

Tipping The Velvet Meaning

D. Wallace

The Cambridge Companion to Twentieth-Century Literature and Politics Christos Hadjiyiannis, Rachel Potter, 2022-12-15 For a long time, people had been schooled to think of modern literature's relationship to politics as indirect or obscure, and often to find the politics of literature deep within its unconsciously ideological structures and forms. But twentieth-century writers were directly involved in political parties and causes, and many viewed their writing as part of their activism. This Companion tell a story of the rich and diverse ways in which literature and politics over the twentieth century coincided, overlapped – and also clashed. Covering some of the century's most influential political ideas, moments, and movements, nineteen academic experts uncover new ways of thinking about the relationship between literature and politics. Liberalism, communism, fascism, suffragism, pacifism, federalism, different nationalisms, civil rights, women's rights, sexual rights, Indigenous rights, environmentalism, neoliberalism: twentieth-century authors wrote in direct response to political movements, ideas, events, and campaigns.

Studies in the Victorian and Neo-Victorian Novel Adrian Radu, 2024-02-29 Readers of the nineteenth century novel expected literature to be a form journalism and fictional history. They wanted to read about easily identifiable situations with a chronological, straightforward and easily discernible development of plot, familiar backgrounds and credible characters. About a hundred years later, the Victorian novel became the great tradition, omnipresent and reliable. However, today the age and the context are different, and novels need more substance, including such themes as memory, race and empire, sex and science, spectrality and the heritage industry or key issues like gender, sexuality, and postmodernism. All these elements are considered Neo-Victorian which, in spite of their novelty, do point to a certain Victorian “anchor”. This volume contains ten studies, the substance of which is the analysis of novels that, according to their date of publication, are products of the Victorian and Neo-Victorian periods as defined above. The authors investigate and discuss Victorian roots and characteristics, preserved or recycled Victorian themes, Neo-Victorian characters and motifs, or any other characteristics that may label them as Victorian or Neo-Victorian products.

Adaptation in Contemporary Culture Rachel Carroll, 2009-11-30 A comprehensive interdisciplinary collection offering a survey of adaptation of literary texts across media including animation, film, TV, fan fiction, biopics and music video.

Re-creating the Past: the Neo-Victorian Meaning in Sarah Waters’ Neo-Victorian Novels Ariadna SERRANO

BAILÉN,2014-05-09 Desde un punto de vista cuantitativo, los estudios culturales ocupan sin duda un espacio menor. Sin embargo, los tres artículos aquí presentados dan cuenta de la variedad de perspectivas posibles dentro de este apartado. No solo abarcan estos estudios diferentes géneros literarios, sino que recorren diferentes épocas históricas, desde el renacimiento hasta nuestros días. Así, destaca la recepción de la obra de Shakespeare adaptada a los principios estéticos del siglo XVIII español, la aparición de un problema tan actual como la violencia doméstica en el teatro y el cine de mediados del siglo XX o la vinculación de posicionamientos contraculturales de la generación Beat en la música de Bod Dylan. Todos estos estudios exploran, pues, la relación entre las prácticas culturales, la vida diaria y los contextos históricos en los que se producen. Como suele ser habitual, gran parte de las contribuciones presentadas en este volumen se centran en el estudio del aprendizaje del inglés como segunda lengua, una de las principales preocupaciones del sistema educativo español en estos momentos, tanto en la etapa preuniversitaria como universitaria. Es lógico, por tanto, que estos jóvenes investigadores muestren interés por un asunto que atañe a un elevado número de estudiantes en la sociedad actual. Los estudios van desde el análisis de libros de texto utilizados en la enseñanza del inglés, para comprobar si estos textos adoptan correctamente las cuatro destrezas básicas (listening, speaking, speaking, writing) al aprendizaje de la lengua desde el punto de vista de una aproximación comunicativa, hasta la relación de la prosodia y la utilización de audífonos por parte de personas sordas o la percepción que tienen los estudiantes de la pronunciación del inglés. Como se ve, problemas muy cercanos a la realidad pedagógica. Las contribuciones literarias se centran exclusivamente en autores del siglo XX (incluida una adaptación al Londres actual de una obra de Shakespeare), pero recorren todos los géneros literarios, así como el cine. En general, estos estudios se fijan en obras concretas y las analizan desde perspectivas culturales, sociológicas o psicológicas. Podemos encontrar autores consagrados, como Theodore Roethke y Ted Hughes o escritoras más localistas, como la canadiense Jeannette Armstrong, y sobresalen miradas postmodernistas, tanto en el ámbito de la novela como del cine. En definitiva, se trata de una selección de artículos altamente prometedora, que supone un claro desafío al futuro de los Estudios Ingleses. Por todo ello, hay que felicitar a todos los participantes y, sobre todo, a los editores de este volumen, que han demostrado una enorme capacidad de trabajo y entusiasmo.

Sarah Waters: Gender and Sexual Politics Claire O'Callaghan,2017-01-26 Sarah Waters: Gender and Sexual Politics uniquely brings together feminist and queer theoretical perspectives on gender and sexuality through close analysis of works by Sarah Waters. This timely study examines topics ranging from heterosexuality, homosexuality, masculinities, femininities, sex, pornography, and the cultural effects of othering and domination across her work. The book covers each of Waters's published novels to date including Tipping the Velvet, Fingersmith and The Paying Guests and also considers her non-fiction and academic writing as well as the television adaptations of her texts. O'Callaghan situates Water's writing as an important textual space for the examination of contemporary gender and sexuality studies and locates her as an astute commentator

and contributor to twenty-first century gender and sexual politics.

London, Queer Spaces and Historiography in the Works of Sarah Waters and Alan Hollinghurst Júlia Braga Neves, 2022-10-07 Queer spaces are crucial for the construction of LGBTQ+ communities, as they constitute places where queer subjects can create political, social, and affective alliances. Júlia Braga Neves shows how these spaces are pivotal for the representation of queer history in the fictional works by the British authors Sarah Waters and Alan Hollinghurst, whose characters and plots are articulated through and within London's sexual geographies. Considering the intersection between gender, sexuality, and class, this study engages with spatial, queer, feminist, and Marxist theories as a means to reflect on London, queer historiography, and the relationship between subject and urban space.

Sarah Waters and Contemporary Feminisms Adele Jones, Claire O'Callaghan, 2016-07-26 Sarah Waters and Contemporary Feminisms presents ten readings of Sarah Waters's fictions published to date in relation to feminism and contemporary feminist theory. The analysis offered in the collection investigates how Waters engages with recent debates on women and gender and how her writings reflect the different concerns of contemporary feminist theories. In particular, the collection includes new and innovative readings of how Waters's novels address issues of patriarchy, female confinement, madness and misogyny, exploitation and oppression, repression and subordination, abortion, marriage and spinsterhood alongside passionate portrayals of female agency, desire, aesthetics, female sexual expression, and, of course, lesbianism.

Authenticity Patrick Finney, 2020-04-28 The pursuit of authenticity is a contemporary obsession. From hipster fixations on artisan coffee and vintage clothing through to the electoral success of supposedly unspun populist politicians like Donald Trump, a yearning for the real pervades our culture. Yet while highly prized and desired, authenticity is also profoundly elusive and contested. This volume stages a wide-ranging interdisciplinary interrogation of the concept, with case studies ranging from collective memory of the Second World War, through the historical fiction of Sarah Waters to the confessional art of Tracey Emin. With contributors drawn from memory studies, cultural history, English literature, theatre studies, and art criticism, it explores how authenticity is in play in diverse practices of reading, remembering, and performing. The chapters demonstrate that authenticity has no single stable definition, but is rather invoked in very diverse ways – both descriptively and prescriptively – in many diverse contexts. They also make clear that it is not an inherent quality but the product of orchestration, performance, and inter-subjective negotiation. This book was originally published as a special issue of *Rethinking History*.

The Woman's Historical Novel D. Wallace, 2004-11-19 The historical novel has been one of the most important forms of women's reading and writing in the twentieth century, yet it has been consistently under-rated and critically neglected. In the first major study of British women writers' use of the genre, Diana Wallace tracks its development across the century. She combines a comprehensive survey with detailed readings of key writers, including Naomi Mitchison, Georgette Heyer,

Sylvia Townsend Warner, Margaret Irwin, Jean Plaidy, Mary Renault, Philippa Gregory and Pat Barker.

The trials and tribulations of adapting a novel for the small screen on the example of Sarah Waters' "Tipping the Velvet" Marie Will, 2023-06-30 Seminar paper from the year 2019 in the subject English Language and Literature Studies - Literature, grade: 1,0, University of Potsdam (Institut für Anglistik und Amerikanistik), course: Neo-Victorianism, language: English, abstract: In order to make their product appealing to as many viewers as possible, filmmakers often change elements in the source material they are adapting. With *Tipping the Velvet*, two particular scenes from the novel were modified so that a larger audience could be reached. In this paper, I aim to show what changes were made in the TV adaptation of Waters' novel and how these changes affected the target audience. When asked to imagine the Victorian era, most people immediately think about upper-class, uptight ladies and gents in uncomfortable clothing, who's general repressiveness forbade them to talk about anything personal, much less romantic or even sexual. In fact, when looking up "prude" in the Thesaurus, the first word that is listed under synonyms is "Victorian" (cf. "Prude"). Sarah Waters' novel *Tipping the Velvet* about a young woman from the countryside who falls in love with a male impersonator, moves to London with her and goes on to search for her sexual and gender identity does not seem to fit this picture. However, when looking more closely, the Victorian era was not as prudish as we like to think. At only 32, Waters, with her first publication, "revolutionised gay literature" by creating a narrative that "imagine[d] a Victorian lesbian history through the sexual adventures of cross-dressing" (Allfree). This was something entirely new for the wide readership. Although a fair share of fictional as well as non-fictional work on Victorian sexualities had been published during the 20th century, and there even existed contemporary Victorian writing on this topic - as Waters points out in the afterword of the 20th anniversary edition (cf. Waters 474) - none of these works had gained such a wide recognition by literary critics as well as the public. Following its huge success, Waters' novel was quickly adapted for the small screen. The 2002 BBC adaptation of *Tipping the Velvet* mostly follows the plot as it was constructed by Waters with only small differences. A simple - yet not entirely wrong - answer to the question of why the TV series was watched by so many people would be accessibility. But is that really the only reason why the TV program reached so many more people compared to the already widely read and highly acclaimed novel?

Neo-Victorian Lesbians on Screen Sarah E. Maier, Rachel M. Friars, 2025-09-09 In *Neo-Victorian Lesbians on Screen*, Maier and Friars argue that the on-screen portrayal of lesbians situated in the long nineteenth century across various countries is at the very least a dual task; the imperative project of revoicing lesbian silence and female companionship is complicated by the lack of and/or complex representation of such women in the past. The adaptations, with varying degrees of success, carefully manipulate the gaze of the viewer to illustrate both how crucial the act of looking proves to be for lesbian attachment in these films and how the viewer's own gaze changes the way the lesbian is represented. Maier and Friars consider the adaptations' awareness of the audience, and the ways in which the films implicitly acknowledge the

stakes behind bringing the lesbian to life, as it were, in visual media. Because screen adaptations disrupt historical distance by literally picturing Victorian subjects via a medium they did not have, film adaptations of novels and biofictions, and original screenplays are challenged by the lesbian subject's vivid presence on screen. The lesbian is no longer a contained (neo)Victorian presence in the 'othered' nineteenth century, but her very existence on screen signals her effervescent modernity, which filmmakers alternately embrace or reject.

Translation and the Classic Paul F. Bandia, James Hadley, Siobhán McElduff, 2024-02-08 Through a range of accessible and innovative chapters dealing with a spectrum of genres, authors, and periods, this volume seeks to examine the complex relationship between translation and the classic, and how translation makes and remakes (and sometimes invents) classic works for new audiences across space and time. *Translation and the Classic* is the first volume in a two-volume series examining how classic works fare in translation, how translation is different when it engages with classic texts, and how classic texts can be shaped, understood in new ways, or even created through the process of translation. Although other collections have covered some of this territory, they have done so in partial ways or with a focus on Greek, Roman, and Arabic texts or translations. This collection alone takes the reader from 1000 BCE up to the digital age in a sequence of chapters that encompass areas including philosophy, children's literature, and pseudotranslation. It asks us to consider translation not just as a mechanism of distribution, but as one of the primary ways that the classic is created and understood by multiple audiences. This book is essential reading for those taking Translation Studies courses at the senior undergraduate and postgraduate level, as well as courses outside Translation Studies such as Comparative Literature and Literary Studies.

Neo-Victorianism, Empathy and Reading Muren Zhang, 2022-03-24 In the words of J. Brooks Boustán, the empathic reader is a participant-observer, who, as they read, is both subject to the disruptive and disturbing responses that characters and texts provoke, and aware of the role they are invited to play when responding to fiction. Calling upon the writings of Margaret Atwood, Julian Barnes, Graeme Macrae Burnet, Sarah Waters, Michael Cox and Jane Harris, this book examines the ethics of the text-reader relationship in neo-Victorian literature, focusing upon the role played by empathy in this engagement. Bringing together recent cultural and theoretical research on narrative temporality, empathy and affect, Muren Zhang presents neo-Victorian literature as a genre defined by its experimentation with 'empathetic narrative'. Broken down into themes such as voyeurism, shame, nausea, space and place, *Neo-Victorianism, Empathy and Reading* argues that such literature pushes the reader to critically reflect upon their reading expectations and strategies, as well as their wider ethical responsibilities. As a result, Zhang breathes new life into the debates associated with the genre and demonstrates new ways of reading and valuing these contemporary texts, providing a future-orientated, reparative and politically meaningful way of reading neo-Victorian literature and culture.

Spatial Politics in the Postcolonial Novel Sara Upstone, 2016-04-01 In her innovative study of spatial locations in postcolonial texts, Sara Upstone adopts a transnational and comparative approach that challenges the tendency to engage with authors in isolation or in relation to other writers from a single geographical setting. Suggesting that isolating authors in terms of geography reinforces the primacy of the nation, Upstone instead illuminates the power of spatial locales such as the journey, city, home, and body to enable personal or communal statements of resistance against colonial prejudice and its neo-colonial legacies. While focusing on the major texts of Wilson Harris, Toni Morrison, and Salman Rushdie in relation to particular spatial locations, Upstone offers a wide range of examples from other postcolonial authors, including Michael Ondaatje, Keri Hulme, J. M. Coetzee, Arundhati Roy, Tsitsi Dangarembga, and Abdulrazak Gurnah. The result is a strong case for what Upstone terms the 'postcolonial spatial imagination', independent of geography though always fully contextualised. Written in accessible and unhurried prose, Upstone's study is marked by its respect for the ways in which the writers themselves resist not only geographical boundaries but academic categorisation.

Sarah Waters Kaye Mitchell, 2013-07-18 A multiple award-winning author, Sarah Waters is one of the most critically and commercially successful novelists writing today. In such novels as *Fingersmith*, *Tipping the Velvet*, *Affinity* and *The Night Watch*, her writing has played compellingly with popular and generic forms and narrative techniques and covered a number of important contemporary themes. This critical guide is the first book to offer a wide range of current critical perspectives on Waters' work. With chapters written by leading established and emerging scholars the book explores issues such as gender, sexuality, class, time and space in Waters' fiction, as well as her appropriation of a range of genres from the historical and neo-victorian novel to the gothic. The book also includes a new interview with Waters herself, a timeline of her life, chapter summaries and guides to further reading, making this an essential guide to the work of one of the most exciting voices in contemporary fiction.

Cultural Studies Michael Ryan, 2008-05-19 CULTURAL STUDIES This comprehensive anthology brings together classic and contemporary essays in the diverse field of Cultural Studies. It is designed for classroom use in a variety of settings and departments, from Communications and Film Studies to Literature and Anthropology. With an international scope and interdisciplinary approach, this book represents the diversity, depth, and leading scholarship of this complex field. This important new anthology: Provides an overview of the history of the discipline, and argues for better placement of Cultural Studies within the academy Offers a range of important perspectives on key topics, including policy, gender, sexuality, ethnicity, identity, visual culture, and diaspora Has an advisory board composed of leading scholars, and an internationally renowned general editor. *Cultural Studies: An Anthology* is an indispensable scholarly and pedagogical tool, which fills a longstanding gap in the literature of the field. It will be essential reading for scholars and students in Cultural Studies and the many related disciplines with which it engages.

Victorian Fiction J. Sutherland, 2005-12-16 Drawing on extensive research, John Sutherland builds up a fascinating picture of the cultural, social and commercial factors influencing the content and production of Victorian fiction, discussing major writers such as Collins, Dickens, Eliot, Thackeray and Trollope alongside writers also very popular with the reading public - Reade, Lytton and Mrs Humphry Ward - but whose fame has not endured. Richly informative on the Victorian literary and cultural scene, this new reissue of John Sutherland's important 1995 study is essential reading for all those interested in the evolution of the Victorian novel, and includes a new Preface situating the book in current research being carried out on the history of the book and print culture.

Neo-Victorianism Ann Heilmann, Mark Llewellyn, 2010-07-28 This field-defining book offers an interpretation of the recent figurations of neo-Victorianism published over the last ten years. Using a range of critical and cultural viewpoints, it highlights the problematic nature of this 'new' genre and its relationship to re-interpretative critical perspectives on the nineteenth century.

Bloomsbury Good Reading Guide Nick Rennison, 2009-01-01 Deciding what to read next when you've just finished an unputdownable novel can be a daunting task. The Bloomsbury Good Reading Guide features hundreds of authors and thousands of titles, with navigation features to lead you on a rich journey through some of the best literature to grace our shelves. This greatly expanded edition includes the latest contemporary authors and landmark novels, an expanded non-fiction section, a timeline setting historical events against literary milestones, prize-winner and book club lists. An accessible and easy-to-read guide that no serious book lover should be without. The essential guide to the wild uncharted world of contemporary and 20th century writing. Robert McCrum, *The Observer*

Cross-Gendered Literary Voices R. Kim, C. Westall, 2012-05-21 This book investigates male writers' use of female voices and female writers' use of male voices in literature and theatre from the 1850s to the present, examining where, how and why such gendered crossings occur and what connections may be found between these crossings and specific psychological, social, historical and political contexts.

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