Women's Theatre Writing in Victorian Britain is the first book to make a comprehensive study of women playwrights in the British theatre from 1820 to 1918. It looks at how women playwrights negotiated their personal and professional identities as writers, and examines the female tradition of playwriting which dramatises the central experience of women's lives around the themes of home, the nation, and the position of women in marriage and the family. Yet, through its impact on many late-Victorian genres outside of the theater, melodrama developed a complicated relationship with British imperial discourse. Melodramatic Imperial Writing positions melodrama as a vital aspect of works that underscored the contradictions and injustices of British imperialism. Abstract Mariaconcetta Costantini "Faux-Victorian Melodrama' in the New Millennium: The Case of Sarah Waters" (Critical Survey) The article examines Sarah Waters's fiction in relation to the currently fashionable genre of 'neo-Victorian' or 'post-Victorian' literature. By detecting recurrent paradigms and discursive threads in Waters's first three novels (1998-2002), Mariaconcetta Costantini investigates the effects of the historical method developed by the British novelist, who unearths and gives fictional shape to the silenced histories of the Victorian marginalised (i.e. women, homosexual). In scholarly and historical musical contexts, melodrama is a Victorian drama in which orchestral music or song was used to accompany the action. The term is now also applied to stage performances without incidental music, novels, movies, television and radio broadcasts. In modern contexts, the term "melodrama" is generally pejorative,


At the beginning of the new century (and the new millennium) Victorian revivalism is still a large-scale cultural phenomenon. Instead of abating, the obsession with the past seems to have intensified. Rewritings of the Victorian age have continued to flourish in many cultural domains, while critics have increasingly answered to the appeal for a ‘rigorous scholarly analysis’ of ‘the prominence of the nineteenth century for postmodernism’. On the literary scene, young writers have joined the ranks of the earlier postmodern revivalists. These writers have contributed to keeping alive the interest in the Victorian past, but they have also introduced some thematic and formal innovations which require critical attention.

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