

1. Record Nr.	UNINA9910455028403321
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Titolo	The afterlife of property [[electronic resource]] : domestic security and the Victorian novel / / Jeff Nunokawa
Pubbl/distr/stampa	Princeton, N.J., : Princeton University Press, c1994
ISBN	1-4008-0582-1 9786612767180 1-4008-2463-X 1-282-76718-6 1-4008-1284-4
Edizione	[Course Book]
Descrizione fisica	1 online resource (161 p.)
Disciplina	828/.8
Soggetti	English fiction - 19th century - History and criticism Domestic fiction, English - History and criticism Domestic relations in literature Homosexuality in literature Property in literature Marriage in literature Women in literature Sex in literature Electronic books.
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references (p. 143-149) and index.
Nota di contenuto	Front matter -- Contents -- Acknowledgments -- CHAPTER ONE. Introduction -- CHAPTER TWO. Domestic Securities: Little Dorrit and the Fictions of Property -- CHAPTER THREE. For Your Eyes Only: Private Property and the Oriental Body in Dombey and Son -- CHAPTER FOUR. Daniel Deronda and the Afterlife of Ownership -- CHAPTER FIVE. The Miser's Two Bodies: Sexual Perversity and the Flight from Capital in Silas Marner -- Afterword -- Notes -- Works Cited -- Index
Sommario/riassunto	In The Afterlife of Property, Jeff Nunokawa investigates the conviction passed on by the Victorian novel that a woman's love is the only fortune a man can count on to last. Taking for his example four texts, Charles

Dickens's *Little Dorrit* and *Dombey and Son*, and George Eliot's *Daniel Deronda* and *Silas Marner*, Nunokawa studies the diverse ways that the Victorian novel imagines women as property removed from the uncertainties of the marketplace. Along the way, he notices how the categories of economics, gender, sexuality, race, and fiction define one another in the Victorian novel. If the novel figures women as safe property, Nunokawa argues, the novel figures safe property as a woman. And if the novel identifies the angel of the house, the desexualized subject of Victorian fantasies of ideal womanhood, as safe property, it identifies various types of fiction, illicit sexualities, and foreign races with the enemy of such property: the commodity form. Nunokawa shows how these convergences of fiction, sexuality, and race with the commodity form are part of a scapegoat scenario, in which the otherwise ubiquitous instabilities of the marketplace can be contained and expunged, clearing the way for secure possession. *The Afterlife of Property* addresses literary and cultural theory, gender studies, and gay and lesbian studies.
