

REINVENTING POLITICS, GENDER AND SOCIETY IN VICTORIAN CULTURE: A NEW APPROACH FROM CULTURAL RHETORIC¹

LA REINVENCIÓN DE LA POLÍTICA, GÉNERO Y SOCIEDAD EN LA CULTURA VICTORIANA: UNA NUEVA APROXIMACIÓN DESDE LA RETÓRICA CULTURAL

Eugenio-Enrique Cortés-Ramírez
Universidad de Castilla – La Mancha

ABSTRACT

Cultural Rhetoric is the tool with which culture makes society reinvent itself through language. In Victorian Culture, the struggle to be represented supposed a look to the future through a return to the classical world by means of the updating of Rhetoric. In other words, the interest in the ancient societies of Asia and the Mediterranean had awakened within Victorian society. In this updating process, Cultural Rhetoric achieves a new approach to the concepts of Politics, Gender and Society. For this reason, Cultural Rhetoric manages to be that specific instrument with which new cultural acceptances are made within Victorian Society.

¹ Este trabajo es resultado de investigación realizada en el proyecto de I+D+i de referencia PGC2018-093852-B-I00 del Ministerio de Ciencia, Innovación y Universidades.

Key words:

Victorian Culture, Cultural Rhetoric, Politics, Gender, Society, Freedom, Equality, Dialectics.

RESUMEN

La Retórica Cultural es el instrumento con el que la cultura hace que la sociedad se reinventa a si misma a través del lenguaje. En la Cultura Victoriana, la lucha por ser representado supuso una mirada al futuro desde un regreso al mundo clásico mediante la actualización de la Retórica. En otras palabras, el interés por las antiguas sociedades de Asia y el Mediterráneo había sido despertado en el seno de la Sociedad Victoriana. En ese proceso de actualización, la Retórica Cultural logra un nuevo intento de aproximación a los conceptos de Política, Género y Sociedad. Por esta razón, la Retórica Cultural consigue ser ese instrumento específico con el que se realizan nuevas aceptaciones culturales en el seno de la Sociedad Victoriana.

Palabras clave: Cultura Victoriana, Retórica Cultural, Política, Género, Sociedad, Libertad, Igualdad, Dialéctica

Fecha de recepción 16 de julio de 2019.

Fecha de aceptación: 7 de agosto de 2019.

Cómo citar: Cortés-Ramírez, Eugenio-Enrique (2019), «Reinventing politics, gender and society in victorian culture: A new approach from Cultural Rhetoric», en *Actio Nova: Revista de Teoría de la Literatura y Literatura Comparada*, 3: 258-283.

DOI: <https://doi.org/10.15366/actionova2019.3.011>

A RHETORIC SITUATION.

Throughout Victorian England, there was a revival of interest in the classical past that was accompanied by the surge and the consequent influence of the Social Darwinist theory as a Cultural Rhetorical discourse. In other words, Victorian society had awoken interest in the ancient civilisations of Asia and the Mediterranean shore not only under their aesthetic imagination but also under their ideological conceptions. This situation made the strands of Hellenism and Orientalism ran parallel and together in the Victorian creation so that the language of classicism could be expanded to incorporate Orientalism (Bakshi, 1990: 168). This *return to the ancients* meant the rebirth of Rhetoric in England since Francis Bacon as Cultural Rhetoric. Therefore, there was a new step further in Victorian England regarding Rhetoric. This was the rhetorical relationship between Social Darwinism and Victorian England that was much more complex than it had seemed at first glance. In the area of Social Darwinist influence, the hegemonic and rhetorical conception was that the two conceptions are similar and one would be linked to the process of biological evolution, while the other would be an expression of social evolution. Social Darwinism would approach some cultural rhetorical discourses such as the struggle for survival, the evolution of species to Victorian England, in order to encourage social progression and cultural changes. Charles Darwin would have produced a theory of evolution that would be a rhetorical complement and confirmation of Victorian England identity to refute religious and creationist doctrines and to present a biological basis for Dialectics. These theses, however, have carried out a simplification of a complex rhetorical relationship and have only applied to a certain impoverished Victorian England, much closer to Positivism, Evolutionism and Metaphysics than to the thinking of Karl Marx and some of the major theorists of Marxism. This unique relationship awoke the consciousness of a new way to understand politics, gender and society in this Victorian culture. For this reason, it is therefore important to rescue the debate between Charles Darwin and other thinkers such as Herbert Spencer, John Stuart Mill, John Ruskin, William Morris or even Elisabeth Gaskell, Christina Rossetti, George Eliot and Elisabeth Barrett – Browning, and therefore between Social Darwinism and Cultural Rhetoric, to demonstrate the compatibility between the two conceptions and contribute to the resumption of critical Darwinism and thus to re-evaluate the historical significance of the work *The Origin of Species (1859)* of as of the totality of Darwin's work. The relationship between Darwinism and Cultural Rhetoric is much more complex than seems at first glance.

In the area of Cultural Rhetoric influence, the hegemonic conception is that the two conceptions are similar and one would be linked to the process of biological evolution while *the Other* would be an expression of social evolution. Social Darwinism discourse is linked to the struggle for survival, the evolution of species, while Cultural Rhetoric involves all Social Darwinism language, culture and social changes in Victorian society. Darwin would have produced a theory of evolution that would be a result of Cultural Rhetoric as a step to create Dialectic Materialism, to introduce a biological basis for Victorian Culture.

This situation became a fact that could happen thanks to Cultural Rhetoric, where Rhetoric is *a specific cultural subset* (Kennedy, 1998: 1). Someone could wonder why this situation could be possible because Rhetoric and Culture are deeply linked. Rhetoric is not complete without Culture and vice versa. Both Rhetoric and Culture are *reciprocally involved* as soon as Rhetoric is a part of Culture (Albaladejo, 2016: 16 – 29; Chico-Rico, 2015: 304 – 322). Since 1978 *Orientalism* has been recognized as a literary phenomenon that has always been bound to Edward W. Said, who identifies this term «as a tendency peculiar to Western Europe, a style of thought based upon an ontological and epistemological distinction made between *the Orient* the and *the Occident* (Said, 2003: 2). Following this trend, Edward Said recognises the colonial but fascinating vision of Orient that has been still in force before then but introducing a new step forward in order to outline an important framework for postcolonial studies. His work disclosed the distortions of a broad range of beliefs as it questions various paradigms of thought which are accepted on individual, academic, and political levels. Moreover, his work also reveals «the idea that human discourses form a kind of store of cultural heritage that is used as a foundation for the production of subsequent discourses following the system that supports the existing ones» (Albaladejo, 2016: 17). Within his discourse, Said evinced the existence of some subjects and authors that had seemed to be obscure for ages, rescuing them from oblivion and being updated later to postmodernity. As a way of example, Occident discovers the *Other* through literary works travel and authors travel (Albaladejo, 2019: 5). Since the Renaissance, the fascination for searching the *Other World* that will be the key to everlasting wealth has always exerted as an obsession upon all the European Kingdoms as an obsession as a double phenomenon. The Columbian encounter and Spain´s discovery of *the Other World* came at a time when the study of Rhetoric, based on newly discovered classical texts, was a central topic in Renaissance humanism. (Abbott, 1996: 12). On the one hand, and following Edward W. Said´s statement, «the imaginative examination of things Oriental was based more or less upon a sovereign

Western consciousness ... according to a detailed logic governed not simply by empirical reality but by a battery of desires, repressions, investments and projections» (Said, 2003: 6). And on the other, there have always been an attraction for possession of what is unknown so that this could be «tamed». This is one of the main difficulties of Edward W. Said's seminal study of Orientalism that marks the Western academy's late into an awareness of postcolonial theory in 1978 as the fact that Orientalism does not adequately break up or stratify its subject. In Said's words, Orientalist discourse begins with Homer, Euripides, Aeschylus and continues into the present (Lewis, 2004: 120). The techniques of a society are part of a knowledge and they are preserved within the cultural heritage that frames and bounds the cultural practice of this society in particular (Kennedy, 1998; Albaladejo, 2016: 18). Europe's imaginative geography has essential motifs that persists from Antiquity is insufficient and unsatisfactory in terms of geographical and historical particularities (Said, 2003: 56).

This situation meant to go further the text itself and it is well known as intertextuality. This could be described as the action of some texts in the genesis of other texts and on the mechanisms of how these texts interact with each other has made it very important in literary studies in general and in the studies of Text Theory, in particular (Gómez – Alonso, 2017: 107). The phenomenon of intertextuality is related to traditional concepts such as imitation, tradition or literary source, among others, but in the Twentieth and Twenty First centuries it has been linked to a phenomenon as important as that of *transduction* of Lubomír Doležal has also been studied intensively studied by Gérard Genette, Tomás Albaladejo, Julia Kristeva and even José Enrique Martínez-Fernández, among other authors (Gómez-Alonso, 2017: 108). It is a dialogue between texts, as Julia Kristeva points out in her book *The Text of the Novel*:

Thus, to study the structuring of the novel as a transformation, we will consider it as a *dialogue* of multiple texts, such as a *textual dialogue*, or, rather, as an intertextuality. [...] The notion of diachronic transformation will allow us, on the one hand, to define the specificity of the so-called literary discourse as an intertextuality (Kristeva, 1974: 94).

Furthermore, these divisions of political geography split and arrange the globe into factions which outline and define each one through these different texts. Through Cultural Rhetoric, there is no Occident without Orient. The East has already existed as the opposite to the West. In terms of surviving texts, Said identifies this binary construction as early as

Aeschylus's *The Persians*. Moreover, from its ancient establishment up to the time of colonisation, Europe contemplated a dim *Other* and not an accurate one: *The Indies*. This was less a place than the general term was not for Europe to the South or the East, as it had been drawn on medieval maps (Acosta, 2002: 58; Said, 2003: 21). To Columbus, the Indies were simply conceived as *Otro Mundo*, the axiomatic unreal alternative world. Cultural Rhetoric opened the rediscovery of classical Rhetoric that had been initiated throughout all Europe a revision of medieval rhetorical doctrines (Abbott, 1996: 16). The first reports of India in the West were made by a Greek soldier in the Sixth Century BC. He stated that the Indians' gold came from anthills and their feet were so large that they could be used as umbrellas. Up to the time to Alexander the Great, «Indians were cannibals for some, while for others they were satyrs. But above all, Indians were a monstrous race». (Law & Swann, 2016: 73). In Medieval age, the Bible was the main source of knowledge of the world, and the Indus, like all other main rivers, was deemed to have its source in Eden, «while Indian people were reported to be horned pygmies» (Sardar, Nandy and Davies, 1993: 46). Edward W. Said posed the difference between pre-war and interwar Orientalism. His beliefs were not conventional when merchants began to settle down trading posts in India. Despite all, all those British governments had not moved on significantly in terms of alternative knowledge. The categories of difference that were authorised by the Bible and the Church were still those which, through otherness, could be understood. Said also saw excessive nationalism as well as imperialism as based upon religious criticism since these categories were also «dependent on reified conceptions of the nation and its mission» (Courville, 2010: 12). A direct report between England and India began in the Sixteenth Century, following the first incursion of European traders. Up to 1600, when for a century Portugal had had an assumed trust on Eastern trade, India was essentially associated with wealth. The much later denigration of Africa for its lack of appreciation of its own mineral wealth and of the value placed on the jewels, in King Solomon's Mines for instance, was a component in the English representations of the Orient centuries earlier. Moreover, in addition to their fondness for Eastern wealth, the Elizabethans had an attraction and aversion to black skins, and there are occasional signs in Elizabethan England of the kind of fascination and anxieties expressed later at the height of the Imperial project, as when Bassanio in *The Merchant of Venice* draws a comparison which is prophetic of Franz Fanon's discussion of the threat of the veil (Fanon, 1967; Wilson, 2008: 177-202).

Before the Seventeenth Century, Cultural Rhetoric revealed that pronouncements on English differences from Indians were nearly all second-hand. The first Englishman definitely known to have visited India did so in 1579. He was a Jesuit called Thomas Stevens who served as a missionary in India for forty years, who outlined physical externalities, these being appearance and clothing (Jones, 2019: 130). In short, it is the English disavowal of Empire in the interwar years that I think bears out Said's remarks on the very end of *A Passage to India* that «...We are left with a sense of the pathetic distance still separating "us" from an Orient destined to bear its foreignness as a mark of its permanent estrangement from the West» (Said, 2003: 244). Part of the *larger* Orientalism that Edward W. Said had shown to inform Western self-representation, the function of these images was not primarily to secure Western domination over the East, though certainly they assumed and enforced that domination (Said, 2003: 71). Mohamed Al Mahfedi and Peri Venkatesh tried to prove the hidden ideology of the Orientalist construction of *the Orient*, or *the Oriental Other*, setting forth three premises. The first premise is that Colonialism is the ultimate product and the materialized object of Orientalism. The second premise is that Orientalism as a corporate institutional, intellectual and scholastic legitimacy of Western colonial and imperial enterprise is based on racism. The third premise is that the Manichean logic and Darwinian Theory provided the scientific, empirical and moral justification for the Western colonial and imperial expansionist desire (Mahfedi and Venkatesh, 2012).

The Orientalist personification of *the Oriental Other* and the racial discrimination against this model and vice versa were placed on biologically measured factors that had been previously established in the metropolis. In those two situations the physiological Orientalist discourse and the cultural Orientalist discourse racial determinism had been the conclusive element that condemned *the Other* for his racial and therefore social *debility* (Said, 2003: 83; Turner, 2003: 112). Within the hegemonic process where Culture is produced, Cultural Rhetoric involves recognizing the narrow and indivisible relationship between the text and the inter-text (Kristeva, 1967: 438 – 65), the literary work can only be understood from previous readings of the author. Therefore, Cultural Rhetoric has been proposed by Tomas Albaladejo (2014: 293 – 319; 2013: 1 – 21; 2012: 89 – 101; 2011: 41 – 60) as a theoretical and methodological system that links Rhetoric to Culture and viceversa, where the encoder and the receiver are joined to the persuasive process evaluation (Rodríguez-Fernández and Navarro-Romero, 2018: 144):

The role of Rhetoric in Culture and the role of Culture in Rhetoric are the main foundations of what can be called 'Cultural Rhetoric' (Albaladejo, 2016: 21).

According to this idea, in Victorian England, woman's role was considered as an outdated and invariable model wife, daughter, mother and sister, who had designed between submission and chastity within the parameters of blind servitude in order to serve in conflicts as a nurse, a farmer or a seamstress. Nineteenth-century capitalism had torn up an agricultural society from its roots, manufactured machines on an unprecedented scale, mushroomed cities, concentrated the poor in such numbers that the concept of masses could appear, and brought into being a new class with little to pawn but their chains. The notions of classes as opposed to estates of stations came out of this new reality. The contrast between the class who sold their labour power and the employing class was stark and clear. As in other revolutions, woman is not part of the inventory of social issues should begin to develop. However, the impact of such magnitude altered the whole society, not only from their social, economic or political grounds, but also from the realm of the everyday. This convulsion, therefore, also invades a woman's life and the woman responds with an active presence at this inexcusable call, leaving home and joining the battlefield, even persecuted, abused and in many cases death reached. Other forms of social relationships also changed as middle-class women passed out of production (Bergman, 1996: 164-179). Middle-class masculine thought was seeking elaborate justification for the subordination of the working class and of women. A notion of masculinity adequate had to be gathered. Christianity became the imperial pattern of young Victorian males in the middle years of the century. This was the stuff of empire building. Some socialist came from the Church. It was possible for Christians to be socialists. The Church often seemed to be established on the side of respectability and privilege. The middle-class feminist movement that was developed in the second half of the century appeared to have been wary of the total sexual division of labour and had contained the possibility of conceiving a new relationship of the body to nature, not bound by religious guilt. Sexual relationships and the structure of family must change, so that women could exercise control over procreation and obtain sexual pleasure. Moreover, in the late nineteenth century the idea of controlling births was introduced, not as a feminist concern for sexual pleasure and autonomy, but as a Malthusian attempt to limit the number of the poor to prevent hardship. Sexuality was an explosive issue, so that even moderate reforming efforts could raise a torrent of criticism, controversy and violent reaction. There was an increasing

tendency among socialists to contemplate sexual change as an outcome of the re-economic organisation of society and to stress the positive role of the family as a defence against wage labour and capitalism. Many socialists who would recognise personal and cultural change as being very important were not prepared to admit the importance of sexuality. Traditionally, there has been a tough insurgency on the side of feminists to any resort to the matter of nature. Within feminist literature and politics, nature has been considered primarily as a tendency to complication against those who had the need to struggle, as that which remains inert, given, unchangeable, resistant to historical, social and cultural transformations (Buchanan and Colebrook, 2000: 167; Vandermassen, 2005: 214).

Many feminist intellectuals had remarked Darwin's theory of sexual selection for its androcentric bias. The theory of sexual selection echoed and strengthened Victorian social criterion regarding the sexes. Spreading extensively on the theory first presented in the *Origin*, Darwin described, in the *Descent of Man*, how the process functions and what roles males and females have in it. According to the theory, the males who success on their competitors will obtain the more desirable females and will develop the most lineage, thereby perpetuating and increasing, over numerous generations those qualities that inducted them to triumph (Grosz, 2008: 23-51). Otherwise writing, Social Darwinism is a theory of the dominating and those who have succumbed to domination or extinction, a theory that, on the face of it, seems to provide a perfect justification for the relations of phallogocentric and racial domination that constituted Eurocentric, patriarchal culture in his time as much as in ours. Darwinism, it is claimed, justifies, rather than provides the tools by which to problematize, relations of domination and subordination between races and sexes, as well as the domination of the human over the natural (Grosz, 2008: 33; Prum, 2012: 256). Social Darwinist Cultural Rhetoric can be defined either accurately, with allusion to theories of social and cultural change involved by the theory of natural selection elaborated by Charles Darwin, or in broad terms, as that distinct family of historical theories that assert to be theories of social and cultural change reasonably required by a Social Darwinist Cultural Rhetoric approach (Carroll, 2004: 226). Social Darwinism, in its different forms, supported ethnic, racial, class and gender unfairness as necessary aspects of a wider conflict from which a technically and morally developed humanity would burst forth. Nonetheless, Social Darwinist Cultural Rhetoric stretched Darwin's theories into the domain of politics and society to elucidate conflict and conquest. The concept of *race* was a precursor of what has been called as *Eurocentric*. Domination Rhetoric is a requisite for exploitation and race, once

has been mixed with domination, became a universal measurer in the current model of power (Teverson and Upstone, 2011: 64; Mahfedi and Venkatesh, 2012).

Rather, by figuring objectionable aspects of life in the West as *Eastern*, Western feminist writers rhetorically define their project as the removal of Eastern elements from Western life. Feminist orientalism is a special case of the literary strategy of using the Orient as a means for what Al Bazei has called *Western Self Redemption* (Al-Bazei, 1983: 6). To Joyce Zonana, Feminist Orientalism is both a persuasive approach and an act of reason by which a speaker or writer removes the deterrent implicit in feminist enquires and makes them appetizing to a specific congregation who wishes to state its occidental superiority. If the lives of women in England or France or the United States can be compared to the lives of women in *Arabia*, then the Western feminist's desire to change the status quo can be represented not as a radical attempt to restructure the West but as a conservative effort to make the West more like itself. Orientalism has become a major premise in the formulation of numerous Western feminist arguments (Zonana, 1993: 8). Charlotte Brontë's use of feminist orientalist is both embedded in and brings into focus a long tradition of Western feminist writing. Beginning early in the eighteenth century, when European travellers' tales about visits to the Middle East became a popular genre, images of despotic sultans and desperate slave girls became a central part of an emerging liberal feminist discourse about the condition of women not in the East but in the West. In fact, it is hard to understand the hold in the Victorian period of the middle-class family, the authority of the father and husband or of an ideology that stresses wifely submission, rejected sexual pleasure and preached salvation through abstinence and thrift (Beasley, 2012: 156).

From Mary Wollstonecraft to Elizabeth Barrett Browning to Margaret Fuller and Florence Nightingale, writer after writer could be discovered turning to images of oriental life and specifically the Arabian Harem in order to articulate their critiques of the life of women in the West (Amoia and Knapp, 2002: 58). There was a conviction that the harem was an inherently oppressive institution functions. Even in the twentieth century, such an assumption continues to appear in Western feminist discourse, as Leila Ahmed (1982: 523) and Chandra Mohanty (1988: 76) demonstrate. Recent research on the current situation of the harem is unusual, and what little that has been written tends toward either passionate support or impetuous rejection. The defences are written with a keenness of the rejections: their authors must dispute the Western feminist imagination that undoubtedly discerns polygamy as sexual slavery and domestic enclosure as imprisonment. The attempt to submit

a deeply parallel sight has been burdened with the standstills both of reporting the incidents of life in the harem and of accomplishing a transcultural vision, despite some writers had endeavoured. Ray Strachey claimed that the advent of modernity may not be understood without the new consciousness that marked the awakening of feminist studies whose origin began in Victorian England (Strachey, 1978: 5). While it is true that academic origin took place in Victorian England, but as historical consciousness could go back to the period of emancipation that emerged in colonial America. In this sense, and from the beginning, the main message that Victorian women sought to convey was their desire for historical awareness that he had learned of the American woman when he played a specific and positive role in the emancipation, in the knowledge that they have emerged from the invaluable contribution of their consistent actions. At the same time, it is the late Twentieth Century when as an academic discipline called *Women's Studies* do not obtained its independence from *Feminist Studies* until the early seventies of the twentieth century. It is also in the late Twentieth Century, when historiography begins to estimate the presence of women in the formation of new born American republics (Messer-Davidow, 2002: 84). Certainly, woman's increasing presence in public life was not commonly accepted. This is a new dialogue between texts and political claims through Cultural Rhetoric. Julia Kristeva defined them in her book *The Text of the Novel* (1967) as a dialogue between texts. Thus, to study the cultural structure as a transformation, it has been considered as «... a *Dialogue* of multiple texts, such as a *Textual Dialogue*, or, rather, as an *Intertextuality*. [...] The notion of diachronic transformation will allow us, on the one hand, to define the specificity of the so-called literary discourse as an *Intertextuality* (Kristeva, 1974: 94).

THE TRUE CHALLENGE

Since Julia Kristeva introduced this term in 1967 and defined this concept in her famous article on Mikhail Bakhtin (Kristeva, 1967), *Intertextuality* has become a Literary Criticism phenomenon and a dynamic element of work in both Literary Theory and Comparative Literature. This vision was the starting point for a multitude of studies that have been made since then. According to this vision, the discourse must be understood in a dichotomy between the polyphonic character of those voices that are external to the narrator and its structure as a monologue with which these are facing. This dichotomy has meant a

revitalization of the phenomenon of *Intertextuality* that is no longer confined either only to the linguistic text, or the literary text. Moreover, it also delves into other artistic manifestations with semiotic codes that are different from the linguistic ones such as painting, cinema, etc. Thus, in recent years, *Intertextuality* has been understood as something that has been extended to all manifestations of art in order to analyse texts. So, *Intertextuality* could be considered as an effective presence of some texts in others, by means of marked or unmarked, whether endo or extra-literary allusions (Martínez-Fernández, 2001: 81). The phenomenon of intertextuality also includes those proposal that were made by Roland Barthes and Michel Foucault (Barthes, 1988; Foucault, 1979) when they raised the question of *The Death of the Author*. All the texts are permeated by other texts that prevent a unique and determined inventive source from being found in a specific work. So, there were some objections to this challenge that were raised by this new situation. Social Darwinism has played a formulating role in the trajectory of Western social, political as well as ideological assumptions regarding the various *Other*, and for many opinion groups at the time, woman was considered as a part of this group. That is to say, Social Darwinism can be defined either strictly, with reference to theories of social and cultural change implied by the theory of natural selection developed by Darwin. Hannah Mitchell (1871 – 1956), a British working-class suffragette and socialist, described the ambiguous and uneasy attitude towards Feminism in her autobiographical work *The Hard Way Up* that was published after her death in 1984. Mitchell recognised that many socialists were clearly supporters of patriarchal hegemony as an imperial management model (Mitchell, 1984: 45). When this model came, resistance to religion, to the family, to women's subordination, to rigid sexual attitudes and personal behaviour and to class inequality, was passionate and intense, for the hold of the imperial values. These imperial positions in front of the woman's new role in Victorian society caused a split within the socialist ranks. On the one hand, the Fabian society was deeply influenced by the Social Darwinism doctrine. On the other hand, some members of this society made up their mind in favour of the woman as an active role player in this society. This new socialist trend was called *the New Way of Life*. Some Victorian authors supported this political vision that was based on *the Survival of the Fittest*. Social Darwinism has developed a main conception in the route of Western social, political as well as ideological theory regarding the different *Other*. Victorian Darwinism was the common path where the Enlightenment Rationality and the Renaissance Individuality had concluded merging. Orientalism became a corporate institution that was aided by those notions. This was

supported by a statement of Charles Darwin himself, in his work *The Descent of Man and Selection in Relation to Sex* (Al-Mahfedi and Venkatesh, 2012: 3). Darwin's notion of fight for survival vindicated and legitimized the racists' conception of superior and inferior peoples and nations and endorsed the struggle between both of them. Social Darwinism was the darkest version of human evolution. Since 1945, there have been some scholar trends stating that Darwin's social theory clearly contributed to the death of millions of people in concentration camps, and about other millions of humans in wars (Beasley, 2012: 114-124). Once considered as an objective scientific theory of difference within human populations, racism has become regarded as an ideology of social domination and exclusion on the basis of biological and genetic variation (Sundquist, 2008: 235). According to Tomás Albaladejo, this fact could be considered through an interdiscursive analysis that he had proposed. This is based on *Interdiscursivity* and has dealt with *Interdiscursivity* as a phenomenon that encompasses different possibilities of relationship between texts / discourses, one of which is *Intertextuality* (Gómez-Alonso, 2017: 110). Moreover, Ludomír Doležel also proposes *Intertextuality* as a surface quality of the texts, strictly intentional, in relation to the construction of possible worlds, *Fictionality* or the construction of genres, since Doležel has studied these aspects from the concept of *Literary Transduction* (Doležel, 1995: 282-283). This could be deduced from the fact that for many intellectuals such as Matthew Arnold, Edward Carpenter or Havelock Ellis, the idea of biological restrictions on human nature resembled inadmissible because it probably reduced the narrow realm of possible political reform. The Cultural Rhetoric rules that rise from a specific evolutionary route are moral, and when Darwin equalised common good with reproductive aptitude and had put this into Mill's principle of utility. In the 1890s, Thomas Hardy's *Jude the Obscure* denounced some Social Darwinist values such as hypocrisy, narrowness and sanctimonious morality challenging not only class but also conventional sexual attitudes. As a part of *the New Way of Life* supported by socialism, new feminist claims were said to be supported by the Social Democratic Federation. Old Chartists and Owenites, exiles from the European revolutionary movement, land nationalists, and secularists were included in this federation. Theoretically the origins of English Marxism may have been limited and narrow but culturally they came from a rich and varied tradition. When William Morris, John Ruskin, Edward Carpenter and other members of the Federation broke away to found the *Socialist League* in 1884 they formed a group that emphasised cultural change and consciousness more than the *Social Democratic Federation*. In the early 1890s the League collapsed with the Morris tendency that had been

defeated by anarchist-communism. With the creation of the *Independent Labour Party* in 1893 there was an important shift in the theoretical preoccupation of British socialism. Revolutionary socialists and anarchists in the 1880s had focused their debates on issues of organisation, on the degree of centralisation, the nature of leadership, on how far socialism should support particular reforms or work in trade unions to improve immediate conditions, or even participate in parliamentary elections or campaign for state intervention. The *Independent Labour Party* accepted the need to place Labour candidates into parliament and was later to be part of the *Labour Representation Committee*, the modern *Labour Party* in embryo. The idea of socialism was still often seen as becoming a different kind of person. But these utopian preoccupations became increasingly divorced from the function of sending Labour men to parliament. Socialism and the new life were indefinitely postponed. The time was never somehow quite right (Bevir, 2011: 98). The faithful waited for socialism to be granted from the high. A few decades later, during the Edwardian and the Georgian Ages, the ideologies of patriarchy and imperialism reinforced each other. This evidence was reflected in Virginia Woolf's in *The Three Guineas* (1966 [1938]). In her work, Virginia Woolf denounced «the patriarchal system» that shut women up in «the private house, with its nullity, its immorality, its hypocrisy, its servility, while leaving men to rule «the public world» with «its possessiveness, its jealousy, its pugnacity, its greed,» including war and empire. She vows «to take no share in patriotic demonstrations; to assent to no form of national self-praise; to make no part of any clique or audience that encourages war; to absent herself from military displays, tournaments, tattoos, prize-givings and all such ceremonies as encourage the desire to impose 'our' civilisation or 'our' dominion upon other people» (Woolf, [1938] 1966: 109; Bratlinger, 2009: 64). Woolf wrote her critique of patriarchy and imperialism in the 1930s, after World War I had demonstrated the dead-end of imperial rivalries. But many nineteenth-century feminists also recognized the links between patriarchy, war, and empire. In opposition to this parliamentary socialism, ideas of direct action, of learning through doing rather than through words, resurfaced in the socialist movement at the end of the Victorian Age. While *Independent Labour Party* members worked locally in the trade union movements and in community struggles, the young revolutionary trade unionists disillusioned and were dismissive both of parliament and the official trade unions (Beers, 2010; Dorey, 2011). These young and dismissive members were searching for a direct democracy, and this is one of Edward Carpenter's claims in his book *Towards a Democracy*, where he manifested his support to gender equality and free sex rapport. Like a new kind of *Utopia*, colony became a new

sexual paradise, a hidden refuge where males could practice prohibited affection among each other, against what Darwin could have considered that this conception might lead to a discriminating preachy dictate, ponder his remark about the immorality of *abnormal* sexual practices such as homosexuality (Giddens, 2013).

For Edward Carpenter, labour discourse was the Cultural Rhetoric of Love or Comradeship that was also based on the culture of fellowship or democracy. In a socialist society, people will recognize that they are mere results of a universal self and will be pervaded with love and sympathy for their fellows. The triumph of love will establish a universal brotherhood in which there will be no place left for the struggle for personal domination that currently gives rise to political authority and private property. Humanity will live in nongovernmental communities and rely on cooperative systems of production (Coleman, 2010). Carpenter's socialist vision consciously echoed Whitman's belief that the soul needs religion, the mind needs democracy, the heart needs love, and the body needs nature. Whitman described his vision with the expression of *the Dear Love of Comrades*, explaining that true democracy is of the soul and is based on *Manly Love* (Carpenter, 2019; Bevir, 2002: 73 – 97; Bevir, 2011; Murdoch, 2012). His poems combined natural simplicity, male comradeship, and democracy in a religious vision of the vitality of human life. Carpenter too suggested that the growth of comradesly love will result in a true brotherhood of all, a real democracy based on the recognition of the unity of all things (Levitas, 2013). It is Carpenter's advocacy of an idealized male love that makes him an early voice of homosexual liberation. Carpenter described the meaning and purpose of love as fusion rather than procreation; he tied love to comradeship rather than reproduction. He even suggested that because the love of homosexuals crosses barriers of class, homosexuals might be the harbingers of democracy (Minter, 2010: 89).

Until the 1960s, colonial homosexuality is without a doubt far more accessible throughout confidential writings, in the suggestiveness of visual art and in the generally discreet actions of men who, with various clues, expressed their intimate friendships. As for the voices of men from outside Europe, they are seldom heard. The colonies provided possibilities of | homoeroticism, homo-sociability and even homosexuality. These are various perspectives and encounters whereby males depicted fascination to some other males or masculine youths (Jung, 1988). The traces that remain in various genres suggest that homosexual encounters were widespread in the colonies. Men with homosexual inclinations or experiences, and whose lives and work were closely linked to the colonial world, range

from some of the most famous figures in the history of European expansion to those who have left historical tracks only because of sexual improprieties. Colonial homosexual connections included both *Platonic* friendships and hotly physical relationships, brief encounters and longer-lasting partnerships. Some European men sought European partners (Bolton and Olson, 2010). Others preferred *Natives*. There was casual sex and abiding love, consensual pleasure and violent abuse, unreciprocated longing and brazen seduction. There is no simple model of colonial homosexuality. Imperial circumstances, however, favoured varied expressions of homosexuality. Uncharted regions lured explorers who discovered male brothels, the ritual incorporation of fellatio or sodomy into male initiation, blood brotherhoods, *Male Brides*, the *Third Sex* and adolescents with few reservations about certain homosexual practices (Philips and Reay, 2011: 122). Transported convicts were crammed together, often in all-male accommodations and dangerous social promiscuity. The foot soldiers of empire were young and lusty troopers, eager for adventure and new experiences. Pioneer settlers lived solitary lives on the frontier, deprived of the company of European women. The colonies provided a refuge for those fleeing their homelands, by desire or necessity, owing to reprobate desires and chequered backgrounds, and, more generally speaking, for those ill at ease in the confines of traditional European society. The desert and *kasbah*, tropical islands and jungles seduced writers, scientists and artists. Foreign cultures, from the *decadent* old civilisations of Asia to the *primitive* life in Oceania, attracted adventurers, intellectuals and dreamers (Adams, 1995). Imperial endeavours such as exploration, conquest, settlement, administration, commerce, literacy, the *mission civilisatrice*, among others, mandated expatriation. Isolation, heat and the rigours of colonial life induced the *cafard* and tempted *dépaysé*. Europeans with feverish work and idleness, hashish and opium, women and men. For such men, the geopolitical realities of the Arabic Orient become a psychic screen on which to project fantasies of illicit sexuality and unbridled excess—including, as Malek Alloula has observed, visions of *generalized perversion* (Alloula, 1986:95) and, as Edward Said puts it, «sexual experience unobtainable in Europe», that is, «a different type of sexuality» (Said, 2003: 190). In Joseph Allen Boone's words, «this appropriation of the so-called East in order to project onto it an otherness that mirrors Western psychosexual needs only confirms the phenomenon that Said calls *Orientalism* in his book of that name. But exactly what others are being appropriated here? Despite Alloula's italicizing of the word perversion, despite Said's carefully ambiguous rendering of the phrase «a different type of sexuality»,

both Alloula's and Said's analyses of colonialist eroticism remain ensconced in conspicuously heterosexual interpretative frameworks» (Boone, 2013: 461).

Other scholars such as Parminder Kaur Bakshi established a new frame in Cultural Rhetoric, by means of the link that was created between homosexuality and Orientalism. This is further illuminated by Edward W. Said's distinction between *Filiation* and *Affiliation*, and his analysis of the Western propensity towards the East. According to Bakshi, Said elucidates the exaggerated boundary drawn between Europe and the Orient in terms of the notions of home and place, integral to Western sensibility. The language of being at home or in place, according to Said, translates into the relationships of *Filiation* and *Affiliation* (Bakshi, 1992: 22). *Filiation* suggests bonds of kinship, and is indicated by an aggressive sense of nation, home, culture, community and belonging. *Affiliation*, on the other hand, arises from a failed possibility of filiation, and denotes an allegiance to a compensatory, transpersonal, and sometimes subversive order, such as guild consciousness, consensus, collegiality, professional respect, class, and the hegemony of a dominant culture (Said, 1984: 19 – 20). The definitions of *Filiation* and *Affiliation* clarified some of the tensions underlying the Cultural Rhetoric concepts of *Home* and *Journey*, and these oppositions were rendered most compellingly in the homosexual predicament in Nineteenth-Century Britain. Against the context of social and religious intolerance, homosexuals invariably turned to places and ideas outside English society that accommodated love between men. For this reason, Bakshi had pointed out that these *inverted* writers become inveterate travellers to remote and unknown regions, forever in search of a viable lifestyle. Attitudes to homosexuality were more lenient on the Continent than in Britain (Bakshi, 1990: 151 – 177). Initially France and Italy, and then Greece and Sicily, gave shelter to John Addington Symonds, Oscar Wilde or Frederick William Rolfe (hereafter Baron Corvo). These were some of the writers who went to live on the continent because of their homosexuality. Regarding that time, some authors were aware of this situation that had been raised by Roland Barthes and Michel Foucault. For this reason, they were aware of the influence, with anxiety, as Harold Bloom had pointed out (2011; 2013). They were aware of the inability of total originality and did not claim to be absolutely original or modern.

CONCLUSION

The Western involvement in Orientalism, from Homer's age to nowadays, comprises a pervasive Cultural Rhetorical discourse that has been directed towards appropriating the Orient. In writing, as in life, the motif of journey, whether actual or metaphorical, offered a specially enabling mechanism by which an author could escape the rigours of his own age and milieu and flee to another country. The shift could be spatial or temporal, though often the two coincided, so that the geographical change also implied a voyage in time, and entrance into an idyllic and permissive world congenial to the freedom and affections to men. In this sense, James Stephen and John Stuart Mill composed different works on the equality question that started to increase its importance as a role in the main treaties of political thought. Moreover, the incidence of journey in nineteenth-century homosexual literature, thus, manifests the writers' impulse to discard given affiliations in favour of chosen affiliations (Bozdogan, 2014: 41). Originally, tours across the Continent provided an opportunity for homosexual adventure. Even where the writers did not undertake a broaden trip, references to an idealised classical world, where relations between men were the norm, were used effectively as a technique for communicating homoerotic desire. In the mid nineteenth century, Sir Richard Francis Burton mapped out an area in which he argued that homoeroticism was not just prevalent but endemic. This area has been extended from the North African countries of Morocco, Algeria, and Tunisia to The Middle Eastern countries of Egypt and the Syrian-Arabic peninsula. All this surface was called by own Burton as the *Sotadic Zone*, derived from the name of the Greek poet Sotades as a euphemism for *sexual inversion*. According to Burton, climate was seen to facilitate *pathological* love, not race, as argued by most of his contemporaries. Although his theory is empirically useless, he challenged Victorian public thinking that stigmatized male homosexuality and theorizing about homosexuality in terms of cultural evolution (Waitt and Markwell, 2008: 21; Phillips, 1999: 80).

Homosexual writers borrowed extensively from Oriental literature, as they had been inspired in classical myths, any instances of homoerotic love (Crompton, 2006). Indeed, Waitt and Markwell stated that the homoeroticism of Orientalism in the imagined geography of the West has fuelled the work of homosexual writers, artists, photographers, and tourists, sustained by colonial discourses about brown skin, bathhouses, harems, slave markets, desert heat, and tented caravans, with an abundance of veils, robes, cushions, and youthful men

thrown in (Waitt and Markwell, 2006). These had actually supposed being the *Others*, those who could not be represented. All these claims and all these *others* were becoming part of a new *renaissance* that involved a propagation of writings that questioned long-held pernicious assumptions of homosexual behaviour. These works not only criticized such assumptions, but had a significant impact on how the homosexual became characterized, discussed, and identified. Jonathan E. Coleman verified that this was the emerging discourse on homosexuality as it was framed by three main writers, these being Havelock Ellis, John Addington Symonds, and Edward Carpenter. Ellis, Symonds, and Carpenter viewed themselves as somewhat rebellious, attempting to reconstruct norms of sexuality, particularly those concerning homosexuality. To do so, these three scholars invoked the well-established constructions of class, gender, and sex as a previous step to establish a new cultural hegemony. For these reasons, Ellis, Carpenter and Symonds desired to change widely-held perceptions of homosexuality and while doing so, alter notions of class, gender, and sex. These writers asserted that homosexual relationships could exist across the divides of the class-system, helping to engender a greater cross-class understanding. Yet at the same time, Ellis, Carpenter, and Symonds created a dichotomy of *true* and *degenerate* homosexuality that was determined along class lines (Coleman, 2010: 95 – 96).

Furthermore, Coleman clarified that they had claimed that homosexuals represented a *possible third sex* that transcended male/female bodies and masculine/feminine gender roles. However, while making such challenges, these intellectuals also fortified conventional gender and sex norms in their discourse of sexual difference (Coleman, 2010: 102). In fact, Ellis, Symonds, and Carpenter framed homosexuality within discourses with which they were already familiar. Throughout the multiple works of these three men, homosexuality is discussed in terms of class, gender, and sex. These three social constructs were central to the way that Ellis, Symonds, and Carpenter understood homosexuality in the late Victorian England to create the current basis where the conceptions of Gender, Sex and Homosexuality are understood and followed not only throughout the twentieth but also in the early twenty first century. The phenomenon of rewriting and adaptation was premised in our western culture after having assumed *The Death of the Author* as something innate to the artistic work (Gómez-Alonso, 2017: 113). In this sense, two recent works could be highlighted, those that offer an updated view on intertextuality and on the phenomenon of the interpretation of works and *Deconstruction: On the one hand, Adaptation and Appropriation* (2008) by Julie Sanders; and, on the other, *Intertextuality* (2010) by Graham Allen. Both works



consider the theoretical panorama that was outlined earlier by authors such as Julia Kristeva, Roland Barthes, Gérard Genette, Jacques Derrida or even Michel Foucault. These authors focus on the phenomenon of *Intertextuality* when dealing with Cultural Rhetoric within the cultural and political motives of the rewriting and adaptation regarding the multiple ways where canonical works have been recreated, from the influence of critical movements such as *Poststructuralism*, *Postcolonialism*, *Cultural Studies*, *Critical Theory & Pedagogy* and *Gender Studies*. These works have contemplated this growing phenomenon of rewriting in the Twentieth First Century and its repercussion on society and current culture.

REFERENCES

- Adams, James Eli (1995): *Dandies and Desert Saints: Styles of Victorian Masculinity*. Ithaca, Cornell University Press.
- Ahmed, Leila (1982): «Western Ethnocentrism and Perceptions of the Harem», en *Feminist Studies* 8 (3): 521-34.
- Al-Bazei, Saad Abdulrahman. (1983). *Literary Orientalism in Nineteenth-century Anglo-American Literature: Its Formation and Continuity*. PhD Dissertation, Purdue University.
- Abbott, Don Paul (1996): *Rhetoric in the New World*, Columbia, South Carolina, South Carolina University Press.
- Acosta, José de (2002): *Natural and Moral History of the Indies*, Durham, North Carolina, Duke University Press.
- Albaladejo, Tomás (2019): «European Crisis, Fragmentation and Cohesion: The Contribution of Ectopic Literature to Europeanness», en *Journal of European Studies*, 49 (3 – 4): 1 – 16.
- Albaladejo, Tomás (2016): «Cultural Rhetoric. Foundations and Perspectives», en *Res Rhetorica*, 1/2016 : 16 – 29.
- Albaladejo, Tomás (2014): «La Retórica cultural ante el discurso de Emilio Castelar», en Juan C. Gómez Alonso et al. (eds.) (2014): *Constitución republicana de 1873 autógrafo de D. Emilio Castelar. El orador y su tiempo*, Madrid, UAM Ediciones: 293-319.
- Albaladejo, Tomás (2013): «Retórica cultural, lenguaje retórico y lenguaje literario», en *TONOS Digital*, 25: 1-21.
- Albaladejo, Tomás (2012): «La semiosis en el discurso retórico: relaciones intersemióticas y Retórica cultural», en Ana G. Macedo et al. (orgs.): *Estética, Cultura Material e Diálogos Intersemióticos*, Braga, Húmus/Centro de Estudos Humanísticos: 89-101.
- Albaladejo, Tomás (2011): «Los discursos del conflicto y los conflictos del discurso: análisis interdiscursivo y Retórica cultural», en Ana G. Macedo et al. (orgs.): *Vozes, Discursos e Indentidades em Conflito*, Braga, Húmus/Centro de Estudos Humanísticos/Universidade do Minho: 41-60.
- Allen, Graham (2010): *Intertextuality*, New York, Routledge.
- Alloula, Malek (1986): *The Colonial Harem*. Trans. Myrna Godzich and Wlad Godzich, Minneapolis, University of Minnesota Press.
- Amoia, Alba D.; Bettina L. Knapp (eds.) (2002): *Multicultural Writers from Antiquity to 1945: A*
-

- Bio-bibliographical Sourcebook*, Westport, Connecticut, Greenwood Publishing Group.
- Al-Mahfedi, Mohamed Hamoud Kassim; Pamir Venkatesh (2012): «Darwinist premise in the Orientalist construction of the 'Other'», en *Journal of Postcolonial Cultures and Societies*, Vol. 3, N° 1, Dayton, Ohio, Wright State University Press: 1-21.
- Bakshi, Parminder Kaur (1992): *Distant Desire: The Theme of Friendship in E. M. Forster's Fiction*, Coventry, University of Warwick Press.
- Bakshi, Parminder Kaur (1990): «Homosexuality and Orientalism: Edward Carpenter's Journey to the East», en *Prose Studies*, 13.1: 151-177.
- Barthes, Roland (1988): «The death of the author», en Lodge, David & Wood, Nigel (eds.), *Modern Criticism and Theory: A Reader*, London, Longman.
- Beasley, Edward (2012): *The Victorian Reinvention of Race. New Racisms and the Problem of Grouping in the Human Sciences*, London, Routledge.
- Beers, Laura (2010): *Your Britain. Media and Making of the Labour Party*, Cambridge, Massachusetts, Harvard University Press.
- Bergman, Jerry (1996): «The History of Evolution's Teaching of Women's Inferiority», en *PSCF* 48: 164-179.
- Bevir, Mark (2011): *The Making of British Socialism*. Princeton, New Jersey, Princeton University Press.
- Bevir, Mark (2002): «British Socialism and American Romanticism», en *Critiques of Capital in Modern Britain and America*, London, Palgrave MacMillan: 73 – 97.
- Bloom, Harold (2013): *La ansiedad de la influencia. Una teoría de la poesía*. Madrid, Trotta.
- Bloom, Harold (2011): *Anatomía de la influencia*. Madrid, Taurus.
- Bolton, Kingsley; Jay Olsson (eds.) (2010): *Media Popular Culture and the American Century*, Stockholm, The National Library of Sweden.
- Boone, Joseph A. (2013): «Vacation Cruises; or, the Homoerotics of Orientalism», en Lewis, Reina and Mills, Sarah (eds.), *Feminist Postcolonial Theory: A Reader*, London, Routledge: 460 – 482.
- Bozdogan, Sibel (2014): «Journey to the East: Ways of Looking at the Orient and the Question of Representation», en *Journal of Architectural Education*, 41, nº 4: 38 – 45.
- Bratlinger, Patrick (2009): *Victorian Literature and Postcolonial Studies*, Edinburg, Edinburgh University Press.
- Buchanan, Ian M.; Claire Colebrook (eds.) (2000): *Deleuze and Feminist Theory*, Edinburgh, Edinburgh University Press.
-

- Carpenter, Edward (2019): *The Intermediate Sex: A Study of Some Transitional Types of Men and Women*, London: BiblioLife, First Edition in London by George Allen and Unwin, Ltd., 1916.
- Carroll, Joseph (2004): *Literary Darwinism: Evolution, Human Nature and Literature*, London, Routledge.
- Chico Rico, Francisco (2015): «La Retórica cultural en el contexto de la Neorretórica», en *Dialogía. Revista de Lingüística, Literatura y Cultura*, 9: 304-322.
- Coleman, Jonathan E. (2010): *Surely it Deserves a Name: Homosexual Discourse among Ellis, Carpenter, and Symonds*, Lexington, Kentucky, Master's Theses, 628, University of Kentucky Press.
- Courville, Matthieu E. (2010): *Edward Said's Rhetoric of the Secular*, London and New York, Continuum Press.
- Crompton, Louis (2006): *Homosexuality and Civilisation*, Cambridge, Massachusetts, Harvard University Press.
- Dolezel, Ludomír. (1995): *Heterocósmica*. Madrid, Arco Libros.
- Dorey, Peter (2011): *British Conservatism: The Politics and the Philosophy of Inequality*, London, I. B. Tauris.
- Fanon, Frantz (1967): *Black Skin, White Mask*, Translation by Charles Lam Markmann, New York, Grove Press.
- Foucault, Michel (1979): «What is an Author», *Screen*, 20: 13-33.
- Giddens, Anthony (2013): *Capitalism and Modern Social Theory*, Cambridge, Cambridge University Press.
- Gómez Alonso, Juan Carlos (2017): «Intertextualidad, Interdiscursividad y Retórica Cultural», *Tropelías. Revista de Teoría de la Literatura y Literatura Comparada*, Número Extraordinario I: 107-115.
DOI: https://doi.org/10.26754/ojs_tropelias/tropelias.201712104 En <https://papiro.unizar.es/ojs/index.php/tropelias/article/view/2104> (último acceso: 20/09/2019).
- Gómez Alonso, Juan Carlos et al. (eds.) (2014): *Constitución republicana de 1873 autógrafo de D. Emilio Castelar. El orador y su tiempo*, Madrid, UAM Ediciones.
- Grosz, Elizabeth (2008): *Chaos, Territory, Art. Deleuze and the Framing of the Earth*, New York, Columbia University Press.
- Hardy, Thomas [1895] (1995): *Jude the Obscure*, Wordsworth Classics, Ware, Wordsworth
-

Editions Ltd.

- Jones, Norman (2019): *Being Elizabethan: Understanding Shakespeare's Neighbours*, Hoboken, New Jersey, John Wiley & Sons, Inc.
- Jung, Carl G. (1988): *Man and His Symbols*, New York, Anchor Press.
- Kennedy, George A. (1998): *Comparative Rhetoric. A Historical and Cross-Cultural Introduction*, New York, Oxford University Press.
- Kristeva, Julia (1974): *El texto de la novela*, Barcelona, Lumen.
- Kristeva, Julia (1967): «Bajtín, le mot, le dialogue et le roman», *Critique*, 239.
- Law, Ian; Sarah Swann (2016): *Ethnicity and Education in England and Europe. Gangstas, Geeks and Gorjas*, London, Routledge.
- Levitas, Ruth (2013): *Utopia as a Method. The Imaginary Reconstitution of Society*, London, Palgrave MacMillan.
- Lewis, Reina (2004): *Rethinking Orientalism: Women, Travel, and the Ottoman Harem*, New Brunswick, New Jersey, Rutgers University Press.
- Macedo Ana G. et al. (orgs.): *Estética, Cultura Material e Diálogos Intersemióticos*, Braga, Húmus/Centro de Estudos Humanísticos.
- Martínez Fernández, José Enrique (2001): *La intertextualidad literaria (Base teórica y práctica)*. Madrid, Cátedra.
- Messer-Davidow, Ellen (2002): *Disciplining Feminism: From Social Activism to Academic Discourse*, Durham, North Carolina, Duke University Press.
- Minter, Shannon P. (2010): «The Divorce between Equality and Democracy», en *Contemporary Marriage Jurisprudence, S. Cal. Rev. L. & Soc. Jurisprudence, Vol. 19*: 89.
- Mitchell, Hannah (1984): *The Hard Way Up. The Autobiography of Hannah Mitchell Suffragette and Rebel*, Geoffrey Mitchell editor, London, Virago Press.
- Mohanty, Chandra (1988): «Under Western Eyes: Feminist Scholarship and Colonial Discourses», en *Feminist Review* 30 (Autumn): 61 – 88.
- Murdoch, Christina (2012): *A Large and Passionate Humanity Plays about Her: Women and Moral Agency in the Late Victorian Social Problem Novel*, Glasgow Thesis, Glasgow, Glasgow University Press.
- Phillips, Kim; Barry Reay (2011): *Sex Before Sexuality: A Premodern History*, London, Polity Press.
- Phillips, Richard (1999): «Writing travel and mapping sexuality: Richard Burton's Sotadic Zone», en *Writes of Passage: Reading Travel Writing*: 70-91.
-

- Prum, Richard O. (2012): «Aesthetic evolution by mate choice: Darwin's really dangerous idea», en *Philosophical Transactions of the Royal Society B* (2012) 367: 2253-2265.
- Rodríguez Fernández, María Amelia; Rosa María Navarro Romero (2018): «Hacia una Retórica Cultural del Humor», en *Actio Nova. Revista de Teoría de la Literatura y Literatura Comparada, Monográfico 2*: 188-210.
- Said, Edward W. (2003): *Orientalism: Western Conceptions of the Orient*, 1st ed. 1978, London, Penguin Books.
- Said, Edward W. (1984): *The World, The Text, and The Critic*, 1st ed. 1983, London & Boston, Faber and Faber.
- Sanders, Julie (2008): *Adaptation and Appropriation*, Coll. The New Critical Idiom, London, Routledge.
- Sardar, Ziauddin; Ashis Nandy; Meryll Wyn Davies (1993): *Barbaric Others: A Manifesto on Western Racism*, London, Pluto Press.
- Strachey, Ray (1978): *The Cause: Short History of the Women's Movement in Great Britain*, London, Virago Press.
- Sundquist, Christian B. (2008): «The Meaning of Race in the DNA Era: Science, History and the Law», en *The Temple Journal of Science, Technology and Environmental Law, Volume 27, Number 2 (Fall 2008)*: 231-265.
- Teverson, Andrew; Sarah Upstone (2011): *Postcolonial Spaces: The Politics of Place in Contemporary Culture*, London, Palgrave Macmillan
- Turner, Bryan S. (1997): *Orientalism, Postmodernism and Globalism*, New York, Routledge.
- Vandermassen, Griet (2005): *Who's Afraid of Charles Darwin? Debating Feminism and Evolutionary Theory*, Lanham, Maryland, Rowman and Littlefield Publishers.
- Waitt, Gordon R.; Kevin Markwell (2008): «The Lure of the Sotadic Zone», en *Gay and Lesbian Review Worldwide* 15.2: 20-22.
- Waitt, Gordon R.; Kevin Markwell (2006): *Gay Tourism: Culture and Context*, Binghamton, New York, Haworth Press.
- Wilson, Michael (2008): *Writing Home: Indigenous Narratives of Resistance*, East Lansing, Michigan, Michigan State University Press.
- Woolf, Virginia [1938] (1966): *Three Guineas*, New York, Harcourt Brace Jovanovich.
- Zonana, Joyce (1993): «The Sultan and the Slave: Feminist Orientalism and the Structure of Jane Eyre», en *Signs*, 18(3): 592-617.



SOBRE EL AUTOR

Eugenio-Enrique Cortés-Ramírez

Prof. Eugenio-Enrique Cortes-Ramirez, PhD. is Associate Professor of English Culture & Literature and its Didactics in the Department of Modern Languages at the *Facultad de Educación de Cuenca* (Cuenca School of Education), Universidad de Castilla – La Mancha in Spain. He has lectured in several British, American and European universities regarding Comparative Literature and Studies of Culture. He has published, among others, *Michel de Certeau's Poetics of Sentiments*, *Edward Said or Orientalism as a Cultural Revolution* for Hispanic readers (English and French versions are now under revision), *Francis Bacon's Theory of Culture*, *Cultural Hegemony Today. From Cultural Studies to Critical Pedagogy*.

Contact information: Correo electrónico: EugenioE.Cortes@uclm.es