to formulaic fiction of the nineteenth and twentieth centuries on gendered subjectivity. She argues that modern literary and cultural studies have ignored nonsexual affectivity in their inquiries. The book elaborates on Warhol's theory of affect and then focuses on sentimental stories, marriage plots, serialized novels, and soap operas as distinct genres, producing specific feelings among fans. Popular narrative forms use formulas to bring up familiar patterns of feelings in the audiences who love them. This book looks at the patterns of feelings that some nineteenth and twentieth century popular genres evoke and asks how those patterns are related to gender. Soap operas and sentimentalism are generally derided as effeminate forms

because their emotional range is seen as hyperfeminine Having a Good Cry presents a celebration of effeminate feelings and works toward promoting more flexible less pejorative concepts of gender Using a psychophysiological rather than a psychoanalytic approach to reading and emotion Warhol seeks to make readers more conscious of what is happening to the gendered body when we read *A Midsummer-night's Dream* William Shakespeare,1893 The Academy ,1879 *The History of Protestantism* James Aitken Wylie,1879 The Old Agency Constance Fenimore Woolson,1874 **The Mother/daughter Plot** Marianne Hirsch,1989 Includes information on anger Margaret Atwood Emma Jane Austen authority The Awakening Kate Chopin Beloved Toni Morrison Nancy Chodorow Clytemnestra and Electra death Demeter and Persephone Daniel Deronda George Eliot Marguerite Duras Everyday Use Alice Walker family romance father femininity gender difference heterosexuality Luce Irigaray Julia Kristeva male males masculine men marriage plot maternal Oedipal theory One's Own Walker patriarchy plot plot female pre oedipal procreation Adrienne Rich romance love plot *A Room of One's Own* Woolf Sara Ruddick separation from mother Sula Morrison Susan Rubin Suleiman Surfacing Atwood To the Lighthouse Woolf triangular relationships voice Edith Wharton Christa Wolf Virginia Woolf etc The History of Protestantism with Five Hundred and Fifty Illustrations by the Best Artist James Aitken Wylie,1899 **The Mothers of Great Men** afterwards ELLIS STICKNEY (Sarah),1874 **GLQ** ,1993 **The Marriage Market** Jay Warren Margulies,1974 *The Reader's Handbook of Allusions, References, Plots and Stories* Ebenezer Cobham Brewer,1889 *The Family Herald* ,1871 **Cameos from English History ...: Reformation times** Charlotte Mary Yonge,1886 *England* John Richard Green,Julian Hawthorne,1898

## Whispering the Techniques of Language: An Emotional Journey through **The Marriage Plot**

In a digitally-driven world where displays reign supreme and instant interaction drowns out the subtleties of language, the profound strategies and mental nuances concealed within phrases often get unheard. However, nestled within the pages of **The Marriage Plot** a fascinating fictional treasure pulsating with natural emotions, lies a fantastic journey waiting to be undertaken. Written by a talented wordsmith, that marvelous opus invites viewers on an introspective journey, softly unraveling the veiled truths and profound impact resonating within the cloth of each word. Within the mental depths with this emotional review, we can embark upon a sincere exploration of the book is core subjects, dissect its interesting writing style, and succumb to the strong resonance it evokes heavy within the recesses of readers hearts.

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