

THE NOVEL. HENRY JAMES'S BOSTONIANS: THE POWER OF PARADIGM, THE POWER OF PLACE GERT BUELENS pdf

1: Enacting History in Henry James: Narrative, Power, and Ethics - PDF Free Download

Henry James's Bostonians: the power of paradigm, the power of place / Gert Buelens --Listening for consciousness: Henry James, the vox Americana, and The Bostonians / Christopher J. Lukasik --The Bostonians, or, Life among the bourgeoisie: from Uncle Tom's Cabin to Olive Chancellor's townhouse / Elaine Pigeon --James's realism.

Daugherty The prevailing interest in cultural criticism has increased the scope, as well as the number, of James studies. In the past, revisionists have exaggerated his involvement in mass culture; but this year John Carlos Rowe and Richard Salmon have written nicely balanced accounts of his desire for, and resistance to, popularity. Jonathan Freedman see AmLS , pp. Walker and Steven H. Jobe, catalogs this donation of letters by James only 13 of which have been published and related correspondence by family and friends, including William James and Henry Sr. Walker and Greg W. A clear-text version such as Rayburn S. In , for example, James began "I hope this will be in time to put my hand" before concluding the sentence with "a little salt on your tail before you fly away. This small volume is a treasury of witticisms, such as H. Documents of American Realism and Naturalism, ed. Sundquist, Amy Kaplan, and Kenneth W. These synopses are useful; but Albers excludes the longer tales e. Neil Cornwell and Maggie Malone St. The two stories, say the editors, are linked by their indeterminacy; hence, their appeal to "those working at the cutting edge of critical theory. This account of family history is speculative, to say the least; but Graham offers a provocative rereading of The Princess Casamassima to support her claim that James could neither "capitulate to heterosexual convention" nor fearlessly explore homosexual themes. Lewis in "Henry James: The Victorian Scene," pp. Personalities, Politics, and Culture in Britain Texas. The initial chapters deal with the representations of James's "often parodic or satirical" by his male an? A footnote is provided by Tintner in an article with an incongruous title: But Moon successfully demonstrates that James was more radical, yet more representative, than Oscar Wilde precisely because he refused to quarantine his gay characters. And the second chapter of the book "Initiation into Style: In the Memory Palace of Henry James" is a provocative discussion of the paintings in the Louvre that may have given James a "foretaste" of his "queer so-called inward life. Reviews of Jamesian films have become a popular form of metacriticism. Sarah Koch provides a chronological list of adaptations as a prelude to the creation of an even more comprehensive international catalog. Despite the affinities between opera and Jamesian melodrama, adaptation presents a challenge because the pivotal role of victim shifts from one character to another. Stevens begins with chapters on The Wings of the Dove and The Golden Bowl, novels that seem to affirm heterosexual love yet also dramatize the "latent antagonism of the sexes. Finally, he treats the later short fiction, which balances the anxiety experienced by "poor sensitive gentlemen" with "a camp affirmation of erotic possibilities. The "other" James, says Rowe, is more vulnerable, sociable, and teachable than the modernist master of Percy Lubbock and his followers. Particularly in his chapter on The American, Rowe seems to neglect the rhetoric of the fiction, which invites sympathy with naive protagonists against their worldly rivals. But Rowe demonstrates the comparative flexibility of the later James, and he makes a strong case for teaching some neglected novels and stories e. Constituting Consciousness in Henry James Fairleigh Dickinson exemplifies the formalist approach regarded as old-fashioned by Rowe and other political critics. But this volume may be useful to students who need instruction in the craft of fiction. General Essays Contributions in this category likewise reflect the dual influence of gender theory and cultural studies. Out of the Lap of the Actual. Tracing the Marks of Jamesian Masculinity" pp. Whereas the early tales undermine the notion that wounds are a means of achieving manhood, "The Beast in the Jungle" and "The Jolly Corner" present protagonists whose unscarred bodies symbolize their failure to participate, even imaginatively, in the construction of masculinity. Such paradoxes have provoked new discussions of particular texts and their audiences. Henry James and the Science of Popularity" Mosaic 30, ii []: Whereas the plays seem designed for mass consumption, the tales appear to consecrate the distance between the solitary artist and vulgar readers. But these texts resist "the logic of bifurcation," even as they exemplify it. The editors wanted

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to infuse a "literary flavor" into popular writing, yet these stories equally challenge such distinctions. Although *The Portrait of a Lady* and *The Ambassadors* dramatize the futility of elitist ideals, James himself was hardly free from social and gender bias: A more democratic James is the subject of two essays by Marc Bousquet. Individual Novels Two essays on *The American* emphasize its contradictions. The romantic Bellegardes become "realistic" when they suddenly reject Newman; and Newman, conversely, "crosses over into a Bellegardian world of fixity and closure" when he repeats his renunciation of revenge. Likewise, the Preface evades distinctions between inaccessible knowledge and its potentially infinite deferral. She lapses into silence, while he rejects the oxymorons that made her interesting in favor of sharp binary oppositions. Morris Townsend, who personifies "the disorder come from charming downtown," knows the weakness of "a defensively organized gentry society. In "The Gendered Politics of the Gaze: Henry James and George Eliot" Mosaic 30, i []: Johnson draws on film theory to contrast the novel with *Middlemarch*. Unlike Dorothea who is seen from multiple perspectives, Isabel is "possessed. Reconstructing Domestic Harmony in James an? Like Margaret Wilcox of *Howards End* a novel bearing traces of Jamesian influence Isabel steps into a "ready-made" family and eventually discovers a communal ethic as an alternative to patriarchy. A Barthesian Reading," pp. Both texts, argues Levander, critique essentialist models of speech that discouraged women from public discourse"though Verena is eventually silenced by Basil. In "The Princess Casamassima: The Spoils of Poynton is also the subject of contrasting essays. In "Alchemy and Appreciation: Koenigsberger reads the narrative as a Lacanian fable concerning the victory of aesthetic production over material reality. More persuasively, in my view, Christopher Stuart cautions against such optimistic readings in "The Spoils of Poynton: The novel moves from broad to ironic comedy as Strether acknowledges his own limitations and those of Woollett, yet has no choice but to return home. Landmarks and Home in *The Ambassadors*," pp. Whereas Paris resembles the United States and Madame de Vionnet is metaphorically represented as the Statue of Liberty, the tropes of America become Europeanized in the mind of the "returning observer. In "The Jamesian Thing: As Kate employs Densher in her plot to gain wealth, so James uses him to transform "a brutally naturalistic novel" into a more popular, genteel "novel of sentiment. Magazine readers were often bemused by Part II of the stories, which involved reinterpretation rather than standard plot development. The Aspern Papers has proved susceptible to feminist readings. Donaldson in her chapter "Sentimentalism versus Professionalism: Evans and Henry James," pp. James reverses the Lacanian paradigm in that the female body represents literal truth whereas the male body remains undefinable. Person in "Reading Sexuality: Arguing against those who typecast St. George as either the savior or the betrayer of young Overt, Person sees a third alternative" "a transgressive homoeroticism with the power to sponsor a transgressive aestheticism. Brown defines the key issue as whether "the privilege of an artistic consciousness" entails the loss of human relationships. *The Turn of the Screw* and *Oscar Wilde*," pp. Despite its overt demonization of transgression, the tale covertly locates evil in the Victorian values of the governess. But the alternative to "normative heterosexuality" is hysteria, which entails a devastating loss of connection between literal and symbolic meaning. Since adultery is a source of narrative interest, the plot develops this "French" theme, while also revealing that "unsatisfied passion can be a life"and there may be a better story in it. Dialogue and the Literary Unconscious" Style 31 []: In "Henry James and Immortality: Brown notes the apparent contradiction between the story and the later essay, which affirms the possibility of continued life"at least for the artist. Citing Leo Bersani, Buelens argues that Marcher and May each strive to gain power by constructing a secret narrative, yet each of them sometimes acquiesces to the power exercised by the other. In the end, a chiasmus occurs as May forces Marcher to reenact her desire and relive the April afternoon from her perspective.

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Henry James's Bostonians: The Power of Paradigm, the Power of Place / Gert Buelens Listening for Consciousness: Henry James, the vox Americana, and The Bostonians / Christopher J. Lukasik Bostonians, or, Life Among the Bourgeoisie: From Uncle Tom's Cabin to Olive Chancellor's House / Elaine Pigeon.

Henry James, age 11, with his father, Henry James Sr. His father was intelligent, steadfastly congenial, and a lecturer and philosopher who had inherited independent means from his father, an Albany banker and investor. Mary came from a wealthy family long settled in New York City. Her sister Katherine lived with her adult family for an extended period of time. His younger sister was Alice. His education was calculated by his father to expose him to many influences, primarily scientific and philosophical; it was described as "extraordinarily haphazard and promiscuous. Henry studied primarily with tutors and briefly attended schools while the family traveled in Europe. Their longest stays were in France, where Henry began to feel at home and became fluent in French. He was afflicted with a stutter, which seems to have manifested itself only when he spoke English; in French, he did not stutter. There Henry became a friend of the painter John La Farge, who introduced him to French literature, and in particular, to Balzac. James later called Balzac his "greatest master," and said that he had learned more about the craft of fiction from him than from anyone else. This injury, which resurfaced at times throughout his life, made him unfit for military service in the American Civil War. In Henry attended Harvard Law School, but realised that he was not interested in studying law. His first published work was a review of a stage performance, "Miss Maggie Mitchell in Fanchon the Cricket," published in He wrote fiction and non-fiction pieces for *The Nation* and *Atlantic Monthly*, where Fields was editor. In he published his first novel, *Watch and Ward*, in serial form in the *Atlantic Monthly*. The novel was later published in book form in Rome impressed him profoundly. When these efforts failed he returned to New York City. During this early period in his career he was influenced by Nathaniel Hawthorne. There he established relationships with Macmillan and other publishers, who paid for serial installments that they would later publish in book form. Aside from two trips to America, he spent the next three decades—the rest of his life—in Europe. In England he met the leading figures of politics and culture. He continued to be a prolific writer, producing *The American*, *The Europeans*, a revision of *Watch and Ward*, *French Poets and Novelists*, *Hawthorne*, and several shorter works of fiction. In *Daisy Miller* established his fame on both sides of the Atlantic. It drew notice perhaps mostly because it depicted a woman whose behavior is outside the social norms of Europe. He also began his first masterpiece, [10] *The Portrait of a Lady*, which would appear in He was much inspired by the darkly romantic *Abbey* and the surrounding countryside, which features in his essay *Abbeys and Castles*. Their stylistic methods influenced his own work in the years to come. He visited America in 1867, then returned to London. The period from 1867 to 1870 was marked by several losses. His mother died in 1867, followed by his father a few months later, and then by his brother Wilkie. Emerson, an old family friend, died in 1870. His friend Turgenev died in 1871. Middle years, 1870–1875 [edit] In 1875 James made another visit to Paris. There he met again with Zola, Daudet, and Goncourt. He had been following the careers of the French "realist" or "naturalist" writers, and was increasingly influenced by them. Critical reaction and sales were poor. He wrote to Howells that the books had hurt his career rather than helped because they had "reduced the desire, and demand, for my productions to zero". His third novel from the 1870s was *The Tragic Muse*. In the last quarter of the 1870s, he started translating "for pure and copious lucre" [16] *Port Tarascon*, the third volume of Alphonse Daudet adventures of *Tartarin de Tarascon*. After the stage failure of *Guy Domville* in 1878, James was near despair and thoughts of death plagued him. As he moved into the last phase of his career he found ways to adapt dramatic techniques into the novel form. He spent a long stay in Italy in 1879. In he revisited America and lectured on Balzac. In 1880 he published *The American Scene* and edited the "New York Edition", a volume collection of his works. After the outbreak of the First World War in 1914 he did war work. In 1915 he became a British subject and was awarded the Order of Merit the following year. He died on 28 February 1916, in Chelsea, London. As he requested, his ashes were buried in

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Cambridge Cemetery in Massachusetts. Dupee, in several volumes on the James family, originated the theory that he had been in love with his cousin Mary "Minnie" Temple, but that a neurotic fear of sex kept him from admitting such affections: As more material became available to scholars, including the diaries of contemporaries and hundreds of affectionate and sometimes erotic letters written by James to younger men, the picture of neurotic celibacy gave way to a portrait of a closeted homosexual. It was a view first propounded by critic Saul Rosenzweig in Novick published *Henry James: The Young Master*, followed by *Henry James: The first book* "caused something of an uproar in Jamesian circles" [24] as it challenged the previous received notion of celibacy, a once-familiar paradigm in biographies of homosexuals when direct evidence was non-existent. Novick also criticised Edel for following the discounted Freudian interpretation of homosexuality "as a kind of failure. He became our contemporary. James met the year-old Andersen in Rome in , when James was 56, and wrote letters to Andersen that are intensely emotional: In a letter of 6 May , to his brother William, James referred to himself as "always your hopelessly celibate even though sexagenarian Henry". Meanwhile I can only try to live without you. In a letter to Howard Sturgis, following a long visit, James refers jocularly to their "happy little congress of two" [33] and in letters to Hugh Walpole he pursues convoluted jokes and puns about their relationship, referring to himself as an elephant who "paws you oh so benevolently" and winds about Walpole his "well meaning old trunk". What shall I say? Therefore I think thatâ€”if you want it made clear to the meanest intelligenceâ€”I love you more than I love Others. Henry James bibliography Style and themes[edit] James is one of the major figures of trans-Atlantic literature. His works frequently juxtapose characters from the Old World Europe , embodying a feudal civilisation that is beautiful, often corrupt, and alluring, and from the New World United States , where people are often brash, open, and assertive and embody the virtuesâ€”freedom and a more highly evolved moral characterâ€”of the new American society. James explores this clash of personalities and cultures, in stories of personal relationships in which power is exercised well or badly. His protagonists were often young American women facing oppression or abuse, and as his secretary Theodora Bosanquet remarked in her monograph *Henry James at Work: Portrait of Henry James*, charcoal drawing by John Singer Sargent When he walked out of the refuge of his study and into the world and looked around him, he saw a place of torment, where creatures of prey perpetually thrust their claws into the quivering flesh of doomed, defenseless children of light His novels are a repeated exposure of this wickedness, a reiterated and passionate plea for the fullest freedom of development, unimpeded by reckless and barbarous stupidity. Finally, in his third and last period he returned to the long, serialised novel. Beginning in the second period, but most noticeably in the third, he increasingly abandoned direct statement in favour of frequent double negatives, and complex descriptive imagery. Single paragraphs began to run for page after page, in which an initial noun would be succeeded by pronouns surrounded by clouds of adjectives and prepositional clauses, far from their original referents, and verbs would be deferred and then preceded by a series of adverbs. The overall effect could be a vivid evocation of a scene as perceived by a sensitive observer. Wells as a hippopotamus laboriously attempting to pick up a pea that had got into a corner of its cage. While he came from middle-class and provincial beginnings seen from the perspective of European polite society he worked very hard to gain access to all levels of society, and the settings of his fiction range from working class to aristocratic , and often describe the efforts of middle-class Americans to make their way in European capitals. He confessed he got some of his best story ideas from gossip at the dinner table or at country house weekends. He was furthermore a man whose tastes and interests were, according to the prevailing standards of Victorian era Anglo-American culture, rather feminine, and who was shadowed by the cloud of prejudice that then and later accompanied suspicions of his homosexuality. These poets are not, like Dickens and Hardy , writers of melodramaâ€”either humorous or pessimistic, nor secretaries of society like Balzac , nor prophets like Tolstoy: They do not indict society for these situations: They do not even blame God for allowing them: In his preface to the New York edition of *The American* he describes the development of the story in his mind as exactly such: In many of his tales, characters seem to exemplify alternative futures and possibilities, as most markedly in " *The Jolly Corner* ", in which the

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protagonist and a ghost-doppelganger live alternative American and European lives; and in others, like *The Ambassadors*, an older James seems fondly to regard his own younger self facing a crucial moment. The style of these novels is generally straightforward and, though personally characteristic, well within the norms of 19th-century fiction. The story is of a spirited young American woman, Isabel Archer, who "affronts her destiny" and finds it overwhelming. She inherits a large amount of money and subsequently becomes the victim of Machiavellian scheming by two American expatriates. The narrative is set mainly in Europe, especially in England and Italy. Generally regarded as the masterpiece of his early phase, *The Portrait of a Lady* is described as a psychological novel, exploring the minds of his characters, and almost a work of social science, exploring the differences between Europeans and Americans, the old and the new worlds. It was the second-written of the books, *The Wings of the Dove* that was the first published because it attracted no serialization. Some of these people befriend Milly with honourable motives, while others are more self-interested. James stated in his autobiographical books that Milly was based on Minny Temple, his beloved cousin who died at an early age of tuberculosis. He said that he attempted in the novel to wrap her memory in the "beauty and dignity of art". James was particularly interested in what he called the "beautiful and blest nouvelle", or the longer form of short narrative. Still, he produced a number of very short stories in which he achieved notable compression of sometimes complex subjects.

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Henry's father is also named Henry and referred to hereafter as Henry Sr.; Henry kept the "Jr." until his father's death in 1882. After his lawsuit, Henry Sr. received an annual payment of \$10, a year.

History, narrative, and responsibility: Style, Ethics and History: A Bibliographical Essay In he is a Visiting Scholar at Harvard. Her current work is on the criticism of Howells and his problematic relationship with Twain. Revising Our View of American Realism A Life of Henry James, Sr His Expulsion and the Nineteenth-Century Novel: The Scapegoat in English Realist Fiction appeared in A Norton Critical Edition with J. He has written Desire and Love in Henry James: The Construction of Authorship His work in progress is on tragicomic modes in literary modernism. An earlier version of J. The American, New York Edition, 24 vols. The Art of the Novel: Dupee Princeton University Press, The Complete Notebooks of Henry James, ed. Leon Edel and Lyall H. Oxford University Press, The Complete Tales of Henry James, ed. Leon Edel, 12 vols. Great Britain and America, ed. Richard Howard New York: Library of America, Henry James Letters, ed. Leon Edel, 4 vols. Belknap-Harvard University Press, Notes of a Son and Brother New York: Roderick Hudson, New York Edition, 24 vols. The Tales of Henry James, ed. Maqbool Aziz, 3 vols. William Wetmore Story and His Friends: From Letters, Diaries and Recollections, 2 vols. Here, we might say, is the sixty-six-year-old James applying, in duly circumspect fashion, such pecuniary and social clout as he has by now attained to the altruistic cause of enabling a younger friend to devote himself to his writing. This letter hints at a narrative that is rather different. A missive to Macmillan of 3 August suggests further complications. What, then, could have motivated James to undertake such crooked actions? The friendship between Wharton and James is well documented. You shall be surrounded here with. You talk of the real thing. But that is the real thing. I send you a photograph. What talk with you I want! I embrace you meanwhile with great tenderness. You are not kind. The final meaning, therefore, is not an answer, but is itself a question, which also questions its own pursuit. In considering that question as an answer, the governess in effect stifles its nonetheless ongoing questioning power. Kaplan has persuasively demonstrated that if James, from the s, is driven by a strong interest in the sexual in general, and his own homoeroticism Introduction 5 in particular, his desire is enacted on a symbolical level; James always maintains the screen of language in between himself and carnal, erotic experience. The vulgar, therefore, is anything which misses, or falls short of, the dimension of the symbolic, anything which rules out, or excludes, meaning as a loss and as a flight. There is thus always a gap between the conscious knowing and feeling subject and an object that can only be known either performatively, by means of a direct and full presence that is itself non-narratable, non-communicable, or cognitively, by means of the indirect and incomplete approximation that can be achieved in language. Some unutterable obscenity has come to the surface. Can it be that we are afraid? But it is not a man with red hair and a white face whom we fear. We are afraid of something unnamed, of something, perhaps, in ourselves. The moral sense that James seems to mobilize here implies a commitment to a course of action whose effect on reality, whose historical impact, is unknown and unknowable at the time when it is embarked upon. If such a subsequent history could be charted, foretold, narrated at the outset, then the act if it would still merit that name would belong to the domain of narration or logic "of knowing; not to that of performance or ethics "of doing. This is why the assumption of a true responsibility involves such a heavy burden: The reader may, for one part, attempt to make such events cognitively accessible by transforming them into history-as-a-narrative, into a knowable and explicable past. Such an attempt, however, may also amount to an escape from the burden of responsibility, in that it tries to substitute cognition for performance. As such, Jamesian narrative demands of the reader not just an emotional responsiveness, but also an ethical assumption of responsibility for the history that is enacted, for the event that takes place in the process. Fluck exposes the limitations of the two main readings of James: He argues instead that both have been blind to the way James himself foregrounds questions of power in language, social and sexual relations, and artistic representation.

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Analysing James's literary criticism in her chapter, James and the ethics of control: Daugherty traces James's attempts in his own fiction to balance the often conflicting demands of his own critical precepts. The concluding pages of *The Portrait of a Lady* and the second volume of *The Golden Bowl* demonstrate that James sometimes could only deal with the corners he had painted himself into by leaving the reader to seek a way out, forced as the latter is to speculate on scenes that take place outside the text. Yet, this apparent weakness may also be regarded as a strength, when one recognizes and comes to share James's ultimate acceptance of the reserve of silence at the heart of literary representation "that which leaves room for the reader's enactment of history. Adrian Poole's chapter, James and the shadow of the Roman Empire: What we get in both the novel and the autobiography is a hero who triumphs by learning the trick of transforming painful subjection into a highly responsive and responsible kind of living Maisie or of art James. It makes a special case for a certain kind of survivor-mentality, and it goes in for smothered raptures and supreme, inward victories. As a moral narrative, it testifies to a sense of history as that which must be read; as a more ironical speech act, it bears witness to the fact that history cannot be read or narrated, but only repeated. Like Habegger, Michiel Heyns addresses the uneasy relation between the moral sense of Jamesian narrative and its ironical dimension. Heyns complicates this hermeneutical picture by devoting sustained attention to the ironical and performative power enjoyed by the apparent victim, May Bartram. In withholding information from Marcher, May effectively punishes him for his obtuseness during her life. The longer it takes him to gain cognitive insight, the Introduction n greater her performative power, and, therefore, that of the beast, becomes, culminating finally in the springing of the beast by the side of her grave. Thus arise the messy triangles of these late tales, in which desire and identification are apparently hopelessly confused. It is through plots that perform a resolution at the level of fantasy and camp that James is finally able to address the contradictory demands that face his gentlemen - the restrictive ethical demands of a late-Victorian social structure that homosexual bonds be denied, and the psychic demands that such bonds be acknowledged. Drawing on Ricoeur, McWhirter shows how James understands identity not so much as a commitment to an unchanging core of personality but as a discontinuous, ever unique, realization of selfhood. In order to achieve such selfhood, the subject must assume responsibility for each performance of that self- a performance that is now no longer protected by the weight of past habits and customs. In the fourth phase, McWhirter finds, what we see is James exploring his own 12 GERT BUELENS cultural, authorial, and personal identity under the sign of a revisionary model of selfhood that is articulated in the always proliferating senses of the past, the never final, always provisional quest for new circuits of connection and continuity with a past that remains other. In particular, I challenge the critical basis of some readings of *The American Scene* which have charged James with a failure to denounce the racism he encountered in the South. In *The American Scene*, I further contend, James values ghostly modes of possessing the scene and reliving the past over vulgarly material appropriation and violent assertion. The final chapter offers a speculative endpiece to the collection. This is the same kind of responsibility Juliana incurred toward Aspern by becoming his mistress. Hence, marriage to Tina would be a performative act that repeats the historical event the Introduction 13 narrator is trying to gain knowledge of. Thus James shows up a breach between history and narrative that cannot be crossed: For that repetition, the doer including the reader of a tale such as this one must take responsibility. NOTES 1 Hardly any letters to James survived since he made sure to burn them , so that in most cases we have only his side of any correspondence. The Master, igoi-igi6, vol. Hart-Davis, , *The Imagination of Genius: A Biography* New York: Morrow, ; 2 3 4 5 6 7 8 9 10 11 edn cited: Sceptre-Hodder, , Kaplan, Henry James, Leon Edel Cambridge, Mass.: BelknapHarvard University Press, *The Question of Reading: Johns Hopkins University Press*, ,

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5: Henry James - Wikipedia

26 For a reading along these lines, see Hugh Stevens, 'Homoeroticism, identity and agency in James's late tales', in *Enacting History in Henry James*, ed. Gert Buelens [University of Warwick] at 22 October Buelens (Cambridge: Cambridge University Press,).

Oxford, UK ; Malden, Mass. Description Book xiv, p. Contexts and Perspectives Preromanticism Michael Tolley 3. From Revolution to Romanticism: The Historical Context from David Duff 4. The Historical Context Philip Shaw 6. Literature and Religion Maey Wedd 7. The Romantic Reader Stephen C. Dorothy Wordsworth, Journals Pamela Woof Poetry of the Anti-Jacobin John Strachan Mary Tighe, Psyche John Anderson Walter Scott, Waverley Fiona Robertson Mary Shelley, Frankenstein John Beer John Keats, Odes John Creaser Charles Lamb, Elia Duncan Wu The Romantic Drama Frederick Burwick The Novel John Sutherland Gothic Fiction David S. Parody and Imitation Graeme Stones Travel Writing James A. Romanticism and Gender Susan J. Romanticism and Feminism Elizabeth Fay New Historicism David Simpson Romantic Ecology Tony Pinkney Psychological Approaches Douglas B. Dialogic Approaches Michael James Sider The Romantic Fragment Anne Janowitz Slavery and Romantic Writing Alan Richardson Apocalypse and Millennium Morton D. The Romantic Imagination Jonathan Wordsworth England and Germany Rosemary Ashton Romantic Responses to Science Ian Wylie Shakespeare and the Romantics Frederick Burwick Milton and the Romantics Nicola Trott Index. Nielsen Book Data The Companion to Romanticism is a major introductory survey by an international collection of scholars, whose 52 specially commissioned contributions are aimed specifically at a student readership. Divided into four parts - Contexts and Perspectives Contexts and perspectives vital to our understanding of the origins and evolution of the concept of Romanticism are elucidated in a section of eight introductory essays. In a final group of essays 15 contributors explore key issues and debates. Nielsen Book Data Online.

THE NOVEL. HENRY JAMES BOSTONIANS: THE POWER OF PARADIGM, THE POWER OF PLACE GERT BUELENS pdf

6: Project MUSE - Henry James

Gert Buelens, Ghent University, Department of Literary Studies, Faculty Member. Studies American Literature, American Studies, and English Literature.

Henry James, age 11, with his father, Henry James Sr. His father was intelligent, steadfastly congenial, and a lecturer and philosopher who had inherited independent means from his father, an Albany banker and investor. Mary came from a wealthy family long settled in New York City. Her sister Katherine lived with her adult family for an extended period of time. His younger sister was Alice. His education was calculated by his father to expose him to many influences, primarily scientific and philosophical; it was described as "extraordinarily haphazard and promiscuous. Henry studied primarily with tutors and briefly attended schools while the family traveled in Europe. Their longest stays were in France, where Henry began to feel at home and became fluent in French. He was afflicted with a stutter, which seems to have manifested itself only when he spoke English; in French, he did not stutter. There Henry became a friend of the painter John La Farge, who introduced him to French literature, and in particular, to Balzac. James later called Balzac his "greatest master," and said that he had learned more about the craft of fiction from him than from anyone else. This injury, which resurfaced at times throughout his life, made him unfit for military service in the American Civil War. In Henry attended Harvard Law School, but realised that he was not interested in studying law. His first published work was a review of a stage performance, "Miss Maggie Mitchell in Fanchon the Cricket," published in He wrote fiction and non-fiction pieces for *The Nation* and *Atlantic Monthly*, where Fields was editor. In he published his first novel, *Watch and Ward*, in serial form in the *Atlantic Monthly*. The novel was later published in book form in Rome impressed him profoundly. When these efforts failed he returned to New York City. During this early period in his career he was influenced by Hawthorne. There he established relationships with Macmillan and other publishers, who paid for serial installments that they would later publish in book form. Aside from two trips to America, he spent the next three decades—the rest of his life—in Europe. In England he met the leading figures of politics and culture. He continued to be a prolific writer, producing *The American*, *The Europeans*, a revision of *Watch and Ward*, *French Poets and Novelists*, *Hawthorne*, and several shorter works of fiction. In *Daisy Miller* established his fame on both sides of the Atlantic. It drew notice perhaps mostly because it depicted a woman whose behavior is outside the social norms of Europe. He also began his first masterpiece, [10] *The Portrait of a Lady*, which would appear in He was much inspired by the darkly romantic *Abbey* and the surrounding countryside, which features in his essay *Abbeys and Castles*. Their stylistic methods influenced his own work in the years to come. He visited America in 1862, then returned to London. The period from 1862 to 1865 was marked by several losses. His mother died in 1862, followed by his father a few months later, and then by his brother Wilkie. Emerson, an old family friend, died in 1864. His friend Turgenev died in 1865. Middle years, 1865–1875 [edit] In 1865 James made another visit to Paris. There he met again with Zola, Daudet, and Goncourt. He had been following the careers of the French "realist" or "naturalist" writers, and was increasingly influenced by them. Critical reaction and sales were poor. He wrote to Howells that the books had hurt his career rather than helped because they had "reduced the desire, and demand, for my productions to zero". His third novel from the 1860s was *The Tragic Muse*. In the last quarter of the 1860s, he started translating "for pure and copious lucre" [16] *Port Tarascon*, the third volume of Alphonse Daudet adventures of *Tartarin de Tarascon*. After the stage failure of *Guy Domville* in 1867, James was near despair and thoughts of death plagued him. As he moved into the last phase of his career he found ways to adapt dramatic techniques into the novel form. He spent a long stay in Italy in 1868. In he revisited America and lectured on Balzac. In 1870 he published *The American Scene* and edited the "New York Edition", a volume collection of his works. After the outbreak of the First World War in 1914 he did war work. In 1915 he became a British subject. In 1916 he was awarded the Order of Merit. He died on 28 February 1916, in Chelsea, London. As he requested, his ashes were buried in Cambridge Cemetery in Massachusetts. Dupee, in several volumes on the James family, originated the theory that he had been in

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love with his cousin Mary "Minnie" Temple, but that a neurotic fear of sex kept him from admitting such affections: As more material became available to scholars, including the diaries of contemporaries and hundreds of affectionate and sometimes erotic letters written by James to younger men, the picture of neurotic celibacy gave way to a portrait of a closeted homosexual. It was a view first propounded by critic Saul Rosenzweig in Novick published Henry James: The Young Master, followed by Henry James: The first book "caused something of an uproar in Jamesian circles" [24] as it challenged the previous received notion of celibacy, a once-familiar paradigm in biographies of homosexuals when direct evidence was non-existent. Novick also criticised Edel for following the discounted Freudian interpretation of homosexuality "as a kind of failure. He became our contemporary. James met the year-old Andersen in Rome in , when James was 56, and wrote letters to Andersen that are intensely emotional: In a letter of 6 May , to his brother William, James referred to himself as "always your hopelessly celibate even though sexagenarian Henry". Meanwhile I can only try to live without you. In a letter to Howard Sturgis, following a long visit, James refers jocularly to their "happy little congress of two" [33] and in letters to Hugh Walpole he pursues convoluted jokes and puns about their relationship, referring to himself as an elephant who "paws you oh so benevolently" and winds about Walpole his "well meaning old trunk". What shall I say? Therefore I think thatâ€”if you want it made clear to the meanest intelligenceâ€”I love you more than I love Others. Henry James bibliography Style and themes[edit] James is one of the major figures of trans-Atlantic literature. His works frequently juxtapose characters from the Old World Europe , embodying a feudal civilisation that is beautiful, often corrupt, and alluring, and from the New World United States , where people are often brash, open, and assertive and embody the virtuesâ€”freedom and a more highly evolved moral characterâ€”of the new American society. James explores this clash of personalities and cultures, in stories of personal relationships in which power is exercised well or badly. His protagonists were often young American women facing oppression or abuse, and as his secretary Theodora Bosanquet remarked in her monograph Henry James at Work: Portrait of Henry James, charcoal drawing by John Singer Sargent When he walked out of the refuge of his study and into the world and looked around him, he saw a place of torment, where creatures of prey perpetually thrust their claws into the quivering flesh of doomed, defenseless children of light His novels are a repeated exposure of this wickedness, a reiterated and passionate plea for the fullest freedom of development, unimpeded by reckless and barbarous stupidity. Finally, in his third and last period he returned to the long, serialised novel. Beginning in the second period, but most noticeably in the third, he increasingly abandoned direct statement in favour of frequent double negatives, and complex descriptive imagery. Single paragraphs began to run for page after page, in which an initial noun would be succeeded by pronouns surrounded by clouds of adjectives and prepositional clauses, far from their original referents, and verbs would be deferred and then preceded by a series of adverbs. The overall effect could be a vivid evocation of a scene as perceived by a sensitive observer. Wells as a hippopotamus laboriously attempting to pick up a pea that had got into a corner of its cage. While he came from middle-class and provincial beginnings seen from the perspective of European polite society he worked very hard to gain access to all levels of society, and the settings of his fiction range from working class to aristocratic , and often describe the efforts of middle-class Americans to make their way in European capitals. He confessed he got some of his best story ideas from gossip at the dinner table or at country house weekends. He was furthermore a man whose tastes and interests were, according to the prevailing standards of Victorian era Anglo-American culture, rather feminine, and who was shadowed by the cloud of prejudice that then and later accompanied suspicions of his homosexuality. These poets are not, like Dickens and Hardy , writers of melodramaâ€”either humorous or pessimistic, nor secretaries of society like Balzac , nor prophets like Tolstoy: They do not indict society for these situations: They do not even blame God for allowing them: In his preface to the New York edition of *The American* he describes the development of the story in his mind as exactly such: In many of his tales, characters seem to exemplify alternate futures and possibilities, as most markedly in " *The Jolly Corner* ", in which the protagonist and a ghost-doppelganger live alternate American and European lives; and in others, like *The Ambassadors* , an older James seems fondly to regard his own

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younger self facing a crucial moment. The style of these novels is generally straightforward and, though personally characteristic, well within the norms of 19th-century fiction. The story is of a spirited young American woman, Isabel Archer, who "affronts her destiny" and finds it overwhelming. She inherits a large amount of money and subsequently becomes the victim of Machiavellian scheming by two American expatriates. The narrative is set mainly in Europe, especially in England and Italy. Generally regarded as the masterpiece of his early phase, *The Portrait of a Lady* is described as a psychological novel, exploring the minds of his characters, and almost a work of social science, exploring the differences between Europeans and Americans, the old and the new worlds. It was the second-written of the books, *The Wings of the Dove* that was the first published because it attracted no serialization. Some of these people befriend Milly with honourable motives, while others are more self-interested. James stated in his autobiographical books that Milly was based on Minny Temple, his beloved cousin who died at an early age of tuberculosis. He said that he attempted in the novel to wrap her memory in the "beauty and dignity of art". James was particularly interested in what he called the "beautiful and blest nouvelle", or the longer form of short narrative. Still, he produced a number of very short stories in which he achieved notable compression of sometimes complex subjects.

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7: Project MUSE - 6 Henry James

superior uniqueness to a power that is located outside himself" (Buelens 20). It means the loss of his most prized possession, and Buelens is probably right to.

Each book explores the themes, context, criticism and influence of key works, providing a practical introduction to close reading and guiding the reader towards a thorough understanding of the text. Ideal for undergraduate students, the guides provide an essential resource for anyone who needs to get to grips with a literary text. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or any information storage or retrieval system, without prior permission in writing from the publishers. Typeset by Newgen Imaging Systems Pvt. Language, Style, and Form 3. Reading The Turn of the Screw 4. Critical Reception and Publishing History 5. Adaptation, Interpretation, and Influence 6. While many scholarly works use the page references to the work, I am following this practice which is also common in many recent books and articles including the MLA guide for instructors teaching the work because it is unlikely the audience for this work will be using that earlier edition, now a century old. The paperback editions go in and out of print and the page numbers change from one edition to the next. I have tried to prepare for this by having all quotations from the text first appear with a chapter number which is the same in all editions, followed by the page number. In any other edition, it is in chapter 6. Sometimes I use one or the other major texts, the Norton Critical Edition or the Oxford World Classic edition are indicated by abbreviations. Case Studies in Contemporary Criticism, second edition. Boston and New York: Henry James, *The Turn of the Screw*. A Norton Critical Edition, second edition. Deborah Esch and Jonathan Warren, eds. Oxford and New York: Oxford University Press, reissued, *The family included four authors and they have been analyzed intensively both as individuals and in their interrelations. Through the nineteenth century the family fortune diminished, as in a Victorian novel, with an encumbered will, lawsuits to break the will, and the attempt by the founder of the family, a real estate developer, to reach beyond the grave to force his seemingly wastrel children thirteen from three marriages to take up professions and appropriate work. After his lawsuit, Henry Sr. This was a large amount in the s, placing the family socially among the wealthy, and allowing for the travel and odd schooling, as well as for the freedom to do as they wished. By the time he died, there was little left of the fortune. When Henry was still an infant, the family moved to England for a year. This first European journey was cut short by Henry Sr. Alice remained unmarried and a chronic invalid but shown by her letters and remarkable diary to be deeply perspicacious and observant. While Mary is described as attentive and involved with all of the members of the family and especially a support to her husband through all of his changes, family moves, and intellectual projects, Henry Sr. His battles with his father perhaps made him decisive and aggressive but not in the realm of business. Despite a stutter and having a leg amputated at the age of 13 when he was accidentally set on fire during a hot-air balloon experiment, he argued and lectured loudly and enthusiastically. He was deeply interested in theology although brought up as a Presbyterian, he studied Unitarianism and thought of becoming a minister; he hosted the Transcendentalists Ralph Waldo Emerson, Henry David Thoreau, and others during their New York visits. He was drawn to Christian Primitivism and rejected the mainstream churches. But he also rejected the organized Swedenborgian congregations, developing his own Christian Socialism. He was an active abolitionist before the Civil War and had strong views on topics ranging from property to education, from social justice to hidden symbols behind the words of scriptures. William was seen by Henry and others as the most impressive and successful of the James family. They shared the consequence of the constant moves both within New York and in Europe including one three-year stay when Henry was They went to at least ten schools and many tutors; they went to art galleries and museums and became fluent in Italian, French, and German. William first intended to become an artist but switched to the sciences. He studied medicine at Harvard University receiving the M. In philosophy, he was identified with pragmatism along with thinkers*

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such as Charles Peirce and John Dewey. By contrast with the activist and argumentative Henry Sr. For several years, coinciding with the Civil War which he was able to avoid through a back injury; the two younger brothers served in two black Massachusetts regiments and Wilkerson was seriously wounded in battle, he had been in secret preparation, practicing writing and studying literature from several nations and languages, for what he saw as his natural career. His first book reviews and short stories began to appear in journals when he was in his early twenties. They settled somewhere and bought properties William even had a summer property of 25 acres with 2 houses and a barn on Chocorua Lake in New Hampshire. He made the great leap of buying Lamb House in Rye, Sussex in 1850. From the end of the 1850s, James was primarily an expatriate, returning only occasionally and for family reasons; in the last 50 years of his life, he was always conscious of his estrangement from America described especially in *The American Scene* [1917], written after a year absence from his home country. In Europe, though he was multilingual and widely read, he was aware of being an American among Europeans, the subject of the so-called international theme mentioned often in connection with his work. When he was resident in Europe, he guided the visiting Americans through museums or tourist sites. Gladstone, James McNeill Whistler, and on and on. He knew people whose world was in politics, in theater, and in medicine. He kept up with the innumerable second and third cousins and their children. He attended the theater and opera and art exhibitions. More than 10,000 letters of his survive despite his requests to his correspondents that they destroy any of his letters in their possession. A wholly new edition of his complete letters is now being published for the first time; the first two volumes appeared in 1994 and 1995, the last two volumes see Walker; Walker and Zacharias. He never married and there still are no direct statements establishing that he had sexual relations with anyone, man or woman. Recently there have been collections published of passionately phrased letters to younger men and certainly he had friendships with prominent homosexuals in England see Gunter and Jobe. But the issue is complicated by his similarly phrased letters to a number of women. This will be taken up in Chapters 3 and 4. Beginning in 1880, coinciding with his failed attempt at playwriting and about the time he started *The Turn of the Screw*, James suffered what would now be called carpal tunnel syndrome from all those hours and decades spent in writing in longhand all of those manuscripts and letters as well as his notebooks. He changed his 4 CONTEXTS working methods, purchased a typewriter, and hired an ex-army stenographer and typist to operate this cutting-edge technology. It required him to work in the presence of this other person instead of in solitude, to be composing during set hours and in a fixed place, and to dictate his words despite his stutter. This great change in his working habits proved surprisingly conducive to James; he enjoyed hours of dictation typed up almost immediately for him to revise and then have the revisions retyped. He was able to stride instead of sit and hear, as if from a stage, his words said slowly; he could revise as he spoke, but because he pronounced every punctuation mark, this led to dispensing with superfluous punctuation one of the major changes he made to earlier texts when he revised them for the New York Edition of his collected works. Despite illness, he was publicly active and honored. He received honorary degrees from Harvard and Oxford Universities and, at the start of World War I in 1914, chaired the American Volunteer Motor Ambulance Corps in France, raised money for war relief, and did volunteer work for the wounded. He learned, in 1915, that as a citizen of still-neutral America, he was an alien. He could not go to his home in coastal Rye without registering with the police. He applied for British citizenship and received it at once Lord Asquith is one of his sponsors. He died on February 28, 1916, and his ashes were buried in the James family plot in Cambridge, Massachusetts. The Writing Life In his year span of professional writing, James published 22 novels the last 2 incomplete at the time of his death, stories, many of novella length, many volumes of biography and autobiography, books of travel, a steady stream of essays and book reviews. It is conventional in James criticism to divide this prolific career into periods: Any periodization is problematic, whether for literary histories or for nations. However, just as the student of geology will just have to understand and accept the uses of the terms Triassic, Holocene, and Cretaceous, this is not the place to present arguments about the way James criticism has sorted out his work. Throughout his career, James was simultaneously writing fiction, essays on other writers, and travel journalism. The nonfiction informs the

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fiction, entering into the settings, sometimes displaying the influences of other more established or foreign authors he was reading, or showing his developing ideas about fiction, especially the novel soon reprinted in collections such as *Transatlantic Sketches* [] or *French Poets and Novelists* []. In the early work, he published more than thirty stories in the leading British and American journals, as well as seven novels. He sometimes wrote stories that were variations of the same plot and he recorded in his notebooks ideas or originating anecdotes. Not surprisingly, this resulted in some novels and stories he did not want to keep among his works such as his first novel, *Watch and Ward* []. But he also published such enduringly popular novels as *Daisy Miller* and *Washington Square*. His essays presented European and American literature to the British, British authors and Old World culture to Americans, and chronicled the clashes and confusions, stereotypes and thwarted relationships, that occurred with the new money, new mobility, and class-climbing. At the same time, he was repelled by the new realists representation of sex and violence, didacticism, and by their blunter and sometimes tedious style, filled with facts and displays of research but not sufficiently artful. The series of novels later in the decade *The Princess Casamassima* and *The Bostonians* [both] and *The Tragic Muse* [] are much more problematic; they were poorly received and the sales were so discouraging James thought he was finished with fiction and, for a time, turned to trying to make a career in the theater. These novels strike many readers as being less controlled, switching mode from realism to satire, having unmotivated or overly simplistic characters, and by uninformed and unconvincing portrayals of feminism, anarchism, and political terrorism. For the first five years of the s, James dedicated himself to playwriting and the study of drama especially the plays of Henrik Ibsen. After being booed by some in the audience at the opening of his play *Guy Domville*, James reassessed his relation to fiction and all that he learned from attempting dramatic construction and dialogue. The works develop their own surprises for the author even after the scenario; they grow beyond the expected length, minor characters become the major character, and the narrative focus can be altered. Most of these works are set solely in England and are often focused on women and children in distressed or dysfunctional families, and the decadence of the aristocracy and British society. The New York Edition not only was a matter of selection and compilation but of frequent revision and of composition. He rewrote the works, especially the earlier pieces, into conformity with his later style. He wrote the prefaces to all of the volumes sometimes meandering and perhaps evasive analysis, sometimes explaining the anecdotes or overheard events that sparked the original story, other times, he considers the techniques or forms he employed. He completed three novels between and . These works continue the stylistic trajectory started with the experimental phase; these works are characterized by long, convoluted, complex sentences with appositive phrases and multiple clauses, self-interruption and correction, and ambiguity. The actions in plots are reduced while the consciousness of the characters is highlighted bringing late James closer to the modernist authors than the Victorian or Naturalist models he had followed earlier. James began writing stories while the war was still raging, but he did not draw upon it for his works of fiction. In the half-century after the Civil War, the United States began its transformation to the world power it would become in the twentieth century. It completed its settlement of the continental 48 states destroying or displacing the Native Americans , accepted millions of immigrants from Europe fleeing the Irish Potato Famine, the Russian pogroms, the civil wars in Italy, or else those seeking jobs or land. The United States population at the time of his birth was about seventeen million the Census not counting the nearly four million slaves at the start of the Civil War. When James arrived in mid-century England, the population of London was about three million and it was the center of the largest empire in history.

8: Henry James's Bostonians: The Power of Paradigm; The Power of Place. - CORE

The prevailing interest in cultural criticism has increased the scope, as well as the number, of James studies. Adeline Tintner's latest book exemplifies the trend away from the search for James's literary sources and toward the exploration of his influence on contemporary novelists and filmmakers.

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9: University of Sussex | American Studies - www.enganchecubano.com

Henry James, OM (15 April - 28 February) was an American-British author regarded as a key transitional figure between literary realism and literary modernism, and is considered by many to be among the greatest novelists in the English language.

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