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.
Space and Sexuality in the Post-Victorian Fiction of Sarah Waters. The Lost Legends of New Jersey by Frederick Reiken - Discussion Questions. Types of Short Story. Influential books dealing with the topic were mainly published in the new millennium – for example Christian Gutleben's Nostalgic Postmodernism: The Victorian Tradition and the Contemporary British Novel (2001) and John Kucich and Diane F. the earliest neo-Victorian writings are still largely undiscovered lands. others, such as Jean Rhys's Wide Sargasso Sea (1966) and John Fowles's The French Lieutenant's. Victorian society, peering anxiously over the edge of its own tumultuous millennium, was probably ready for a detective like Sergeant Cuff: a flawed but astute man from a new class, an honorable if offbeat individualist for a new age. Someone who doesn't believe in ghosts. Come to think of it, a modern audience might be ready for someone like that, too. We are continually improving the quality of our text archives. Please send feedback, error reports, and suggestions to archive_feedback@nytimes.com. A version of this article appears in print on November 2, 1997, on Page 13013004 of the Na