

# Ingenuous Subjection

Compliance and Power in the  
Eighteenth-Century Domestic Novel

Helen Thompson



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

**Jordana M. Pilmanis**



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

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

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

*Gender and the Fictions of the Public Sphere, 1690-1755* Anthony Pollock, 2010-03-17 *Gender and the Fictions of the Public Sphere, 1690-1755* complicates our understanding of eighteenth century English print culture by studying the journalistic work of women writers who have long been overlooked by scholars and by reinterpreting texts by canonical male authors in the period as responses to these early feminist models of cultural authority.

*The Seduction Narrative in Britain, 1747-1800* Katherine Binhammer, 2009-09-24 Eighteenth century literature displays a fascination with the seduction of a virtuous young heroine, most famously illustrated by Samuel Richardson's *Clarissa* and repeated in 1790s

radical women's novels in the many memoirs by fictional or real penitent prostitutes and in street print. Across fiction, ballads, essays, and miscellanies, stories were told of women's mistaken belief in their lovers' vows. In this book, Katherine Binhammer surveys seduction narratives from the late eighteenth century within the context of the new ideal of marriage for love and shows how these tales tell varying stories of women's emotional and sexual lives. Drawing on new historicism, feminism, and narrative theory, Binhammer argues that the seduction narrative allowed writers to explore different fates for the heroine than the domesticity that became the dominant form in later literature. This study will appeal to scholars of eighteenth-century literature, social and cultural history, and women's and gender studies. *Excitable Imaginations*, Kathleen

Lubey, 2012-09-27. *Excitable Imaginations* offers a new approach to the history of pornography. Looking beyond a counter canon of bawdy literature, Kathleen Lubey identifies a vigilant attentiveness to sex across a wide spectrum of literary and philosophical texts in eighteenth-century Britain. Esteemed public modes of writing such as nationalist poetry, moral fiction, and empirical philosophy, as well as scandalous and obscene writing, persistently narrate erotic experiences, desire, voyeurism, seduction, and orgasm. The recurring turn to sexuality in literature and philosophy, she argues, allowed authors to recommend with great urgency how the risqué delights of reading might excite the imagination to ever greater degrees of educability on moral and aesthetic matters. Moralists such as Samuel Richardson and Adam Smith, like their licentious counterparts, Rochester, Haywood, and Cleland, purposefully evoke salacious fantasy so that their audiences will recognize reading as an intellectual act that is premised on visceral pleasure. Eroticism in texts like *Pamela* and *Memoirs of a Woman of Pleasure*, in Lubey's reading, did not compete with instructive literary aims but rather was essential to the construction of the self-governing Enlightenment subject. **The Rise of the Novel**, Nicholas Seager, 2017-09-16. Why have scholars located the emergence of the novel in eighteenth-century England? What historical forces and stylistic developments helped to turn a disreputable type of writing into an eminent literary form? This Reader's Guide explores the key critical debates and theories about the rising novel from eighteenth-century assessments through to present-day concerns. Nicholas Seager surveys major criticism on authors such as Aphra Behn, Daniel Defoe, Samuel Richardson, Henry Fielding, and Jane Austen. Covers a range of critical approaches and topics including feminism, historicism, postcolonialism, and print culture. Demonstrates how critical work is interrelated, allowing readers to discern trends in the critical conversation. Approachable and stimulating, this is an invaluable introduction for anyone studying the origins of the novel and the surrounding body of scholarship. **1650-1850**, 2007.

**Approaches to Teaching the Works of Eliza Haywood**, Tiffany Potter, 2020-02-01. Offers pedagogical techniques for teaching novels, plays, and nonfiction by Eliza Haywood, including considerations of literary genres, gender roles, family dynamics, social class, and popular culture. Gives syllabus suggestions for undergraduate and graduate courses in eighteenth-century English literature, the history of the novel, women's writing, and general education. *The Eighteenth Century*, 2007.

**Feminist Studies**, 2006. **Annual Bibliography of English Language and Literature**, Modern Humanities.

Research Association,2007 Includes both books and articles      The Scriblerian and the Kit-Cats ,2008      **MLA**  
**International Bibliography of Books and Articles on the Modern Languages and Literatures** ,2006      **New Books**  
**on Women and Feminism** ,2005      □□□□□□□□□□□□ ,2014      **The British National Bibliography** Arthur James  
Wells,2005      Joyce in the Belly of the Big Truck; Workbook Joyce A. Cascio,2005-05      **Fictional Matter** Helen  
Thompson,2016-12-02 In a groundbreaking study of the relationship between chemistry and literary history Helen Thompson  
explores the ways in which chemical conceptions of matter shaped eighteenth century British culture Although the scientific  
revolution championed experimental sense based knowledge chemists claimed that perceptible bodies were made of invisible  
particles or corpuscles Neither modern elements nor classical atoms corpuscles were reactive divisible units of matter  
Imperceptible but real the corpuscle transformed empirical knowledge in early modern science and the novel Thompson  
offers new analyses of the chemistry alchemy color theory physiology environmental science and medicine pioneered by  
Robert Boyle Isaac Newton Stephen Hales John Mitchell John Arbuthnot and Thomas Sydenham to argue that they shaped  
cultural conceptions of racial class sex and species identity Juxtaposing science with readings of novels by Daniel Defoe Eliza  
Haywood Jonathan Swift Samuel Richardson Henry Fielding William Rufus Chetwood and Penelope Aubin she shows how at  
the level of form as well as character novels represent perceptual knowledge that refers not to innate essence but to dynamic  
and unstable relations The realist narrative mode that experimental science bequeaths to literary history Fictional Matter  
argues does not transparently mirror perceptible objects Instead novels represent the forms and relations through which  
imperceptible particles stimulate sensory experience In this lucid revisionary analysis of corpuscular chemistry Thompson  
advances a new account of the influence of experimental science and empirical knowledge on the emergent realist novel

**Women and Property in the Eighteenth-Century English Novel** April London,2006-11-02 This book investigates the  
critical importance of women to the eighteenth century debate on property as conducted in the fiction of the period April  
London argues that contemporary novels offered several often conflicting interpretations of the relation of women to  
property ranging from straightforward assertions of equivalence between women and things to subtle explorations of the  
forms of possession open to those denied a full civic identity Her wide ranging study discusses the work of a variety of  
writers from Samuel Richardson and Henry Mackenzie to Clara Reeve and Jane West      **Desire, Gender, and Power in**  
**the Late Eighteenth-century Novel** Jordana M. Pilmanis,1992

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