

STUDIES IN THE VICTORIAN AND NEO-VICTORIAN NOVEL

Collection Editor: Dr. Adrian Radu

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Description:

The nineteenth century was the age of the novel and the Victorian epoch brought about an unprecedented flourishing of it. The public did not want so much to read about fundamental problems of humankind and how to approach them, but merely wished to be entertained with what was familiar, to pretend that what was found in books did really happen, that literature was journalism and fiction was history. The literary trend that such expectations thus generated was (critical) realism, seen as a representation of truth— social, economic or individual—and the typical and familiar in real life, rather than an idealized, formalized or romantic interpretation of it. Readers wanted to read about easily identifiable situations with ordinary people like themselves but liberated from the dullness of daily routine. Indeed, such novels generously fulfilled their expectations and offered them chronological, straightforward and easily discernible development of plots, familiar backgrounds and credible characters.

About a hundred years following this, the Victorian novel is perceived—not seldom with nostalgia—as a sort of ideal, representing the great tradition, an omnipresent and reliable point of reference. The age has changed, and so has the reading public, but the fascination and engagement with Victorian literature and culture is still active. Nonetheless, as many critics argue, simply using a Victorian backdrop cannot make the work in question “neo-Victorian”. Though the foundation is still there, in the nineteenth century tradition, neo-Victorianism is associated with something more, namely a wide range of issues including memory, race and empire, sex and science, spectrality and the heritage industry. To these, a number of key trends and studies such as gender and sexuality, postmodernism, reimagining Empire or postcolonialism that retain a Victorian “anchor” find their place within Neo-Victorianism and emphasize that there is always something new, something recently developed that may lead to a more complex apprehension of the lights and shadows of the investigated novel and render it neo-Victorian.

It is the aim of this volume to discover and discuss Victorian roots and attributes, as well as neo-Victorian outgrowths and characteristics, in creations of literary fiction connected with the two ages situated about one hundred years apart and, consequently, to argue and demonstrate what may label them as Victorian or neo-Victorian products.

What Should the Submitted Chapters Consider?

- (Neo-)Victorian plots, narratives and novel constructions;
- Victorian characters revisited;
- (Neo-)Victorian narratives of masculinity and femininity;
- The condition of women;
- Fallen men and fallen women;

- Childhood, growing up and education;
- Urban and suburban spaces and the narrative of locality;
- The political, social and existential touch;
- Criminality, outsiders and deviant behaviors;
- The (Neo-)Victorian “Other”.

About the Editor:

Dr Adrian Radu is currently Associate Professor at the Faculty of Letters of Babeş-Bolyai University, Romania. His main interests and fields of research and expertise are Victorian literature, D.H. Lawrence, the contemporary British novel and contemporary Irish poetry. He is the author of three volumes of literary studies, including *Perceptions of Victorian Literature* and *The Palace of Art*. He has also authored several studies and articles on Victorian and Neo-Victorian literature, cultural studies, Shakespearean bardolatry, the contemporary British novel and contemporary Irish poetry published in publications such as *Studia Universitatis Babeş-Bolyai*, *B.A.S. British and American Studies*, *Romanian Journal of English Studies*, and *Transylvanian Review*.

Submission Requirements:

All chapters submitted should be preceded by an abstract and a list of 5-6 keywords.

All submissions should conform to the grammar and formatting guidelines provided by Cambridge Scholars Publishing, which can be viewed here: <https://www.cambridgescholars.com/pages/forms-guidelines>.

Unless agreed with the Editor prior to submission, referencing should be in Chicago style.

Any work submitted for publication should be free of copyright restrictions, and a statement should be submitted in support of this.

Contributions should be scholarly based, rather than anecdotal or unverifiable.

Contributions must be wholly in English, excluding footnotes, appendices, and short extracts for translation.

While we will perform pre-press evaluations on the collection, we do not provide full copyediting services, so we ask that works are submitted to us in their final, ‘ready-to-go’ form.

How to Submit?

You should submit to the Editor a completed proposal form, alongside a copy of your work for their review. This submission should be made directly to the address at the top of this page.

If you have any questions about the collection, prior to your submission, please contact the Editor.

Timeline:

- 1 December 2021: abstract proposal
- 1 April 2022: paper submission

- April-July 2022: peer-reviewing and evaluation
- 1 July 2022: return of feedback
- July-September 2022: revisions
- 31 October 2022: scheduled publication

All works should be submitted to the Editor, at the address provided at the top of this document.

The Editor will review these personally to consider their inclusion in the work. Should the Editor approve the chapters, you will then be asked to complete an agreement for the publication of these chapters. **It is essential that this agreement is completed in order for your work to be printed.**

Once the Editor has approved the chapter, and has received your contributor agreement, these will then be sent to Cambridge Scholars as a complete collection for pre-press reviews and publication. **As such, it is essential that the work you submit to the Editor is finalized and has been thoroughly proofread.**

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