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Elizabeth Abel (born 1945) is an American literary scholar, professor of English at the University of California, Berkeley. Abel was an assistant professor at the University of Chicago. In 1981 she was guest editor for a special issue of *Critical Inquiry*, 'Writing and Sexual Difference'. The essays marked a shift in feminist literary theory from "recovering a lost tradition to discovering the ...

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As the epic Battle of Boldan's Rock had resulted in some unavoidable casualties, Eriana feels obliged to return there with her men to pay their respects. With every Einlander aboard, as well as Ursula and Tyra, the Visund crosses the Sirrel to the scene of the second, more bloody, battle. But since that time Eriana has matured and now views her earlier decisions in a

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As the streets that lead from the Strand to the Embankment are very narrow, it is better not to walk down them arm-in-arm. If you persist, lawyers' clerks will have to make flying leaps into the mud; young lady typists will have to fidget behind you. In the streets of London where beauty goes unregarded, eccentricity must pay the penalty, and it is better not to be very tall, to wear a long blue cloak, or to beat the air with your left hand. One afternoon in the beginning of October when the traffic was becoming brisk a tall man strode along the edge of the pavement with a lady on his arm. Angry glances struck upon their backs. The small, agitated figuresÑfor in comparison with this couple most people looked smallÑdecorated with fountain pens, and burdened with despatch-boxes, had

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appointments to keep, and drew a weekly salary, so that there was some reason for the unfriendly stare which was bestowed upon Mr. Ambrose's height and upon Mrs. Ambrose's cloak. But some enchantment had put both man and woman beyond the reach of malice and unpopularity. In his guess one might guess from the moving lips that it was thought; and in hers from the eyes fixed stonily straight in front of her at a level above the eyes of most that it was sorrow. It was only by scorning all she met that she kept herself from tears, and the friction of people brushing past her was evidently painful. After watching the traffic on the Embankment for a minute or two with a stoical gaze she twitched her husband's sleeve, and they crossed between the swift discharge of motor cars. When they were safe on the further side, she gently withdrew her arm from his, allowing her mouth at the same time to relax, to tremble; then tears rolled down, and leaning her elbows on the balustrade, she shielded her face from the curious. Mr. Ambrose attempted consolation; he patted her shoulder; but she showed no signs of admitting him, and feeling it awkward to stand beside a grief that was greater than his, he crossed his arms behind him, and took a turn along the pavement. The embankment juts out in angles here and there, like pulpits; instead of preachers, however, small boys occupy them, dangling string, dropping pebbles, or launching wads of paper for a

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cruise. With their sharp eye for eccentricity, they were inclined to think Mr. Ambrose awful; but the quickest witted cried "Bluebeard!" as he passed. In case they should proceed to tease his wife, Mr. Ambrose flourished his stick at them, upon which they decided that he was grotesque merely, and four instead of one cried "Bluebeard!" in chorus.

In the tradition of great seafaring adventures, *The Voyage* is an intricately plotted, superbly detailed, and gripping story of adventure and courage. Pulitzer Prize-winning author Philip Caputo has written a timeless novel about the dangerous reverberating effects of long held family secrets. On a June morning in 1901, Cyrus Braithwaite orders his three sons to set sail from their Maine home aboard the family's forty-six-foot schooner and not return until September. Though confused and hurt by their father's cold-blooded actions, the three brothers soon rise to the occasion and embark on a breathtakingly perilous journey down the East Coast, headed for the Florida Keys. Almost one hundred years later, Cyrus's great-granddaughter Sybil sets out to uncover the events that transpired on the voyage. Her discoveries about the Braithwaite family and the America they lived in unfolds into a stunning tale of intrigue, murder, lies and deceit.

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Abstract: This study explores the image and function of the female protagonist as a reader in Alexander Pushkin's Eugene Onegin, Ivan Turgenev's Rudin and Karolina Pavlova's A Double Life. In these novels the motif of reading serves as an indication of and guide to the protagonist's self-knowledge and development or bildung. In *The Voyage In: Fictions of Female Development*, Elizabeth Abel, Marianne Hirsch and Elizabeth Langland establish the idea of a specifically female type of Bildungsroman. Their expanded definition of the genre takes into account the following classical features: belief in a coherent self, faith in the possibility of development, insistence on a time span in which development occurs, and emphasis on social context. Using these parameters this study identifies each text as a Bildungsroman for the female protagonists and explores the role of reading as a tool for and impetus to their development.

From one of our most critically acclaimed and beloved storytellers comes a sweeping novel set on board the *Morning Light*, a Nova Scotian merchant ship sailing through the south pacific in 1912. Kay and Thea are half-sisters, separated in age by almost twenty years, but deeply attached. When their stern father dies, Thea returns to Nova Scotia for her long-promised marriage to the captain of the *Morning Light*. But she cannot abandon her orphaned young sister, so Kay too embarks on

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a life-changing voyage to the other side of the world. At the heart of *The Difference* is a crystallizing moment in Micronesia: Thea, still mourning a miscarriage, forms a bond with a young boy from a remote island and takes him on board as her own son. Over time, the repercussions of this act force Kay, who considers the boy her brother, to examine her own assumptions--which are increasingly at odds with those of society around her--about what is forgivable and what is right.

Inspired by a true story, Endicott shows us a now-vanished world in all its wonder, and in its darkness, prejudice and difficulty, too. She also brilliantly illuminates our present time through Kay's examination of the idea of "difference"--between people, classes, continents, cultures, customs and species. *The Difference* is a breathtaking novel by a writer with an astonishing ability to bring past worlds vividly to life while revealing the moral complexity of our own.

Mary Jo Bona reconstructs the literary history and examines the narrative techniques of eight Italian American women's novels from 1940 to the present. Largely neglected until recently, these women's family narratives compel a reconsideration of what it means to be a woman and an ethnic in America. Bona discusses the novels in pairs according to their focus on Italian American life. She first examines the traditions of *italianità* (a flavor of things Italian) that inform and

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enhance works of fiction. The novelists in that tradition were Mari Tomasi (Like Lesser Gods, 1949) and Marion Benasutti (No Steady Job for Papa, 1966). Bona then turns to later novels that highlight the Italian American belief in the family's honor and reputation. Conflicts between generations, specifically between autocratic fathers and their children, are central to Octavia Waldo's 1961 A Cup of the Sun and Josephine Gattuso Hendin's 1988 The Right Thing to Do. Even when writers choose to steer away from the familial focus, Bona notes, their developmental narratives trace the reintegration of characters suffering from a crisis of cultural identity. Relating the characters' struggles to their relationship to the family, Bona examines Diana Cavallo's 1961 A Bridge of Leaves and Dorothy Bryant's 1978 Miss Giardino. Bona then discusses two innovative novels—Helen Barolini's 1979 Umbertina and Tina De Rosa's 1980 Paper Fish—both of which feature a granddaughter who invokes her grandmother, a godparent figure. Through Barolini's feminist and De Rosa's modernist perspectives, both novels present a young girl developing artistically. Closing with a discussion of the contemporary terrain Italian American women traverse, Bona examines such topics as sexual identity when it meets cultural identity and the inclusion of italianità when Italian American identity is not central to the story. Italian American women writers, she concludes, continue in the

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1980s and 1990s to focus on the interplay between cultural identity and women's development.

"A luminous work of historical fiction that explores the far reaches of the Arctic and of men's souls." —Denver Post Capturing a crucial moment in the history of exploration—the mid-nineteenth century romance with the Arctic—Andrea Barrett's compelling novel tells the story of a fateful expedition. Through the eyes of the ship's scholar-naturalist, Erasmus Darwin Wells, we encounter the Narwhal's crew, its commander, and the far-north culture of the Esquimaux. In counterpoint, we meet the women left behind in Philadelphia, explorers only in imagination. Together, those who travel and those who stay weave a web of myth and mystery, finally discovering what they had not sought, the secrets of their own hearts.

The maiden voyage of the five-masted, iron-hulled Neptune's Car from Freeport, Maine, around the Horn to San Francisco provides the setting for a novel which portrays the diversity and color of American society at the turn of the century

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