

## Literature And Gender

Boldly challenging traditional understandings of Heian literature, Tomiko Yoda reveals the connections between gender, nationalism, and cultural representation evident in prevailing interpretations of classic Heian texts. Renowned for the wealth and sophistication of women's writing, the literature of the Heian period (794–1192) has long been considered central to the Japanese literary canon and Japanese national identity. Yoda historicizes claims about the inherent femininity of this literature by revisiting key moments in the history of Japanese literary scholarship from the eighteenth century to the present. She argues that by foregrounding women's voices in Heian literature, the discipline has repeatedly enacted the problematic modernizing gesture in which the "feminine" is recognized, canceled, and then contained within a national framework articulated in masculine terms. Moving back and forth between a critique of modern discourses on Heian literature and close analyses of the Heian texts themselves, Yoda sheds light on some of the most persistent interpretive models underwriting Japanese literary studies, particularly the modern paradigm of a masculine national subject. She proposes new directions for disciplinary critique and suggests that historicized understandings of premodern texts offer significant insights into contemporary feminist theories of subjectivity and agency.

Gender Issues in African Literature examines the ways in which some protagonists of African fictions are made to counter and challenge intertwined Western discourses on gender, employment, sexuality, and health. Here the conflict between Tradition and Modernity is argued from the favourite premise of male supremacist ideology showing how women have 'unlearned' these false concepts to build a sustained feminist movement and (re)learn the value of sisterhood. There is a bold attempt to reread Achebe as a consistent in urging women to fight the seemingly oppressive structures that have traditionally discriminated against them, and to disregard their diversity and embrace their unity. A chapter of Feminist Re-writing disagrees with the attempt to equate theory with political activism and presents Feminist literature as more than a verbal assertion that points to Feminist aesthetics and politics. The use of the trauma theory and testimony literature to explore traumatising of female characters and its impact for Zimbabwean civil society is a useful addition to these gender studies in African literature.

Analyses the construction of gender through bodily elements and clothing in early modern England.

This book combines Latin American literature, cultural and gender studies, and history of science to consider the literary perspective of the discourse of natural history in women's travel narratives, shedding a new light on the implications of women's contributions to nineteenth and twentieth-century transatlantic intellectual currents.

This book is about the changing constructs of modernity, masculinity, and gender relations and discourses in Korean literature and cinema during the crucial decades of the colonial and postcolonial era, from the 1920s to the 1960s, which have an enduring and wide-ranging impact on Korea's cultural experiences of the past century.

Unruly women are not often represented in a good light. Whether historical, or fictional, disruptive women with their real or imagined excesses have long provided the material for literary and legal narratives. This probing new work analyzes a series of literary, legal, and historical texts to demonstrate the persistence of certain gender stereotypes. In her 1820 adultery trial, Queen Caroline was depicted in a cartoon riding into the House of Lords on a black ram that had the face of her Italian lover. As this book reveals, a number of women, remembered largely for their insubordinate presence, have metaphorically "ridden the black ram" in the last 700 years. Heinzelman's historicized understanding of the relationship between law and literature reveals a disquieting pattern in the legal and literary representations of women and provides a new recognition of the significance of sexuality and gender in the way we narrate our world.

Gender in American Literature and Culture introduces readers to key developments in gender studies and American literary criticism. It offers nuanced readings of literary conventions and genres from early American writings to the present and moves beyond inflexible categories of masculinity and femininity that have reinforced misleading assumptions about public and private spaces, domesticity, individualism, and community. The book also demonstrates how rigid inscriptions of gender have perpetuated a legacy of violence and exclusion in the United States. Responding to a sense of 21st century cultural and political crisis, it illuminates the literary histories and cultural imaginaries that have set the stage for urgent contemporary debates.

Can the recovery of women's contributions to literary culture be compared to a salvage operation? In that case, for what purpose? The essays in this book explore the role of women writers and readers in Nordic literary culture within a European and worldwide network of literary exchange. Specifically, they consider the transnational transmission of women's literary texts during the nineteenth and twentieth centuries. Textual exchange is as a migratory practice entailing processes of textual export, import, translation, reception and dissemination across national boundaries. These essays are case studies that not only explore the various transformations that happen when texts migrate from one cultural and linguistic framework to another, but also highlight the gendered nature of such transformations and the significance of transcultural exchange for perceptions of gender. Spanning from digital humanities and world literature, libraries and reading societies to the transnational reception of authors such as Selma Lagerlöf, Simone de Beauvoir and Monika Fagerholm, the essays contribute to an exciting and expanding field of humanities research. The chapters in this book were originally published as a special issue of NORA—Nordic Journal of Feminist and Gender Research.

This book explores six texts from across Spanish America in which the coming-of-age story ('Bildungsroman') offers a critique of gendered selfhood as experienced in the region's socio-

cultural contexts. Looking at a range of novels from the late twentieth century, Staniland explores thematic concerns in terms of their role in elucidating a literary journey towards agency: that is, towards the articulation of a socially and personally viable female gendered identity, mindful of both the hegemonic discourses that constrain it, and the possibility of their deconstruction and reconfiguration. Myth, exile and the female body are the three central themes for understanding the personal, social and political aims of the Post-Boom women writers whose work is explored in this volume: Isabel Allende, Laura Esquivel, Ángeles Mastretta, Sylvia Molloy, Cristina Peri Rossi and Zoé Valdés. Their adoption, and adaptation, of an originally eighteenth-century and European literary genre is seen here to reshape the global canon as much as it works to reshape our understanding of gendered identities as socially constructed, culturally contingent, and open-ended.

Through examination of the functions of language and cross-cultural readings of literature – from African queer reading to postcolonial Shakespeare – Rooney explores the nature of the real, providing: a way out of some of the current deadlocks of feminist theory an anti-essentialist approach to gender in which both male and female readers may address a consciousness of the feminine a platform for postcolonial and postmodernist thinkers to engage in a dialogue around the status of the performative in regard to the other a new theory of poetic realism in both canonical and postcolonial literatures a re-reading of the Enlightenment legacy in terms of postcolonial liberation theory a comparison of contemporary debates on the real across the humanities and the sciences. Exploring current ideas of performativity in literature and language, and negotiating a path between feminist theory's common pitfalls of essentialism and constructivism, Caroline Rooney argues convincingly that by rethinking our understanding of gender we might also equip ourselves to resist racism and totalitarianism more effectively. This book introduces students to gender by having them read, discuss, and write about gender-related topics. It features contemporary as well as classic literature with a global perspective. Each section is introduced by broad overviews of the subject, authors' biographies, short introductions to each work, the works themselves, and selections of study questions.

Lincoln's Censor examines the effect of government suppression on the Democratic press in Indiana during the spring of 1863. President Abraham Lincoln, who suspended the writ of habeas corpus in 1862, claiming presidential prerogatives given by the Constitution at times of invasion or rebellion, had some political misgivings about the intimidation of Democratic newspapers, but let the practice continue in Indiana from April through June of 1863.

Early modern autobiographies and diaries provide a unique insight into women's lives and how they remembered, interpreted and represented their experiences. Sharon Seelig analyses the writings of six seventeenth-century women: diaries by Margaret Hoby and Anne Clifford, more extended narratives by Lucy Hutchinson, Ann Fanshawe, and Anne Halkett, and the extraordinarily varied and self-dramatising publications of Margaret Cavendish. Combining an account of the development of autobiography with close and attentive reading of the texts, Seelig explores the relation between the writers' choices of genre and form and the stories they chose to tell. She demonstrates how, in the course of the seventeenth century, women writers progressed from quite simple forms based on factual accounts to much more imaginative and persuasive acts of self-presentation. This important contribution to the fields of early modern literary studies and gender studies illuminates the interactions between literature and autobiography.

No previous collection of criticism has focused on gender in the broad range of children's literature. No previous collection has embraced both children's literature and material culture. Beverly Lyon Clark and Margaret R. Higonnet bring together twenty-two scholars to look closely at the complexities of children's culture. *Girls, Boys, Books, Toys* asks questions about how the gender symbolism of children's culture is constructed and resisted. What happens when women rewrite (or illustrate) nursery rhymes, adventure stories, and fairy tales told by men? How do the socially scripted plots for boys and girls change through time and across cultures? Have critics been blind to what women write about "masculine" topics? Can animal tales or doll stories displace tired commonplaces about gender, race, and class? Can different critical approaches—new historicism, narratology, or postcolonialism—enable us to gain leverage on the different implications of gender, age, race, and class in our readings of children's books and children's culture?

Through both cultural and literary analysis, this book examines gender in relation to late Qing and modern Chinese intellectuals, including Mu Shiying, Bai Wei, and Lu Xun. Tackling important, previously neglected questions, Zhu ultimately shows the resilience and malleability of Chinese modernity through its progressive views on femininity.

This book focuses on sex and sexuality in post-war novels from the Anglophone Caribbean. Countering the critical orthodoxy that literature from this period dealt with sex only tangentially, implicitly transmitting sexist or homophobic messages, the author instead highlights the range and diversity in its representations of sexual life. She draws on gender and sexuality studies, postcolonial theory and cultural history to provide new readings of seminal figures like Samuel Selvon and George Lamming whilst also calling attention to the work of innovative, lesser-studied authors such as Andrew Salkey, Oscar Dathorne and Rosa Guy. Offering a coherent and expansive overview of how post-war Caribbean novelists have treated the persistently controversial topic of sex, this book addresses one of the blind spots in Caribbean literary criticism. It mines a range of little-studied archival materials and texts to argue that fiction of the post-war era exhibits both continuities with the sexual emphases of earlier writing and connections to later trends. The author also presents nationalist ideology as central to the literature of this era. It is in the fictional rendering of sexuality that the contradictions of the nationalist project are most apparent; sex both exceeds and threatens the imagined unity on which the political vision depends.

Employing surprising juxtapositions, *THE FEMINIST DIFFERENCE* looks at fiction by black writers from a feminist/psychoanalytic perspective, at poetry, and at feminism and law. The author presents an unfailingly close reading of moments at which feminism seems to founder in its own contradictions--and moments that reemerge as sources of a revitalized critical awareness. Copyright © Libri GmbH. All rights reserved.

Publisher's description: *Telling Tales* offers new and original readings of novels by Charlotte Brontë, Anne Brontë, Thomas Hardy, Margaret Oliphant, and Mary Elizabeth Braddon. It also presents new archival material on the lives and stories of working-class women in Victorian Britain. Finally, it sets forth innovative interpretations of the complex ways in which gender informs the abstract cultural narratives--like space, aesthetic value, and nationality--through which a populace comes to know and position itself. Focusing on the interrelations of form, gender, and culture in narratives of the Victorian period, *Telling Tales* explores the close interplay between gender as manifest in specific literary works and gender as manifest in Victorian culture. The latter does not reflect a shift away from form toward culture, but rather a steady concern of form-in-culture. Reading and analyzing Victorian novels provides an education for reading and interpreting the broader culture. The book's several chapters explore and

pose answers to important questions about the impact of gender on narrative in Victorian culture: How do women writers respond to themes and narrative structures of precursor male writers? What are the very real differences that shape a newly emerging tradition of female authorship? How does gender enter into the determination of aesthetic value? How does gender enter into the national imaginary 3/4the idea of Englishness? In exploring these key concerns, *Telling Tales* establishes a broad terrain for future inquiries that take gender as an organizing term and principle for analysis of narratives in all periods. A comparative analysis, this study examines the interactions of early modern male and female writers within the context of literary circles. In particular, Campbell examines how the querelle des femmes as a discursive rhetorical tradition of praise and blame influenced perceptions of well-educated women who were part of literary circles in Italy, France, and England from approximately 1530 to 1650. To gain a better sense of how querelle language and issues were used for or against learned women writers, Campbell aligns selected works by female and male writers, pairing them to analyze how the woman writer responds, deflects, or rewrites the male writer's ideological script on women. She focuses first on the courtesan Tullia d'Aragona's response in her *Dialogo della infinità di amore* to Sperone Speroni's *Dialogo di amore*, and contrasts the actress/writer Isabella Andreini's pastoral *La Mirtilla* with Torquato Tasso's *Aminta*. She then discusses the influence of Italian actresses upon the manners and mores of French women of the Valois court, especially focusing on performative aspects of French women's participation in court and salon rituals. To that end, she examines the influential salon of the aristocratic, learned Claude-Catherine de Clermont, duchesse de Retz, who encouraged the writing of positive querelle rhetoric in the form of Petrarchan, Neoplatonic encomiastic poetry to buttress her reputation and that of her female friends. Next, Campbell reads Louise Lab Dt de Folie et d'Amour against Pontus de Tyard's *Solitaire premier* to illustrate the tensions between a traditional and nontraditional querelle stance. She then discusses Continental influence upon English writers in the context of the Sidney circle in England. Moving to the closet dramas of the Sidney circle, Campbell examines the solidarity these writers demonstrated with nontraditional stances on querelle issues, and, finally, she explores how three generations of English literary circles con

This cutting-edge collection of essays offers provocative studies of ancient history, literature, gender identifications and roles, and subsequent interpretations of the republican and imperial Roman past. The prose and poetry of Cicero and Petronius, Lucretius, Virgil, and Ovid receive fresh interpretations; pagan and Christian texts are re-examined from feminist and imaginative perspectives; genres of epic, didactic, and tragedy are re-examined; and subsequent uses and re-uses of the ancient heritage are probed with new attention: Shakespeare, Nineteenth Century American theater, and contemporary productions involving prisoners and veterans. Comprising nineteen essays collectively honoring the feminist Classical scholar Judith Hallett, this book will interest the Classical scholar, the ancient historian, the student of Reception Studies, and feminists interested in all periods. The authors from the United States, Britain, France and Switzerland are authorities in one or more of these fields and chapters range from the late Republic to the late Empire to the present.

Diane Purkiss analyses representations of masculinity in the writings of Milton, Marvell, Waller and Herrick.

Critiquing the fictive nature of socially accepted values about gender, the authors unravel the strategies adopted by writers and filmmakers in (de)constructing the gendered self in mainland China, Taiwan and Hong Kong.

This book discusses femicide in Italy, and the cultural conversations that have resulted from feminist discourse on lethal violence against women entering the mainstream, by analyzing journalistic inquiries and literary works produced after 2012. In a global and national context where activism's goals are mainly discursive this study deepens our understanding of the role played by written narratives in the critique of a public interest matter such as gender-based violence. The first part of the book is dedicated to the analysis of three journalistic inquiries published in book format that focus on one or more cases of femicide that happened on the Italian peninsula. The second section draws on the concept of feminist rewriting to propose the analysis of a heterogeneous body of literary texts that explore some of the most controversial and notorious femicide cases covered by previous journalistic, historical, or mythical narratives, before demonstrating the close connection between theoretical and narrative discourse within the analyzed texts. This is a fascinating case study contributing to global understandings of gender-based violence, which will be important for researchers in gender studies, sociology, and media studies.

This study establishes age as a category of literary history, delineating age in its interaction with gender and narrative genre. Based on the historical premise that the view of ageing as a burden emerges as a specific narrative in the late eighteenth century, the study highlights how the changing experience of ageing is shaped by that of gender. By reading the *Bildungsroman* as a 'coming of age' novel, the book asks how the telling of a life in time affects individual age narratives. Bringing together the different perspectives of age and disability studies, the book argues that illness is already an important issue in the *Bildungsroman*'s narratives of ageing. This theoretical stance provides new interpretations of canonical novels, visiting authors such as Johann Wolfgang Goethe, Frances Burney, Maria Edgeworth, Jane Austen, Charles Dickens, George Eliot, Samuel Beckett, and Jonathan Franzen. Drawing on the link between age and illness in the *Bildungsroman*'s age narratives, the genre of 'dementia narrative' is presented as one of the directions which the *Bildungsroman* takes after its classical period. Applying these theoretical perspectives to canonical novels of the nineteenth century and to the new genre of 'dementia narrative', the volume also provides new insights into literary and genre history. This book introduces a new theoretical approach to cultural age studies and offers a comprehensive analysis of the connection between narratology, literary theory, gender and age studies.

Although the themes of women's complicity in and resistance to war have been part of literature from early times, they have not been fully integrated into conventional conceptions of the war narrative. Combining feminist literary criticism with the emerging field of feminist war theory, this collection explores the role of gender as an organizing principle in the war system and reveals how literature perpetuates the ancient myth of "arms and the man." The volume shows how the gendered conception of war has both shaped literary texts and formed the literary canon. It identifies and interrogates the conventional war text, with its culturally determined split between warlike men and peaceful women, and it confirms that women's role in relation to war is much more complex and complicitous than such essentializing suggests. The contributors examine a wide range of familiar texts from fresh perspectives and bring new texts to light. Collectively, these essays range in time from the Trojan War to the nuclear age. The contributors are June Jordan, Lorraine Helms, Patricia Francis Cholakian, Jane E. Schultz, Margaret R. Higonnet, James Longenbach, Laura Stempel Mumford, Sharon O'Brien, Jane Marcus, Sara Friedrichsmeyer, Susan Schweik, Carol J. Adams, Esther Fuchs, Barbara Freeman, Gillian Brown, Helen M. Cooper, Adrienne Auslander Munich, and Susan Merrill Squier.

This volume focuses on intersections of race, class, gender, and nation in the formation of the fin-de-siècle Spanish and Spanish colonial subject. Despite the wealth of research produced on gender, social class, race, and national identity few studies have focused on how these categories interacted, frequently operating simultaneously to reveal contexts in which dominated groups were dominating and vice versa. Such revelations call into question metanarratives about the exploitation of one group by another and bring to light

interlocking systems of identity formation, and consequently oppression, that are difficult to disentangle. The authors included here study this dynamic in a variety of genres and venues, namely the essay, the novel, the short story, theater, and zarzuelas. These essays cover canonical authors such as Benito Pérez Galdós and Emilia Pardo Bazán, and understudied female authors such as Rosario de Acuña and Belén Sárraga. The authors included here study this dynamic in a variety of genres and venues, namely the essay, the novel, the short story, theater, and zarzuelas. The volume builds on recent scholarship on race, class, gender, and nation by focusing specifically on the intersections of these categories, and by studying this dynamic in popular culture, visual culture, and in the works of both canonical and lesser-known authors.

Literature and Gender Routledge

The influence of colonialism and race on the development of African literature has been the subject of a number of studies. The effect of patriarchy and gender, however, and indeed the contributions of African women, have up until now been largely ignored by the critics. *Contemporary African Literature and the Politics of Gender* is the first extensive account of African literature from a feminist perspective. In this first radical and exciting work Florence Stratton outlines the features of an emerging female tradition in African fiction. A chapter is dedicated to each to the works of four women writers: Grace Ogot, Flora Nwapa, Buchi Emecheta and Mariama Ba. In addition she provides challenging new readings of canonical male authors such as Chinua Achebe, Ngugi wa Thiongo'o and Wole Soyinka. *Contemporary African Literature and the Politics of Gender* thus provides the first truly comprehensive definition of the current literary tradition in Africa.

*Literature and Gender* combines an introduction to and an anthology of literary texts which powerfully demonstrate the relevance of gender issues to the study of literature. The volume covers all three major literary genres - poetry, fiction and drama - and closely examines a wide range of themes, including: femininity versus creativity in women's lives and writing the construction of female characters autobiography and fiction the gendering of language the interaction of race, class and gender within writing, reading and interpretation. *Literature and Gender* is also a superb resource of primary texts, and includes writing by: Sappho Emily Dickinson Sylvia Plath Tennyson Elizabeth Bishop Louisa May Alcott Virginia Woolf Jamaica Kincaid Charlotte Perkins Gilman Susan Glaspell Also reproduced are essential essays by, among others, Maya Angelou, Sandra Gilbert and Susan Gubar, Toni Morrison, Elaine Showalter, and Alice Walker. No other book on this subject provides an anthology, introduction and critical reader in one volume. *Literature and Gender* is the ideal guide for any student new to this field.

Knowledge about carnality and its limits provides the agenda for much of the fiction written for adolescent readers today, yet there exists little critical engagement with the ways in which it has been represented in the young adult novel in either discursive, ideological, or rhetorical forms. *Death, Gender and Sexuality in Contemporary Adolescent Literature* is a pioneering study that addresses these methodological and contextual gaps. Focusing on texts produced since the late-1980s, and drawing on a range of theoretical perspectives, Kathryn James shows how representations of death in young adult literature are invariably associated with issues of sexuality, gender, and power. Under particular scrutiny are the trope of woman/death, the eroticizing and sexualizing of death, and the ways in which the gendered subject is represented in dialogue with the processes of death, dying, and grief. Through close readings of historical literature, fantasy fictions, realistic novels, dead-narrator tales, and texts from genres including Gothic, horror, and post-disaster, James reveals not only how cultural discourses influence and are influenced by literary works, but how relevant the study of death is to adolescent fiction--the literature of "becoming."

This volume brings together diverse, cross-disciplinary scholarly voices to examine gender construction in children's and young adult literature. It complements and updates the scholarship in the field by creating a rich, cohesive examination of core questions around gender and sexuality in classic and contemporary texts. By providing an expansive treatment of gender and sexuality across genres, eras, and national literature, the collection explores how readers encounter unorthodox as well as traditional notions of gender. It begins with essays exploring how children's and YA literature construct communities formed by gender, ethnicity, sexuality, and in face-to-face and virtual spaces. Section II's central focus is how gendered identities are formed, unpacking how texts for young readers ranging from Amish youth periodicals to the blockbuster *Divergent* series trace, reproduce, and shape gendered identity socialization. In section III, the essential literary function of translating trauma into narrative is addressed in classics like *Anne of Green Gables* and *Pollyanna*, as well as more recent works. Section IV's focus on sexuality and romance encompasses fiction and nonfiction works, examining how children's and young adult literature can serve as a regressive, progressive, and transgressive site for construction meaning about sex and romance. Last, Section IV offers new readings of paratextual features in literature for children -- from the classic tale of *Cinderella* to contemporary illustrated novels. The key achievement of this volume is providing an updated range of multidisciplinary and methodologically diverse analyses of critically and commercially successful texts, contributing to the scholarship on children's and YA literature; gender, sexuality, and women's studies; and a range of other disciplines.

*Gender and Prestige in Literature: Contemporary Australian Book Culture* explores the relationship between gender, power, reputation and book publishing's consecratory institutions in the Australian literary field from 1965-2015. Focusing on book reviews, literary festivals and literary prizes, this work analyses the ways in which these institutions exist in an increasingly cooperative and generative relationship in the contemporary publishing industry, a system designed to limit field transformation. Taking an intersectional approach, this research acknowledges that a number of factors in addition to gender may influence the reception of an author or a title in the literary field and finds that progress towards equality is unstable and non-linear. By combining quantitative data analysis with interviews from authors, editors, critics, publishers and prize judges Alexandra Dane

maps the circulation of prestige in Australian publishing, addressing questions around gender, identity, literary reputation, literary worth and the resilience of the status quo that have long plagued the field.

Between 1660 and 1820, Great Britain experienced significant structural transformations in class, politics, economy, print, and writing that produced new and varied spaces and with them, new and reconfigured concepts of gender. In mapping the relationship between gender and space in British literature of the period, this collection defines, charts, and explores new cartographies, both geographic and figurative. The contributors take up a variety of genres and discursive frameworks from this period, including poetry, the early novel, letters, and laboratory notebooks written by authors ranging from Aphra Behn, Hortense Mancini, and Isaac Newton to Frances Burney and Germaine de Staël. Arranged in three groups, Inside, Outside, and Borderlands, the essays conduct targeted literary analysis and explore the changing relationship between gender and different kinds of spaces in the long eighteenth century. In addition, a set of essays on Charlotte Smith's novels and a set of essays on natural philosophy offer case studies for exploring issues of gender and space within larger fields, such as an author's oeuvre or a particular discourse. Taken together, the essays demonstrate space's agency as a complement to historical change as they explore how literature delineates the gendered redefinition, occupation, negotiation, inscription, and creation of new spaces, crucially contributing to the construction of new cartographies in eighteenth- and early nineteenth-century England.

Primarily drawn from twentieth-century readings, this text is a provocative collection which explores the links between cultural beliefs, social institutions, sexual roles, and personal identity. The fiction, poetry, and drama selections also demonstrate the diversity of gender practices as they relate to differences of race, class, and sexuality. Arranged around three themes-Learning, Living, and Resisting-this anthology asks students to think and write about gender issues within the context and background of gender.

This volume brings together literary and musical compositions of medieval France, identifying the use of voice in these works as a way of articulating gendered identities.

Looks at gender-related themes in ninety-six of the most frequently taught works of fiction, including "Anna Karenina," "Brave New World," "Great Expectations," and "Lord of the Flies."

Shakespeare in Children's Literature looks at the genre of Shakespeare-for-children, considering both adaptations of his plays and children's novels in which he appears as a character.

Drawing on feminist theory and sociology, Hateley demonstrates how Shakespeare for children utilizes the ongoing cultural capital of "Shakespeare," and the pedagogical aspects of children's literature, to perpetuate anachronistic forms of identity and authority.

The Roman confrontation and assimilation of Greek literature entailed a scrutiny, critique, and adaptation of generic assumptions. This book considers the ways in which major genres - among them comedy, lyric, elegy, epic, and the novel - were redefined to accommodate Roman concerns and the ways in which gender plays a role in generic definition and authorial self-definition.

Both of these areas of research have been important to William S. Anderson throughout his career. This collection of essays by his students helps readers to understand the nature of Roman literary self-definition, as it honors Professor Anderson's own achievements in this field.

Medievalists demonstrate how a focus on gender can transform an approach to literary texts and genres.

Bringing Chicana/o studies into conversation with queer theory and transgender studies, Post-Borderlandia examines why gender variance is such a core theme in contemporary Chicana and Chicanx narratives. It considers how Chicana butch lesbians and Chicanx trans people are not only challenging heteropatriarchal norms, but also departing from mainstream conceptions of queerness and gender identification. Expanding on Gloria Anzaldúa's classic formulation of the Chicana as transformer of the "borderlands," Jackie Cuevas explores how a new generation of Chicanx writers, performers, and filmmakers are imagining a "post-borderlands" subjectivity, where shifting national, racial, class, sexual, and gender identifications produce complex power dynamics. In addition, Cuevas offers fresh archival analysis of the Chicana feminist canon to reveal how queer gender variance has always been crucial to this literary tradition.

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