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Autore	Lamonica Drew <1973->
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Nota di contenuto	Family as context and content -- The Victorian context : self, family, and society -- The family context : writing as sibling relationship -- Jane Eyre : the pilgrimage of the "poor orphan child" -- Wuthering heights : the boundless passion of Catherine Earnshaw -- Agnes Grey and the tenant of Wildfell Hall : lessons of the family -- The professor and Shirley : industrial pollution of family relations and values -- Villette : authorial regeneration and the death of the family -- Life after Villette.
Sommario/riassunto	While biographers have widely acknowledged the importance of family relationships to Charlotte, Emily, and Anne Bronte and to their writing processes, literary critics have yet to give extensive consideration to the family as a subject of the writing itself. In "We Are Three Sisters," Drew Lamonica focuses on the role of families in the Brontes' fictions of personal development, exploring the ways in which their writings recognize the family as a defining community for selfhood. Drawing on extensive primary sources, including works by Sarah Ellis, Sarah Lewis, Ann Richelieu Lamb, Harriet Martineau, Thomas Carlyle, Charles Dickens, and Elizabeth Gaskell, Lamonica examines the dialogic

relationship between the Brontes' novels and a mid-Victorian domestic ideology that held the family to be the principal nurturer of subjectivity. Using a sociohistorical framework, "We Are Three Sisters" shows that the Brontes' novels display a heightened awareness of contemporary female experience and the complex problems of securing a valued sense of selfhood not wholly dependent on family ties. The opening chapters discuss the mid-Victorian "culture of the family," in which the Brontes emerged as voices exploring the adequacy of the family as the site for personal, and particularly female, development. These chapters also introduce the Brontes' early collaborative writings, showing that the sisters' shared interest in the family's formative role arose from their own experience as a family of authors. Lamonica also examines the seldom-recognized influences of Patrick and Branwell Bronte on the development of the sisters' writing. Of the numerous studies on the Brontes, comparatively few consider all seven novels, and no previous study has undertaken to examine the Brontes' writing in the context of mid-Victorian ideas regarding the family-its relationships, roles, and responsibilities. Lamonica explores in detail the various constructions of family in the sisters' novels, concluding that the Brontes were attuned to complexities; they were not polemical writers with fixed feminist agendas. The Brontes disputed the promotion of the family as the exclusive site for female development, morality, and fulfillment, without ever explicitly denying the possibility of domestic contentment. In doing so, the Brontes continue to challenge our readings and our understanding of them as mid-Victorian women. "We Are Three Sisters" is an important addition to the study of these fascinating women and their novels.

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