Gender

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Genre

Gender And Genre

Philip Cox

Gender And Genre:

Gender, Genre, and Identity in Women's Travel Writing Kristi Siegel, 2004 Women experience and portray travel differently Gender matters irreducibly and complexly Building on recent scholarship in women's travel writing these provocative essays not only affirm the impact of gender but also cast women s journeys against coordinates such as race class culture religion economics politics and history The book s scope is unique Women travelers extend in time from Victorian memsahibs to contemporary road girls and topics range from Anna Leonowens s slanted portrayal of Siam later popularized in the movie The King and I to current feminist descripting of the male road buddy genre The extensive array of writers examined includes Nancy Prince Frances Trollope Cameron Tuttle Lady Mary Montagu Catherine Oddie Kate Karko Frances Calder n de la Barca Rosamond Lawrence Zilpha Elaw Alexandra David N el Amelia Edwards Erica Lopez Paule Marshall Bharati Mukherjee and Marilynne Robinson Gender, Genre, and Power T. Davina McClain,1994 Genre, and the Romantic Poets Philip Cox,1996 This book offers new insights into the ambiguous masculinity within male romantic poetry discussing the work of Byron Wordsworth Shelley Keats and Coleridge among others **Genre in Novels Without End** Lynette Felber,1995 Fresh strong and engaging The combination of narratology reader response and feminist approaches realizes the complexity and complications of characterization narrative voice plot and closure in these novels and in the roman fleuve Brings into focus the sub genre in relation to the novel in general while at the same time presenting insightful analyses of particular examples of such texts Kathryn N Benzel University of Nebraska Kearney This is the first substantive study of the roman fleuve the multivolume sequence novel as a distinctive genre Though Lynette Felber finds these novels without end to be the ultimate pleasurable text prolonging a moment of Keatsian arrested passion she claims they have fallen between the cracks of the popular and the canonical novel Tracing the roman fleuve through three periods of history she examines three British serial works that were to some degree innovative and experimental Anthony Trollope's Palliser novels 1864 80 Dorothy Richardson's Pilgrimage 1915 38 and Anthony Powell's A Dance to the Music of Time 1951 75 Felber argues that the roman fleuve has an inherent propensity for an criture f minine a writing with narrative features designated feminine She acknowledges that the French theorists with whom she is aligned define formal features of writing in sexual terms Certain to be controversial to some feminists her argument places her in the heart of the essentialism constructionism debate While some critics might find the length of the genre an impediment to critical acceptance Felber claims that it is the perception of this form as a feminine genre that has had a detrimental effect on its status She finds that the massive roman fleuve damned by its refusal to meet conventional expectations and by its association with a feminine discourse reveals the prejudice of the marketplace and the literary establishment Lynette Felber is associate professor of English at Indiana University Purdue University in Fort Wayne She is general editor of CLIO A Journal of Literature History and Philosophy of History and the author of many book chapters and articles published in

journals such as Mosaic Genre Frontiers The Victorian Newsletter and Tulsa Studies in Women s Literature Gender, **Genre and Religion** Morny Joy, Eva K. Neumaier-Dargyay, 2006-01-01 Many feminists today are challenging the outmoded aspects of both the conventions and the study of religion in radical ways Canadian feminists are no exception Gender Genre and Religion is the outcome of a research network of leading women scholars organized to survey the contribution of Canadian women working in the field of religious studies and further to plot the path forward This collection of their essays covers most of the major religious traditions and offers exciting suggestions as to how religious traditions will change as women take on more central roles Feminist theories have been used by all contributors as a springboard to show that the assumptions of unified monolithic religions and their respective canons is a fabrication created by a scholarship based on male privilege Using gender and genre as analytical tools the essays reflect a diversity of approaches and open up new ways of reading sacred texts Superb essays by Pamela Dickey Young Winnie Tomm Morny Joy and Marsha Hewitt among others honour the first generation of feminist theologians and situate the current generation showing how they have learned from and gone beyond their predecessors The sensitive and original essays in Gender Genre and Religion will be of interest to feminist scholars and to anyone teaching women and religion courses Gender, Genre, and the Myth of Human Singularity Nicole Tabor, 2013 Beginning with Joyce and continuing with Woolf and Stein Gender Genre and the Myth of human Singularity addresses the gender genre law breaking that transcends the rigidity of either term drama or fiction it is the transgressive message itself that ultimately links these hybridic performances with modernism Gender and Genre in Gertrude Stein Franziska Gygax, 1998-11-30 Gertrude Stein's works encompass a variety of genres She explicitly called many of her works plays operas or novels intending her works to be read with certain generic expectations in mind be it only to have them undermined Although many writers depart from generic norms Stein's generic transgressions are radical and are related to gender specific traits of her writing This work examines Stein's guestions about gender hierarchies classifications and categories and brings to light the direct relationship between gender and genre in her works Gygax looks at a number of Stein's texts including Ida A Novel A Circular Play Everybody's Autobiography The Geographical History of America and Blood on the Dining Room Floor which Stein called a detective story Readers bring to a text a set of expectations often relating to its genre A novel for example is expected to share certain features with other novels which is why it is not considered a play But these distinctions are difficult to make and writers often depart from generic conventions for the sake of being innovative Generic expectations also closely relate to gender For example an autobiography may be read in light of the gender of the author Like various genres gender brings with it certain expectations which are largely determined by social values Some individuals transgress the conventional bounds of gender roles just as some works of literature go beyond traditional generic frames The works of Gertrude Stein typically challenge the expectations of both gender and genre As a lesbian writer Stein was acutely aware of society s expectations with respect to gender And in her writings she is clearly

concerned with genre She explicitly calls many of her works plays operas or novels intending them to be read with certain generic expectations in mind only to transgress traditional generic expectations Gygax explores why Stein was inevitably confronted with questions about gender and generic categories Including a number of Stein's theoretical statements about writing this insightful book illuminates the relationship between gender and genre in her works **Defining Genre and** Gender in Latin Literature Garth Tissol, William Wendell Batstone, 2005 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 Gender and Genre in Medieval Literature Elaine Treharne, 2002 Medievalists demonstrate how a focus on gender can transform an approach to literary texts and genres The essays in this annual English Association volume provide useful examples of how the conventions behind and the expectations evoked by literary modes and genres help to shape what purports to be an entirely essential and or socially constructed aspect of identity of the he she or I of the literary text Ranging across materials from Old English Biblical poetry and hagiography to the late Middle English romances and fabliaux the essays are united by a commitment to a variety of traditional scholarly methodologies But each examines afresh an important aspect of what it means to be man or women husband son mother daughter wife devotee or love in the context of particular kinds of medieval literary texts Contributors ANNE MARIE D ARCY HUGH MAGENNIS DAVID SALTER MARY SWAN ELAINE TREHARNE GREG WALKER Gender, Genre, and Power in South Asian Expressive Traditions Arjun Appadurai, Frank J. Korom, Margaret A. Mills, 2015-12-21 The authors cross the boundaries between anthropology folklore and history to cast new light on the relation between songs and stories reality and realism and rhythm and rhetoric in the Gender, Genre and Narrative Pleasure Derek Longhurst, 2012 Annotation expressive traditions of South Asia Responding to a fundamental challenge from feminism a primary objective of this book is to propose that all narrative and its reading are intrinsically inflected by sexual politics Various approaches represented here demonstrate problems of confronting the gendered pleasures of reading Gender, Genre, and Victorian Historical Writing Rohan Amanda Maitzen, 2013-10-28 First published in 1999 and Middlemarch and of a range of nineteenth century historical works including works by and about women that are discussed extensively here for the first time The blurring of boundaries between historical and fictional narratives stimulated by the enormous success of Walter Scott's novels and the development of social history are shown to have been key factors in an uneven controversial but persistent feminization of history the first because of the longstanding association of novels with women the second because social history focuses on the private sphere

traditionally women s domain Along with the appearance of numerous historical texts written by women and taking women as their subjects these developments challenged conventional beliefs about historical authority and relevance that had long relegated women to the margins both literally and metaphorically In its exploration of these changes and their implications Gender and Victorian Historical Writing revises standard assumptions about Victorian ideas of history finding an awareness of and experimentation with gender and genre that prefigure theoretical and scholarly concerns in contemporary women s Catherine Crowe: Gender, Genre, and Radical Politics Ruth Heholt, 2020-06-30 This is the first full length study of the popular Victorian writer Catherine Crowe 1790 1872 Crowe is increasingly being recognised as an important and influential figure in the literary and Spiritualist circles of the nineteenth century This monograph offers a reassessment of her major works arguing that her writing is prescient Best known today for her collection of real ghost tales The Night Side of Nature or of Ghosts and Ghost Seers Crowe also wrote five popular novels as well as numerous short stories and essays Innovative and sometimes original in their use of genre her works cover the Newgate genre help to initiate detective fiction include elements of the social problem novels of the 1840s and point the way to the sensation novels of the 1860s Politically radical in many ways Crowe was vocal about women s oppression by men social inequality poverty slavery and animal rights This volume aims to restore an author who was o nce as famous as Dickens or Thackeray Wilson 1986 v to her proper place Gender, Genre, and Race in Post-Neo-Slave Narratives Dana Renee in the scholarly discussion of Victorian literature Horton, 2022-08-16 Gender Genre and Race in Post Neo Slave Narratives provides an innovative conceptual framework for describing representations of slavery in twenty first century American cultural productions Covering a broad range of narrative forms ranging from novels like The Known World to films like 12 Years a Slave and the music of Missy Elliott Dana Renee Horton engages with post neo slave narratives a genre she defines as literary and visual texts that mesh conventions of postmodernity with the neo slave narrative Focusing on the characterization of black women in these texts Horton argues that they are portrayed as commodities who commodify enslaved people a fluid and complex characterization that is a foundational aspect of postmodern identity and emphasizes how postmodern identity restructures the conception of slave Discourses of Desire Linda Kauffman, 2019-06-30 In Discourses of Desire Linda S Kauffman looks at a neglected owners genre the love letters written by literary heroines Tracing the development of the genre from Ovid to the twentieth century novel Kauffman explores through provocative and incisive readings the important implications of these amatory discourses for an understanding of fictive representation in general Among the texts Kauffman treats are Ovid s Heroides Heloise s letters to Abelard The Letters of a Portuguese Nun Clarissa Jane Eyre The Turn of the Screw Absalom Absalom and The Three Marias New Portuguese Letters Drawing on the work of such theorists as Todorov Genette Barthes Bakhtin Lacan and Derrida Kauffman demonstrates how the codes of love shape intertextual dialogues among these works in which each innovation in the genre is simultaneously a response to and a departure from the one preceding it Throughout she pays

particular attention to the unsettling questions that the genre s shared thematic preoccupations and formal characteristics pose for concepts of gender authorship genre and mimesis Drawing on poststructuralism and psychoanalytic criticism to extend the boundaries of feminist theory Kauffman makes a significant contribution to contemporary critical discussions of writing and gender mimesis and narrative discourse and poetics and politics Her book broad in its scope and far reaching in its implications will be valuable reading for anyone interested in feminist criticism literary theory and literary history

Gender and Short Fiction Jorge Sacido-Romero, Laura Lojo-Rodríguez, 2018-10-09 In their new monograph Gender and Short Fiction Women's Tales in Contemporary Britain Jorge Sacido Romero and Laura M Lojo Rodriguez explain why artistically ambitious women writers continue turning to the short story a genre that has not yet attained the degree of literary prestige and social recognition the novel has had in the modern period In this timely volume the editors endorse the view that the genre still retains its potential as a vehicle for the expression of female experience alternative to and or critical with dominant patriarchal ideology present at the very onset of the development of the modern British short story at the turn of the nineteenth century Desire by Gender and Genre in Trouvère Song Helen Dell, 2008 Unspoken desire in trouv re song This study brings the songs of the trouv res to an encounter with Lacanian psychoanalytic theories of signification sexual difference and unconscious desire In trouv re song desire functions as a means of generic and genderic differentiation The trouv res distinguished between sexual need or lust and desire the latter usually confined to the masculine voice in high style Less exalted persons in whose company women were already implicitly included appear as incapable of desire in the fin amors register Critics have treated the issue of desire as represented in the courtly chanson but because criticism has followed the trouv res distinction between desire and need discussion of desire has been limited to songs in the courtly register rather than across the system of genres Desire in Lacan's sense that is unconscious desire is present in all genres and voices and this book unearths the unspoken desires of trouv re song by an attention to the characteristic means by which subjects subvert their demands in different genres HELEN DELL is a research fellowin English Literary Studies in the School of Culture and Communication University of Melbourne Constructing Gender/genre in Two Works by Amino Kiku Kimberly Tae Kono, 1996 Autobiographics Leigh Gilmore, 1994 In the first comprehensive feminist critique of autobiography as a genre Leigh Gilmore incorporates writings that have not up to now been considered part of the autobiographical tradition Offering subtle and perceptive readings of a wide variety of texts from the confessions of medieval mystics to contemporary works by Chicana and lesbian writers she identifies an innovative practice of autobiographics which covers the entire spectrum of women's self representation The Woman Detective Kathleen Gregory Klein, 1995 Kathleen Gregory Klein traces female paid professional private investigators in British Canadian and American novels revealing that the detective novel is both a reflection of and potential barrier to social change for women This edition adds sixty new female private eyes to the roster and includes an afterword that assesses the current state of the genre's new and

old novels A comprehensive bibliography and a character list update the field through mid 1994

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