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Masculinity And The New Imperialism

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Masculinity and the New Imperialism by Bradley Deane

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Uses popular literature to offer a fresh account of Victorian manliness as it was transformed by imperial and colonial politics.

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development of an agenda of key historical issues which have become central to our conceptualising of gender in history. Later essays take up the issue of periodisation and the relationship of masculinity to other historical identities and structures, particularly in the context of the family. The last two essays, published for the first time, approach British imperial history in a fresh way. They argue that the empire needs to be seen as a specifically male enterprise, answering to masculine aspirations and insecurities. This leads to illuminating insights into the nature of colonial emigration and the popular investment in empire during the era the New Imperialism.

This book is an antidote to the forms of American nationalism, masculinity, exceptionalism, and self-anointed prowess that are currently being flexed on the global stage. Through a fascinating combination of ethnographic research across seven US states and the application of postcolonial, anti-racist, feminist and poststructuralist theories, *Land, God, and Guns* reveals how time-honoured rites of passage associated with taken-for-granted notions of manhood in the American Heartland are constitutive of a constellation of colonial worldviews, capitalist logics, gender essentialisms, ethnocentric religious beliefs, jingoistic populism, racial animus, and embodied violence. A constellation that, within the US, upholds a heteropatriarchal and racist ordering of life that both privileges and ultimately damages its main proliferators – white settler men. This is a detailed work that at once unravels rural white settler masculinity and the US state at their roots, whilst demonstrating why any analysis of the cultural production and social practice of masculinity in the United States must take into account the country's historical trajectories of imperialism, land dispossession, nation-state building, enslavement, extractive accumulation and valorisation of masculinist assertions of dominance.

Seminar paper from the year 2012 in the subject English Language and Literature Studies - Literature, grade: 6.0, University of Basel, language: English, abstract: King Solomon's Mines was written at a time when Victorian society was confronted with a long-term cultural shift that took place towards the fin de siècle. Women's rights movements had emerged since the 1860's. Their demands focused on extending their role in Victorian society and hence threatened the patriarchal establishment. In this milieu, male writers perceived these female advancements, which also took place in literature, as jeopardy of their own creative space. Many female writers were writing about social observations, and were thus considered as only writing about the unexciting and ordinary. As a reaction, efforts were made towards reclaiming the novel as a male exclusivity. This process was detectable in the foundation of literature clubs only for men, and the revival of the adventurous, exciting romance. With this came the emergence of literary characters, such as Allan Quatermain, who act as the heroic male and express their patriarchal demands. They can be seen as an attempt to preserve the social position of the male from its own fragmentation. In this paper, I want to analyze this attempted preservation of white masculinity and its conflict with the notions of race, gender and class from a post-colonial perspective. It is vital to notice that the recuperation of masculinity took place not in the home country, but in the colonies, where its regeneration was still considered possible. As a result, this notion of colonial masculinity is closely aligned with the appearance of Imperialism. For decades, the collective myth of colonialism had been nurtured by the adventurous tales

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that were circulating in Britain since Defoe ' s Robinson Crusoe. It intensified again during the Age of Imperialism and stimulated its readers to imitate the heroic protagonist. The new Imperialism presented itself as a purely male sphere of influence and its administration lay entirely in the hands of men. Its masculine representation was further boosted by the appearances of soldiers and hunters as colonial heroes and the supply for its administration was fuelled by the aforementioned crisis of masculinity taking place in later Victorian Britain. The journey to the colonies promised freedom from the restrictions of the male social roles back home, and it opened new possibilities for the development of a new type of masculinity, that of the imperial hero. Victorian Imperialism thus contained and enforced the "masculine imperative".

Masculinity and Ancient Rome in the Victorian Cultural Imagination examines Victorian receptions of ancient Rome, with a specific focus on how those receptions were deployed to create useable models of masculinity. Romans in Victorian literature are at once pagan persecutors, pious statesmen, pleasure-seeking decadents, and heroes of empire, and these manifold and often contradictory representations are used as vehicles equally to capture the martial virtue of Wellington and to condemn the deviance and degeneracy of Oscar Wilde. In the works of Thomas Macaulay, Wilkie Collins, Anthony Trollope, H. Rider Haggard, and Rudyard Kipling, among others, Rome emerges as a contested space with an array of possible scripts and signifiers which can be used to frame masculine ideals, or to vilify perceived deviance from those ideals, though with a value and significance often very different to ancient Greek models. Sitting at the intersection of reception studies, gender studies, and interdisciplinary literary and cultural studies across discourses ranging from education and politics, this volume offers the first comprehensive examination of the importance of ancient Rome as a cultural touchstone for nineteenth-century manliness and Victorian codifications of masculinity.

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