In her justly influential work on nineteenth-century strategies of self representation, Subjectivities (1990), Reginia Gagnier describes the dominant characteristics of the 'high' literary tradition of nineteenth-century auto/biography as consisting of a meditative and self-reflective sensibility; faith in writing as a tool of self-exploration; an attempt to make sense of life as a narrative progressing in time, with a narrative typically structured upon parent/child relationships and familial development; and a belief in personal creativity, autonomy and freedom for the future.
Although his life was short and violent, much like those of his characters, he accomplished a lot and had a major impact in the world of literature. The other writers of his time owe a great debt to him for making the literary world what it became to be. Marlowe began writing and his first dramas were composed in blank verse. Sir Walter Raleigh, who had started the first colony in Virginia, was just one of the important friends he made there. Marlowe was then suspected of heresy. Thomas Kyd, his roommate, claims that he was tortured and forced into providing evidence against Marlowe, but before he could go before the Privy Council, he was found dead at Dame Eleanore Bull's tavern in Deptford on May 30, 1593. That night he had gone there to have dinner with some friends. Domesticity refers to the lived experience of private life, the material dimensions of the home, and an ideology that imaginatively organizes complicated and often contested ideas about privacy, work, gender identity, family, subject formation, socioeconomic class, civilizing morality, and cultural representation. For the Victorians it provided a language and a narrative for making an individual's relationship to social life and to social structure intelligible and meaningful. On the management of a household and the representation of familial virtues. To say that domesticity occupies a central place in Victorian culture is probably to understate its discursive ubiquity. Recent shifts in modernist literary studies towards an interest in the domestic, challenging the long-held dominance of the urban as modernist environment par excellence, make this study particularly well-timed. As Wilson puts it, “These novels struggle with the new recognitions of modernist domesticity” (5). Her book adeptly evokes the dynamic quality of this struggle. While Woolf's attempts to present the interior life of a servant are tentative and very limited, Gertrude Stein's Three Lives offers two full narratives of the domestic laborer. Yet, as Wilson points out, “The Good Anna” and “The Gentle Lena” have been almost completely sidelined in Stein criticism in favor of the longest story, “Melanchta,” which is a balance The Labors of Modernism seeks to redress.