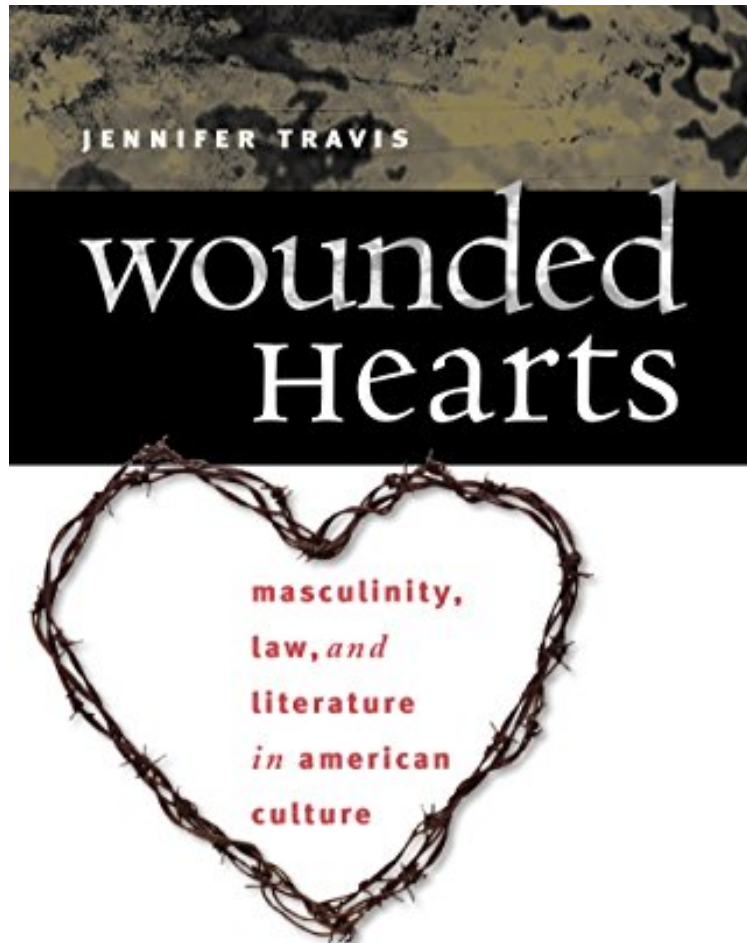


(Download free ebook) Wounded Hearts: Masculinity, Law, and Literature in American Culture

Wounded Hearts: Masculinity, Law, and Literature in American Culture

Jennifer Travis

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Jennifer Travis : Wounded Hearts: Masculinity, Law, and Literature in American Culture before purchasing it in order to gage whether or not it would be worth my time, and all praised Wounded Hearts: Masculinity, Law, and Literature in American Culture:

The literary study of emotion is part of an important revisionary movement among scholars eager to recast emotional politics for the twenty-first century. Looking beyond the traditional categories of sentiment, sensibility, and sympathy, Jennifer Travis suggests a new approach to reading emotionalism among men. She argues that the vocabulary of injury, with its evaluations of victimhood and its assessments of harm, has deeply influenced the cultural history of emotions. From the Civil War to the early twentieth century, Travis traces the history of male emotionalism in American discourse. She argues that injury became a comfortable vocabulary--particularly among white middle-class men--through which to articulate and to claim a range of emotional wounds. The debates about injury that flourished in the cultural arenas of medicine, psychology, and the law spilled over into the realm of fiction, as Travis demonstrates through readings of works by Stephen Crane, William Dean Howells, Willa Cather, Henry James, and Edith Wharton. Travis concludes by linking this history to twenty-first-century preoccupations with "pain-centered politics," which, she cautions, too often focuses only on women and racial minorities.

"Points to interesting congruities between literature, literary criticism, medicine, and the law. . . . A contribution to studies in American literature and culture." -- "American Literary Realism" Points to interesting congruities between literature, literary criticism, medicine, and the law. . . . A contribution to studies in American literature and culture.-- American Literary Realism An exciting study of male emotional injury in literature, medicine, and the law. Travis's strategy of carefully framing the scope of her book gives the reader a clear idea of what to expect and her energetic writing style makes it a pleasure to read. Its clever interdisciplinary approach. . . is likely to also attract audiences outside the literary domain, in the fields of history and law.--H-Law Wounded Hearts adds a new and rich dimension to the study of emotion during the post-Civil War period. . . . Required reading for anyone studying American manhood, the history of emotions, or literary realism.--American Literature The study of sentimentality reaches a new maturity and sophistication with Jennifer Travis's *Wounded Hearts*. Her argument is a powerful rejoinder to those who want to imagine that discourses of victimhood consistently work to the benefit of the structurally disempowered, showing that a rhetoric of injury was available for appropriation by white men as early as the Civil War. With impressive skill, Travis demonstrates through culturally informed close readings that the language of emotional injury not only came to structure American fiction, but also got institutionalized in civil law and the practice of literary criticism itself.--Glenn Hendler, author of *Public Sentiments: Structures of Feeling in Nineteenth-Century American Literature* Offers a compelling and fresh account of the putative triumph of masculinist realism over the sentimental novel and its largely female readers and writers.--Men and Masculinities From the Inside Flap From the Civil War to the early twentieth century, Travis traces the history of men and emotions in American discourse. She argues that injury became a comfortable vocabulary--particularly among white middle-class men--through which to articulate and to claim a range of emotional wounds. Debates about injury that flourished in the cultural arenas of medicine, psychology, and the law spilled over into the realm of fiction, Travis demonstrates, in works by Stephen Crane, William Dean Howells, Willa Cather, Henry James, and Edith Wharton.