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# Heroines Text

**Molly J. Brost**



## Heroines Text:

**Cult TV Heroines** Catriona Miller, 2020-10-29 From Mrs Peel to the first female Doctor Who this book offers a timely focus on the popular phenomenon of the cult TV heroine The enduring phenomenon of cult TV itself is carefully explored through questions of genre the role of the audience and the external environment of technological advances and business drivers Catriona Miller then suggests a fresh account of the psychological dimension of the phenomenon utilising Carl Jung's concepts of the transcendent function and active imagination Her analysis of the heroines themselves considers the workings of the audio visual text alongside narrative and character arcs exploring the complex and contradictory ways in which the heroines are represented Established cult TV favourites such as Buffy the Vampire Slayer The X Files and Xena Warrior Princess are examined alongside more recent shows such as Chilling Adventures of Sabrina Jessica Jones and American Horror Story Coven

**Heroines, Heroes and Deity** Dolores G. Kamrada, 2016-08-11 Kamrada's study analyses three narratives concerning the greatest heroic figures of the biblical tradition Jephthah's daughter Samson and Saul and includes a consideration of texts about King David All three characters are portrayed as the greatest and most typical and exemplary heroes of the heroic era All three heroes have an exceptionally close relationship with the deity all die a traditionally heroic tragic death Kamrada argues that within the Book of Judges and the biblical heroic tradition Jephthah's daughter and Samson represent the pinnacle of female and male heroism respectively and that they achieve super human status by offering their lives to the deity thus entering the sphere of holiness Saul's trajectory by contrast exemplifies downfall of a great hero in his final irreversible separation from God and it also signals the decline of the heroic era David however is shown as an astute hero who founds a lasting dynasty thus conclusively bringing the heroic era in the Deuteronomistic history to a close

*Poet Heroines in Medieval French Narrative* B. Findley, 2012-11-29 Examining French literature from the medieval period Findley revises our understanding of medieval literary composition as a largely masculine activity suggesting instead that writing is seen in these texts as problematically gendered and often feminizing

Heroines, Harpies, and Housewives Martha Moffitt Peacock, 2020-11-16 Co Honorable Mention for the 2021 Book Award by the Society for the Study of Early Modern Women and Gender SSEMWG In *Heroines Harpies and Housewives* Martha Moffitt Peacock provides a novel interpretive approach to the artistic practice of Imaging Women of Consequence in the Dutch Golden Age From the beginnings of the new Republic visual celebrations of famous heroines who crossed gender boundaries by fighting in the Revolt against Spain or by distinguishing themselves in arts and letters became an essential and significant cultural tradition that reverberated throughout the long seventeenth century This collective memory of consequential heroines who equaled or outshone men is frequently reflected in empowering representations of other female archetypes authoritative harpies and noble housewives Such enabling imagery helped in the structuring of gender norms that positively advanced a powerful female identity in Dutch society

*Stendhal's Less-Loved Heroines* Maria C. Scott, 2017-12-02 Stendhal's most

independent heroines are usually disliked or marginalized by critics However when gender neutral criteria are applied Mina de Vanghel Vanina Vanini Mathilde de La Mole and Lamiel can all be shown to enact extraordinary experiments in freedom These experiments are all the more remarkable in view of the gender of their agents the historical situation of the author 1783 1842 and the conventions of the literary movement that his fiction helped to found realism Simone de Beauvoir s 1949 study of Stendhal s heroines gives preference to the reserved females over his Amazons But existentialism as a philosophy of freedom also enables a reading of the self determining heroines that acknowledges the superiority of their choices their resistance and counter plots their paradoxical authenticity their rejection of seriousness and their assumption of responsibility for the routes they plot *Texts Of Desire* Linda Christian-Smith,2014-01-14 Popular fiction continues to be the object of both academic and political Interest as educators seek to understand the role literacy plays in constructing gender class race ethnic sexual age and national subjectivities of young women Popular fiction represents both Ideological closure and utopian possibilities Nowhere are these double edged qualities more evident than In popular teen romance fiction *Texts of Desire* examines stories in which desire fantasy politics and economics are intertwined with literacy femininities and schooling It focuses on the role of teen romance and other popular fiction in the construction and re construction of femininities Internationally These texts many of which focus on girls first love experiences have stunned the publishing world with their record sales and international readership in little over ten years Developed in the United States amid the conservative political Reaganism teen romance fiction condenses and articulates the long standing fears and resentments of conservative groups regarding feminism and women s growing independence and political power *Texts of Desire* is a stimulating collection of essays which draw on multidisciplinary approaches from cultural studies and feminist theories psychoanalysis semiotics reader research and critical theory Internationally recognised researchers explore the complexity of the worldwide teen romance novel phenomenon and the political character of women s schooling and literacies

**Homer and the Poetics of Hades** George Alexander Gazis,2018-03-16 *Homer and the Poetics of Hades* offers a new and unique approach to the *Iliad* and more particularly the *Odyssey* through an exploration of the role and function of the Underworld as a poetic resource permitting an alternative perspective on the epic past By portraying Hades as a realm where vision is not possible Homer creates a unique poetic environment in which social constraints and divine prohibitions do not apply resulting in a narrative which emulates that of the Muses but which at the same time is markedly distinct from it In Hades experimentation with and alteration of important epic forms and values can be pursued with greater freedom giving rise to a different kind of poetics the poetics of Hades In the *Iliad* Homer offers us a glimpse of how this alternative poetics works through the visit of Patroclus shade in Achilles dream The recollection offered by the shade reveals an approach to its past in which regret self pity and a lingering memory of intimate and emotional moments displace an objective tone and traditional exposition of heroic values However the potential of Hades for providing alternative means of commemorating the

past is more fully explored in the Nekyia of Odyssey 11 there Odysseus extraordinary ability to see the dead in Hades allows him to meet and interview the shades of heroines and heroes of the epic past while the absolute confinement of Hades allows the shades to recount their stories from their own personal points of view The poetic implications are significant since by visiting Hades and listening to the stories of the shades Odysseus and Homer with him gain access to a tradition in which epic values associated with gender roles and even divine law are suspended in favour of a more immediate and personally inflected approach to the epic past As readers this alternative poetics offers us more than just a revised framework within which to navigate the Iliad and the Odyssey inviting as it does a more nuanced understanding of the Greeks anxieties around mortality and posthumous fame

The Coupling Convention : Sex, Text, and Tradition in Black Women's Fiction Ann duCille Associate Professor of English and African American Studies Wesleyan University,1993-10-19 What does the tradition of marriage mean for people who have historically been deprived of its legal status Generally thought of as a convention of the white middle class the marriage plot has received little attention from critics of African American literature In this study Ann duCille uses texts such as Nella Larsen s Quicksand 1928 and Zora Neale Hurston s Their Eyes Were Watching God 1937 to demonstrate that the African American novel like its European and Anglo American counterparts has developed around the marriage plot what she calls the coupling convention Exploring the relationship between racial ideology and literary and social conventions duCille uses the coupling convention to trace the historical development of the African American women s novel She demonstrates the ways in which black women appropriated this novelistic device as a means of expressing and reclaiming their own identity More than just a study of the marriage tradition in black women s fiction however The Coupling Convention takes up and takes on many different meanings of tradition It challenges the notion of a single black literary tradition or of a single black feminist literary canon grounded in specifically black female language and experience as it explores the ways in which white and black male and female mainstream and marginalized traditions and canons have influenced and cross fertilized each other Much more than a period study The Coupling Convention spans the period from 1853 to 1948 addressing the vital questions of gender subjectivity race and the canon that inform literary study today In this original work duCille offers a new paradigm for reading black women s fiction

Ovid's Tragic Heroines Jessica A. Westerhold,2023-07-15 Ovid s Tragic Heroines expands our understanding of Ovid s incorporation of Greek generic codes and the tragic heroines Phaedra and Medea while offering a new perspective on the Roman poet s persistent interest in these two characters and their paradigms Ovid presents these two Attic tragic heroines as symbols of different passions that are defined by the specific combination of their gender and generic provenance Their failure to be understood and their subsequent punishment are constructed as the result of their female nature and are generically marked as tragic Ovid s masculine poetic voice by contrast is given free rein to oscillate and play with poetic possibilities Jessica A Westerhold focuses on select passages from the poems Ars Amatoria Heroides and Metamorphoses Building on existing scholarship she

analyzes the dynamic nature of generic categories and codes in Ovid's poetry especially the interplay of elegy and epic. Further her analysis of Ovid's reception applies the idea of the abject to elucidate Ovid's process of constructing gender and genre in his poetry. Ovid's Tragic Heroines incorporate established theories of the performativity of sex, gender and kinship roles to understand the continued maintenance of the normative and abject subject positions. Ovid's poetry creates. The resulting analysis reveals how Ovid's Phaedras and Medeas offer alternatives both to traditional gender roles and to material appropriate to a poem's genre ultimately using the tragic code to introduce a new perspective to epic and elegy. **Writing**

**Gender in Early Modern Chinese Women's Tanci Fiction** Li Guo, 2021-06-15. Women's tanci or plucking rhymes are chantefable narratives written by upper class educated women from seventeenth century to early twentieth century China. Writing Gender in Early Modern Chinese Women's Tanci Fiction offers a timely study on early modern Chinese women's representations of gender, nation and political activism in their tanci works before and after the Taiping Rebellion 1850 to 1864 as well as their depictions of warfare and social unrest. Women tanci authors' redefinition of female exemplarity within the Confucian orthodox discourses of virtue, talent, chastity and political integrity could be burgeoning expressions of female exceptionalism and could have foreshadowed protofeminist ideals of heroism. They establish a realistic tenor in affirming feminine domestic authority and open up spaces for discussions of womanly becoming, female exceptionalism and shifting family power structures. The vernacular mode underlying these texts yields productive possibilities of gendered self-representations, bodily valences and dynamic performances of sexual roles. The result is a vernacular discursive frame that enables women's appropriation and refashioning of orthodox moral values as means of self-affirmation and self-realization. Validations of women's political activism and loyalism to the nation attest to tanci as a premium vehicle for disseminating progressive social incentives to popular audiences. Women's tanci marks early modern writers' endeavors to carve out a space of feminine becoming, a discursive arena of feminine appropriation, reinvention and boundary crossings. In this light, women's tanci portrays gendered mobility through depictions of a heroine's voyages or social ascent and entails a forward-moving historical progression toward a more autonomous and vested model of feminine subjectivity. Stunningly Dead.

Comparative Analysis of the Central Female Heroines in David Lynch's "Twin Peaks" and "Twin Peaks: Fire Walk with Me" and Toni Morrison's "Jazz" Aleksandra Dediukina, 2024-09-09. Seminar paper from the year 2024 in the subject English Language and Literature Studies. Literature grade 1.3. [http://www.uni-jena.de/English\\_and\\_American\\_Studies/course/Interdisciplinary\\_Perspectives\\_Music\\_in\\_American\\_Literature/language/English\\_abstract/](http://www.uni-jena.de/English_and_American_Studies/course/Interdisciplinary_Perspectives_Music_in_American_Literature/language/English_abstract/) This term paper compares two texts: the television series Twin Peaks by Mark Frost and David Lynch released in 1990/1991 taken together as a whole with Lynch's following prequel Twin Peaks: Fire Walk with Me 1992 and the novel Jazz 1992 by Toni Morrison through the prism of two theoretical findings of German cultural critic Elisabeth Bronfen. First, this is her concept of crossmappings formulated and applied as a method of analysis in the book Crossmapping: Essays zur visuellen Kultur 2011. Second, this is her theory

regarding the depiction of a dead female body in arts that seemingly counter intuitively is a highly widespread artistic image to which the perceiver responds rather with fascination than with terror This idea was represented and comprehensively described in the earlier book *Over her Dead Body* Bronfen 1992 whose central subject is the connection between death femininity and artistic representation

**Reading the Ovidian Heroine** Kathryn McKinley, 2017-09-18 This study investigates the reception of Ovid's heroines in *Metamorphoses* commentaries written between 1100 and 1618 The Ovidian heroine offers a telling window onto medieval and early modern clerical constructions of gender and selfhood In the context of classical representations of the feminine the book examines Ovid's engagement of the heroine to explore problems of intentionality The second part of the study presents commentaries by such clerics as William of Orlans and the Vulgate commentator Thomas Walsingham and Raphael Regius illustrating the reception of the Ovidian heroine in medieval France and England as well as in Renaissance Italy and Germany The works analyzed here show that clerical readings of the feminine in Ovid reflect greater heterogeneity than is commonly alleged Both moralizing summaries and Latin editions used as schooltexts are discussed

**Shakespeare and the Embodied Heroine** L. Leigh, 2014-10-10 Shakespeare and the Embodied Heroine is a bold new investigation of Shakespeare's female characters using the late plays and the early adaptations written and staged during the seventeenth and eighteenth century

**Secondary Heroines in Nineteenth-Century British and American Novels** Jennifer Camden, 2016-04-01 Taking up works by Samuel Richardson James Fenimore Cooper Sir Walter Scott and Catharine Maria Sedgwick among others Jennifer B Camden examines the role of female characters who while embodying the qualities associated with heroines fail to achieve this status in the story These secondary heroines often the friend or sister of the primary heroine typically disappear from the action of the novel as the courtship plot progresses only to return near the conclusion of the action with renewed demands on the reader's attention Accounting for this persistent pattern Camden suggests reveals the cultural work performed by these unusual figures in the early history of the novel Because she is often a far more vivid character than the heroine of the marriage plot the secondary heroine inevitably engages the reader's interest in her plight That the narrative apparently seeks to suppress her creates tension and points to the secondary heroine as a site of contested identity who represents an ideology of womanhood and nationhood at odds with the national ideals represented by the primary heroine whom the reader is asked to embrace In showing how the anxiety produced by these ideals is displaced onto the secondary heroine Camden's study represents an important intervention into the ways in which early novels use character to further ideologies of race class sex and gender

**Secret Signs of Heroines and Heroes** Tsunehiko Sugiki, 2024-12-30 Buddhist tantras in early medieval India and Nepal include many discourses on secret signs *chom mudr* and equivalents which a male practitioner and his female partner or a male or female practitioner alone use for various purposes such as communicating with each other to perform tantric practices in a ritual assembly *ga acakra* the circle of the assembly The concept of secret signs is one of the key components

of tantric culture also found in aiva tantras This monograph presents a critical edition of the Sanskrit texts of the chapters on secret signs in two Buddhist tantras k r ava Ocean of kas around the early twelfth century and Abhidhottara Continuation of the Discourse around the tenth century along with their English translation and annotations it analyzes the discourses of secret signs presented in the Buddhist Sa vara and other related traditions to elucidate the significance of this teaching in the k r ava It contains examinations of the discourses of various topics such as the hand and body gestures code language classifications and features of yogin s hand worship hastap j inner channels n the rotation sa kr nti of yogin s and the yoga of death utkr ntiyoga In the k r ava many of these discourses are reorganized to work within the framework of secret signs In aiva and Buddhist tantras secret signs were originally taught as a means gestures and code language for men and women to recognize and communicate with each other In the k r ava secret signs are not only such a means but have a much broader form and function Furthermore this monograph discusses the method of editing old manuscripts of Buddhist tantras that contain many esoteric expressions and grammatical irregularities Its appendices explain the structure of all chapters of the k r ava which is essential to understanding their contents

**The Practice of Quixotism** S. Gordon,2006-11-13 Using postmodern theory The Practice of Quixotism explores eighteenth century women s texts that use quixote narratives which typically demand that individuals purge their minds of internalized fictions to insist instead that the reality we encounter is inevitably mediated by the texts we have read

*The Anti-Heroine on Contemporary Television* Molly J. Brost,2020-11-24 In The Anti Heroine on Contemporary Television Transgressive Women Molly Brost explores the various applications and definitions of the term anti heroine showing that it has been applied to a wide variety of female characters on television that have little in common beyond their failure to behave in morally correct and traditionally feminine ways Rather than dismiss the term altogether Brost employs the term to examine what types of behaviors and characteristics cause female characters to be labeled anti heroines how those qualities and behaviors differ from those that cause men to be labeled anti heroes and how the label reflects society s attitudes toward and beliefs about women Using popular television series such as Jessica Jones Scandal and The Good Place Brost acknowledges the problematic nature of the term anti heroine and uses it as a starting point to study the complex women on television analyzing how the broadening spectrum of character types has allowed more nuanced portrayals of women s lives on television

*Mail and Female* Sara H. Lindheim,2003-12-01 In the Heroides the Roman poet Ovid wittily plucks fifteen abandoned heroines from ancient myth and literature and creates the fiction that each woman writes a letter to the hero who left her behind But in giving voice to these heroines is Ovid writing like a woman or writing Woman like a man Using feminist and psychoanalytic approaches to examine the female voice in the Heroides Sara H Lindheim closely reads these fictive letters in which the women seemingly tell their own stories She points out that in Ovid s verse epistles all the women represent themselves in a strikingly similar and disjointed fashion Lindheim turns to Lacanian theory of desire to explain these curious and hauntingly repetitive representations of the heroines in the

female voice Lindheim s approach illuminates what these poems reveal about both masculine and feminine constructions of the feminine      **The Sāhitya-darpana** Viśvanātha Kavirāja,1875      **Consumption Of Culture** Ann Bermingham,John Brewer,2013-09-13 First published in 1995 Routledge is an imprint of Taylor Francis an informa company

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