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? American Gothic literature inherited many time-worn tropes from its English Gothic precursor, along

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with a core  
preoccupation:  
anxiety about  
power and  
property. Yet the  
transatlantic  
journey left its  
mark on the  
genre—the English  
ghostly setting  
becomes the  
wilderness

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haunted by spectral Indians. The aristocratic villain is replaced by the striving, independent young man. The dispossession of Native Americans and African Americans adds urgency to

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traditional Gothic anxieties about possession. The unchanging role of woman in early Gothic narratives parallels the status of American women, even after the Revolution. Twentieth-century Gothic works offer

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inclusion to  
previously silent  
voices, including  
immigrant writers  
with their own  
cultural traditions.  
The 21st century  
unleashes the  
zombie horde—the  
latest incarnation  
of the voracious  
American.

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the third letter does she reveal that her correspondent is Ernest, the man to whom she is engaged to be married. Wanting to make him understand how all of her past loves are included and

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sublimated in her love for him, she especially wants to explain how "women often love each other with as much fervor and excitement as they do men"; and although this love is curiously "freed from all the

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grosser elements  
of passion, as it  
exists between  
sexes,"  
nevertheless it  
"retains its energy,  
its abandonment,  
its flush, its  
eagerness, its  
palpitation, and its  
rapture." Margaret  
Jane Mussey

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Sweat

(1823-1908), a native of Portland, Maine, and wife of a United States congressman, published Ethel's Love-Life in 1859. The book is sometimes credited as an early—even the

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first—"lesbian"  
American novel,  
but such a label,  
Christopher Looby  
observes in his  
Introduction,  
somewhat  
misrepresents  
what is distinctive  
and surprising  
about the book.  
Ethel's Love-Life

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confounds our  
received binary  
distinctions  
between the  
spiritual and the  
carnal and,  
indeed, between  
the sexual and the  
nonsexual—the  
boundaries  
between such  
categories being

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not nearly as well-policed at the time as they later became. It is here reprinted, along with Sweat's Verses (1890) and five of her published essays, on Charlotte Brontë, George Sand, the

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contemporary  
novel, and the  
friendships of  
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was a gifted writer  
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successfully  
published within  
her own lifetime;  
esteemed by such



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writers as William  
Dean Howells and  
Nathaniel  
Hawthorne; and  
situated at the  
epicenter of New  
York's literary  
world.

Nonetheless, she  
has been almost  
excluded from  
literary memory

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understand why.

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context of her  
contemporaries,  
such as Dickinson

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and Hawthorne,  
while others

situate her work in  
the context of  
major 19th-century  
cultural forces and  
issues, among  
them the Civil War  
and  
Reconstruction,  
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anorexia and

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female invalidism, nationalism and localism, and incest. One essay examines the development of Stoddard's work in the light of her biography, and others probe her stylistic and philosophic

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originality, the  
journalistic roots of  
her voice, and the  
elliptical themes of  
her short fiction.

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lifelong project to  
articulate the  
nature and  
dynamics of  
woman's  
subjectivity, her

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spaces are also

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thoughtfully  
considered. The  
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crew of six to  
follow Pym's  
trail to the  
South Pole,  
armed with  
little but the  
firsthand  
account from  
which Poe  
derived his  
seafaring tale,

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*a bag of bones,  
and a stash of  
Little Debbie  
snack cakes.*

*Thus begins an  
epic journey by  
an unlikely band  
of adventurers  
under the  
permafrost of  
Antarctica,  
beneath the  
surface of  
American*



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funny . . .  
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like opening a  
big can of whoop-  
ass and then mar*

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—at all the  
mayhem that  
ensues.”—Houston  
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Elizabeth  
Stoddard, an  
iconoclastic  
writer, whose  
literary output  
in mid-  
nineteenth*

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century America  
affirms her as a  
significant and  
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function both as  
stigma and as*

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borderline between  
the biological and  
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*complicate, critique,  
or even rebel  
against conventional  
thought.*

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coming of age, a  
young Lord begins  
to see the truth of  
his parents' lives: his  
mother cannot buy  
her way into society  
no matter how hard  
he tries, and his*

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*Thoreau, Whitman,  
Twain, and Henry  
James.*

*Although these  
women were  
encouraged by the  
democratic ideals  
implicit in such  
concepts, they were  
equally discouraged  
by lingering  
prejudices about  
their applicability to*

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highlight their  
shared qualities.

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golden age of  
British Gothic in  
the late eighteenth  
century, the  
American Gothic's  
pinnacle is often  
recognized as  
having taken place  
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of American  
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proliferation. At first glance, "Naturalist Gothic" seems to be a contradiction in terms. While the Gothic is known for its sensational effects, with its emphasis on horror and the supernatural, the

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doctrines of late  
nineteenth-century  
Naturalism  
attempted to move  
away from the  
aesthetics of  
sentimentality and  
stressed sobering,  
mechanistic views  
of reality steeped in  
scientific thought  
and the



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determinism of  
market values and  
biology.

Nonetheless, what  
binds Gothicism  
and Naturalism  
together is a vision  
of shared  
pessimism and the  
perception of a  
fearful, lingering  
presence that

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ominously haunts  
an impending  
modernity. Indeed,  
it seems that in  
many Naturalist  
works reality is so  
horrific that it can  
only be depicted  
through Gothic  
tropes that  
prefigure the  
alienation and

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despair of  
modernism. In  
recent years,  
research on the  
Gothic has  
flourished, yet  
there has been no  
extensive study of  
the links between  
the Gothic and  
Naturalism,  
particularly those

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which stem from the early American Realist tradition. *Haunting Realities* is a timely volume that addresses this gap and is an important addition to scholarly work on both the Gothic and Naturalism in the American

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literary tradition.

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setting.

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Second World War  
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governments. It argues that Britain's foreign policy challenges the dominant idea that its power has been waning and that it sees itself as the junior partner to the hegemonic



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understood. The  
story of the Bolton  
Whitman  
Fellowship is  
discussed. Beside  
Sarah Orne  
Jewett's desk was a  
small copy of the  
well-known  
Raeburn portrait of  
Sir Walter Scott.  
Henry James and

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George Eliot  
shared a  
transatlantic  
literary network  
which embodied an  
easy flow of mutual  
interest and  
appreciation  
between their two  
milieux. In her  
autobiography,  
Gertrude Stein

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assigns to her  
lifelong companion  
the repeated  
comment that she  
has met three  
geniuses in her life:  
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**temperance, and  
suffrage**

**activists—gave  
novelists a new  
sense of purpose  
and prompted  
them to invent new  
literary forms. The  
result was a  
distinctively Anglo-  
American realism,  
in which novelists,  
conceiving of  
themselves as**

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**reformers, sought to act upon their readers—and, through their readers, the world. Indeed, reform became so predominant that many novelists borrowed from reformist writings even though they were skeptical of reform itself.**

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**only to nations, but  
also to the many  
groups that  
collaborate across  
national  
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relationship  
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reform and  
spiritual elevation  
and the**

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fiction in the  
antebellum United  
States. Arguing  
that novels of the  
era engaged with  
questions about  
the proper role of  
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at the time, Maria  
Carla Sánchez  
illuminates the  
politically and  
socially motivated**

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**involvement of  
men and women in  
shaping ideas  
about the role of  
literature in  
debates about  
abolition, moral  
reform,  
temperance, and  
protest work. She  
concludes that,  
whereas American  
Puritans had  
viewed novels as**



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**risqué and  
grotesque,**

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**reformers elevated  
them to the level of  
literature—functioning  
on a much  
higher intellectual  
and moral plane.**

**In her informed  
and innovative  
work, Sánchez  
considers those  
authors both**

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**familiar (Lydia  
Maria Child,  
Harriet Jacobs, and  
Harriet Beecher  
Stowe) and those  
all but lost to  
history (Timothy  
Shay Arthur).  
Along the way, she  
refers to some of  
the most notable  
American writers  
in the period  
(Emerson,**

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**broken men, to the tents for revival meetings, where land and souls alike were “burned over” by the grace of God.**

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vacations, where  
he and his wife,  
Joy, honeymooned,  
where they decided  
he'd leave his LA  
screenwriting job  
to become a  
college professor,  
and where they  
celebrated the  
marriage of their  
daughter Laura's  
best friend. But  
when their beloved

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**Laura's wedding takes place a year later, Griffin is caught between chauffeuring his mother's and father's ashes in two urns and contending with Joy and her large, unruly family. Both he and she have also brought dates along. How in the**

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**world could this  
have happened? By  
turns hilarious,  
rueful, and  
uplifting, That Old  
Cape Magic is a  
profoundly  
involving novel  
about marriage,  
family, and all the  
other ties that  
bind.**

**We first meet  
Jason Auster when**

*Page 144/158*



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**he climbs out of a stagecoach in a New England maritime town and, as it were, salutes destiny. A twenty-year-old house carpenter who has come adventuring, Jason hopes to put in practice certain theories concerning the**

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**rights of men and property which had already made him a pest at home.?**

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intractable  
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oddly**

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illuminates the  
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conventions and  
conflicts of its time  
even as it offers an  
unusual and  
compelling  
perspective on the  
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it reflects.**

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*What does it mean to  
own something? How  
does a thing become  
mine? Liberal  
philosophy since John  
Locke has championed  
the salutary effects of*

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*private property but has avoided the more difficult questions of property's ontology.*

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*frontier, a city agitated  
by class conflict. Luck  
challenges accounts  
that map property  
practice along a  
trajectory of  
abstraction and  
“virtualization.” The  
book also reorients  
recent Americanist  
work in emotion and  
affect by detailing a  
broader phenomenology  
of ownership, one*

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*extending beyond  
emotion to such sensory  
experiences as touch,  
taste, and vision. This  
productive blend of  
phenomenology and  
history uncovers deep-  
seated anxieties—and  
enthusiasms—about  
property across  
antebellum culture.*

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Melville and  
Hawthorne, the most*

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ought to gain a more  
sympathetic and  
perceptive hearing in  
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