

# Wayward Girls And Wicked Women An Anthology Of Subversive Stories

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**British Women Short Story Writers** Emma Young 2015-06-30 Essays tracing the evolving relationship between British women writers and the short story genre from the late Nineteenth Century to the present day. What is the relationship between the British woman writer and the short story? This collection examines what this versatile genre offers women writers, and what this can tell us about the society and culture they inhabit. From the rise of the modern printing press at the end of the Nineteenth Century through to the present digital age, these essays examine how the short story has been deployed and reworked by women writers and how they have influenced and shaped the genres development. Considering the effect of literary inheritances, societal and cultural change, and shifting publishing demands, this collection traces the evolution of the genre through to its continued appeal to women writing today. From the New Woman to contemporary feminisms, women's anthologies to microfiction, modernist writers to the contemporary works of Sarah Hall and Helen Simpson, the chapters in this collection investigate a crucial yet under-examined field of British literature. Key Features and Benefits 12 chapters discussing a range of gender and genre issues since the fin-de-siècle to the present day. Sets out a clear trajectory to map both the historical and literary connections and divergences between British women short story writers. Offers a comprehensive account of the genres development to provide scholars with a unique insight into a largely neglected aspect of women's writing. Includes new readings of canonical authors alongside more recent theoretical approaches, innovations and lesser-discussed writers.

**Modernism, Postmodernism, and the Short Story in English** Jorge Sacido 2012 How can the short story help to redefine modernism, postmodernism and their interrelationship? What is the status of the short story in modern literary history? These are the central questions that the essays collected in this volume try to answer from different perspectives through readings of short fiction in English and accounts of the genre's theorisations. The essays by a group of international scholars tackle theoretical issues that are central in approaches to both "movements" such as periodisation, autonomy, high vs. popular literature, totality vs. fragmentation, surface vs. depth, or

**Jamaica Kincaid** Moira Ferguson 1994 As a writer who has been quoted as saying she writes to save her life- that is she couldn't write, she would be a revolutionary- Antiguan novelist Jamaica Kincaid translates this passion into searing, exhilarating prose. Her weaving of history, autobiography, fiction, and polemic has won her a large readership. In this first book-length study of her work, Moira Ferguson examines all of Kincaid's writing up to 1992, focusing especially on their entwinement of personal and political identity. In doing so, she draws a parallel between the dynamics of the mother-daughter relationship in Kincaid's fiction and the more political relationship of the colonizer and the colonized. Ferguson calls this effect the "doubled mother"- a conception of motherhood as both colonial and biological.

**The Facts on File Companion to the British Short Story** Andrew Maunder 2007-01-01 A comprehensive reference to short fiction from Great Britain, Ireland, and the British Commonwealth. With approximately 450 entries, this A-to-Z guide explores the literary contributions of such writers as Joseph Conrad, James Joyce, D.H. Lawrence, Rudyard Kipling, Oscar Wilde, Katherine Mansfield, Martin Amis, and others.

**The Invention of Angela Carter** Edmund Gordon 2017 "With unprecedented access to its subject's personal records and informed by fresh, unvarnished anecdotes from family, friends, and colleagues, Edmund Gordon's biography provides the first full account of Angela Carter's amazing life and enduring work".

**British Women Writing Fiction** Abby H.P. Werlock 2000-02-09 An informal, jargon-free introduction to the fiction of 16 contemporary writers either brought up or now living in England, from Muriel Spark to Jeanette Winterson. It seeks to present a balanced view of women's writing since the 1950s and 1960s, those who attracted critical attention during the 1970s and 1980s, and those who have burst upon the literary scene more recently, including Afro-Caribbean and African women. The essays show how each of these writers treats British subjects and themes, sometimes from radically different perspectives, and how those who are daughters of immigrants see themselves as women writing on the margins of society.

**Encyclopedia of Feminist Literary Theory** Elizabeth Kowaleski-Wallace 2009-03-23 First Published in 1997. Routledge is an imprint of Taylor & Francis, an informa company.

**The British Short Story** Emma Liggins 2017-09-16 The short story remains a crucial - if neglected - part of British literary heritage. This accessible and up-to-date critical overview maps out the main strands and figures that shaped the British short story and novella from the 1850s to the present. It offers new readings of both classic and forgotten texts in a clear, jargon-free way.

**Wayward Girls and Wicked Women** 1986

**Contemporary Rewritings of Liminal Women** Miriam Borham-Puyal 2020-02-04 This book explores the concept of liminality in the representation of women in eighteenth and nineteenth century literature, as well as in contemporary rewritings, such as novels, films, television shows, videogames, and graphic novels. In particular, the volume focuses on vampires, prostitutes, quixotes, and detectives as examples of new women who inhabit the margins of society and populate its narratives. Therefore, it places together for the first time four important liminal identities, while it explores a relevant corpus that comprises four centuries and several countries. Its diachronic, transnational, and comparative approach emphasizes the representation across time and space of female sexuality, gender violence, and women's rights, also employing a liminal stance in its literary analysis: facing the past in order to understand the present. By underlining the dialogue between past and present this monograph contributes to contemporary debates on the representation of women and the construction of femininity as opposed to hegemonic masculinity, for it exposes the line of thought that has brought us to the present moment, hence, challenging assumed stereotypes and narratives. In addition, by using popular narratives and media, the present work highlights the value of literature, films, or alternative forms of storytelling to understand how women's place in society, their voice, and their presence have been and are still negotiated in spaces of visibility, agency, and power.

**Wayward Girls & Wicked Women** Angela Carter 1986 Here are subversive tales - by Ama Ata Aidoo, Djuna Barnes, Jane Bowles, Angela Carter, Colette, Bessie Head, Jamaica Kincaid and Katherine Mansfield among others - all with one thing in common: the wish to restore adventuress and revolutionaries to their rightful position as role models for all women. Elizabeth Jolley celebrates that rare phenomenon, the female confidence trickster and in Leonora Carrington's beautifully surreal tale, a hyena is persuaded by a debutante to take her place at the ball - and go dressed to kill. Reflecting the wide-ranging intelligence and deliciously anarchic taste of Angela Carter, some of these stories celebrate toughness and resilience, some of them low cunning: all of them are about not being nice.

**Re-reading the Short Story** Clare Hanson 1989-06-18 This collection of essays maintaining links with theory and practice applies a critical approach to the short story form. Some are theoretical in orientation, covering such issues as gender and marginality, while others offer readings of works by writers such as Alice Munro and John McGahern.

**Womanspeak** 1986

**British Experimental Women's Fiction, 1945—1975** Andrew Radford 2021-08-23 This book scrutinizes a range of relatively overlooked post-WWII British women writers who sought to demonstrate that narrative prose fiction offered rich possibilities for aesthetic innovation. What unites all the primary authors in this volume is a commitment to challenging the tenets of British mimetic realism as a literary and historical phenomenon. This collection reassesses how British female novelists operated in relation to transnational vanguard networking clusters, debates and tendencies, both political and artistic. The chapters collected in this volume engage, for example, whether there is something fundamentally different (or politically dissident) about female experimental procedures and perspectives. This book also investigates the processes of canon formation, asking why, in one way or another, these authors have been sidelined or misconstrued by recent scholarship. Ultimately, it seeks to refine a new research archive on mid-century British fiction by female novelists at least as diverse as recent and longer established work in the domain of modernist studies.

**The World of Angela Carter** Dani Cavallaro 2014-09-24 Angela Carter, a prolific author who worked in numerous genres, remains one of the most important British writers of the last century. She was particularly renowned for her investigation of cultural mythologies, which shape our lives but which we often leave unexamined. This text explores a selection of Carter's novels and short stories, supplemented with her perspectives on politics, society and aesthetics, and her attempts to redefine popular genres such as the fairy tale. This critical work is a strong addition to the scholarship on this important but often overlooked writer.

**Modern British Women Writers** Vicki K., Janik 2002 This reference includes alphabetically arranged entries on 58 British women writers of the 20th century. Some of these writers were born in England, while others, such as Katherine Mansfield and Doris Lessing, came from countries of the former Empire or Commonwealth. The volume also includes entries for women of color, such as Kamala Markandaya and Buchi Emecheta.

**Angela Carter and Surrealism** Anna Watz 2016-07-15 In 1972, Angela Carter translated Xavière Gauthier's ground-breaking feminist critique of the surrealist movement, *Surréalisme et sexualité* (1971). Although the translation was never published, the project at once confirmed and consolidated Carter's previous interest in surrealism, representation, gender and desire and aided her formulation of a new surrealist-feminist aesthetic. Carter's sustained engagement with surrealist aesthetics and politics as well as surrealist scholarship aptly demonstrates what is at stake for feminism at the intersection of avant-garde aesthetics and the representation of women and female desire. Drawing on previously unexplored archival material, such as typescripts, journals, and letters, Anna Watz's study is the first to trace the full extent to which Carter's writing was influenced by the surrealist movement and its critical heritage. Watz's book is an important contribution to scholarship on Angela Carter as well as to contemporary feminist debates on surrealism, and will appeal to scholars across the fields of contemporary British fiction, feminism, and literary and visual surrealism.

**Gender and Short Fiction** Jorge Sacido-Romero 2018-05-30 In their new monograph, *Gender and Short Fiction: Women's Tales in Contemporary Britain*, Jorge Sacido-Romero and Laura M Lojo-Rodríguez 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.

**Wayward Macbeth** S. Newstok 2016-04-30 *Wayward Macbeth*, a volume of entirely new essays, provides innovative, interdisciplinary approaches to the various ways Shakespeare's 'Macbeth' has been adapted and appropriated within the context of American racial constructions. Comprehensive in its scope, this collection addresses the enduringly fraught history of 'Macbeth' in the United States, from its appearance as the first Shakespearean play documented in the American colonies to a proposed Hollywood film version with a black diasporic cast. Over two dozen contributions explore 'Macbeth's' haunting presence in American drama, poetry, film, music, history, politics, acting, and directing — all through the intersections of race and performance.

**Reading, Translating, Rewriting** Martine Hennard Dutheil de la Rochère 2013-11-15 In translating Charles Perrault's seventeenth-century *Histoires ou contes du temps passé*, avec des *Moralités* into English, Angela Carter worked to modernize the language and message of the tales before rewriting many of them for her own famous collection of fairy tales for adults, *The Bloody Chamber*, published two years later. In *Reading, Translating, Rewriting: Angela Carter's Translational Poetics*, author Martine Hennard Dutheil de la Rochère delves into Carter's *The Fairy Tales of Charles Perrault* (1977) to illustrate that this translation project had a significant impact on Carter's own writing practice. Hennard combines close analyses of both texts with an attention to Carter's active role in the translation and composition process to explore this previously unstudied aspect of Carter's work. She further uncovers the role of female fairy-tale writers and folktales associated with the Grimms' *Kinder- und Hausmärchen* in the rewriting process, unlocking new doors to *The Bloody Chamber*. Hennard begins by considering the editorial evolution of *The Fairy Tales of Charles Perrault* from 1977 to the present day, as Perrault's tales have been rediscovered and reapposed. In the chapters that follow, she examines specific linkages between Carter's Perrault translation and *The Bloody Chamber*, including targeted analysis of the stories of *Red Riding Hood*, *Bluebeard*, *Puss-in-Boots*, *Beauty and the Beast*, *Sleeping Beauty*, and *Cinderella*. Hennard demonstrates how, even before *The Bloody Chamber*, Carter intervened in the fairy-tale debate of the late 1970s by reclaiming Perrault for feminist readers when she discovered that the morals of his worldly tales lent themselves to her own materialist and feminist goals. Hennard argues that *The Bloody Chamber* can therefore be seen as the continuation of and counterpoint to *The Fairy Tales of Charles Perrault*, as it explores the potential of the familiar stories for alternative retellings. While the critical consensus reads into Carter an imperative to subvert classic fairy tales, the book shows that Carter valued in Perrault a practical educator as well as a proto-folklorist and went on to respond to more hidden aspects of his texts in her rewritings.

**Agatha Christie** M. Makinen 2006-10-10 Christie's books depict women as adventurous, independent figures who renegotiate sexual relationships along more equal lines. Women are also allowed to disrupt society and yet the texts refuse to see them as double deviant because of their femininity. This book demonstrates exactly how quietly innovative Christie was in relation to gender.

**The Female Gothic** D. Wallace 2009-11-12 This rich and varied collection of essays makes a timely contribution to critical debates about the Female Gothic, a popular but contested area of literary studies. The contributors revisit key Gothic themes - gender, race, the body, monstrosity, metaphor, motherhood and nationality - to open up new critical directions.

**Wayward Girls and Wicked Women** Angela Carter 1992

**The Norton Anthology of Literature by Women: Early twentieth-century through contemporary** Sandra M. Gilbert 2007 Long the standard teaching anthology, the landmark Norton Anthology of Literature by Women has introduced generations of readers to the rich variety of women's writing in English.

**Re-Visiting Angela Carter** R. Munford 2006-09-05 Focusing on questions of intertextuality, authorship and representation, this book offers a re-examination of one of the twentieth century's most important British writers. A provocative collection both offers new readings of Carter's opus, and contributes to contemporary critical debates concerning gender, postmodernism and intertextual theory.

**Angela Carter's Book of Wayward Girls and Wicked Women** Angela Carter 2010 "Here are subversive tales - by Ama Ata Aidoo, Djuna Barnes, Jane Bowles, Angela Carter, Colette, Bessie Head, Jamaica Kincaid and Katherine Mansfield among others - all with one thing in common: the wish to restore adventuress and revolutionaries to their rightful position as role models for all women. Elizabeth Jolley celebrates that rare phenomenon, the female confidence trickster and in Leonora Carrington's beautifully surreal tale, a hyena is persuaded by a debutante to take her place at the ball - and go dressed to kill. Reflecting the wide-ranging intelligence and deliciously anarchic taste of Angela Carter, some of these stories celebrate toughness and resilience, some of them low cunning: all of them are about not being nice."--Publisher's description.

**Galatea's Emancipation: The Transformation of the Pygmalion Myth in Anglo-Saxon Literature since the 20th Century** Stefanie Eck 2014-02-01 The Pygmalion myth, most famously told by Ovid in his *Metamorphoses*, has always fascinated artists. This fascination, due to the erotic potential of the story, resulted in an abundance of patriarchal re-narrations from the Middle Ages to the late 19th century. With the turn of the 20th century, however, the Pygmalion stories gradually changed under the influence of feminist thought and emancipation. The woman created by Pygmalion no longer remained a passive creature but began to resist her master and his male fantasies, sometimes in a subtle way, sometimes in open rebellion. The study at hand focuses on the development of the tale in the Anglo-Saxon literature of the 20th and 21st centuries. The author will analyze some of these modern Pygmalion versions, written by George Bernard Shaw, Carol Ann Duffy and Neil LaBute amongst other significant authors.

**A Study Guide for Jamaica Kincaid's "Girl"** Gale, Cengage Learning 2016-07-14 A Study Guide for Jamaica Kincaid's "Girl," excerpted from Gale's acclaimed *Short Stories for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Short Stories for Students* for all of your research needs.

**Jamaica Kincaid** Mary Ellen Snodgrass 2008-07-09 Changing her name early in her career because her parents disapproved of her writing, Jamaica Kincaid crossed audiences to embrace feminist, American, postcolonial and world literature. This book offers an introduction and guided overview of her characters, plots, humor, symbols, and classic themes. Designed for students, fans, librarians, and teachers, the 84 A-to-Z entries combine commentary from interviewers, feminist historians, and book critics with numerous citations from primary and secondary sources and comparative literature. The companion features a chronology of Kincaid's life, West Indies heritage and works, and includes a character name chart.

**The Pearl of Wisdom** Christopher Greaves 2022-08-12 What is wisdom might well be called the quality of qualities—thequintessential quality—yet defining it further is strangely difficult. Is it another word for rationality? Or is it a form of common sense? What kind of thing is it? What principles inform it? In what is wisdom grounded? To what end does it point? And, in particular, why is it so neglected at this present time? From the author of "Art, Love and Truth" comes this fascinating, entertaining

and uncompromising exploration of the mysteries of wisdom, undertaken in the hope that if we could understand its nature better, it might help us grow wiser ourselves. Referring to numerous fairy tales as well as to the work of William Blake, Marie-Louise von Franz and Thomas Sowell among others, "The Pearl of Wisdom" illuminates its subject in new ways, while at the same time showing how the quest for this elusive quality has been obstructed by a different project altogether.

**Surrealism, Feminism, Psychoanalysis** Natalya Lusty 2017-03-02 How did women Surrealists such as Leonora Carrington and Claude Cahun take up the question of female identity in terms of their own aesthetic and intellectual practice? What was the response of women analysts such as Joan Riviere to Freud's psychoanalytic construction of femininity? These are among the questions that Natalya Lusty brings to her sophisticated and theoretically informed investigation into the appropriation of 'the feminine' by the Surrealist movement. Combining biographical and textual methods of analysis with historically specific discussions of related cultural sites such as women's magazines, fashion, debutante culture, sexology, modernist lesbian subculture, pornography, and female criminality, the book examines the ambiguities and blind spots that haunt the work of more central figures such as André Breton, Georges Bataille, Jacques Lacan, Walter Benjamin, and the Surrealist photographer Hans Bellmer. Lusty's examination of a series of psychoanalytic Surrealist themes, including narcissism, fantasy, masquerade, perversion, and 'the double', illuminates a modernist preoccupation with the crisis of subjectivity and representation and its ongoing relevance to more recent work by Cindy Sherman and Judith Butler. Her book is an important contribution to modernist studies that will appeal to scholars and students working across a diverse range of fields, including literary studies, gender studies, visual culture, cultural studies, and cultural history.

**With Her Machete in Her Hand** Catrióna Rueda Esquibel 2009-09-15 With the 1981 publication of the groundbreaking anthology *This Bridge Called My Back: Writings by Radical Women of Color*, Cherríe Moraga and Gloria Anzaldúa ushered in an era of Chicana lesbian writing. But while these two writers have achieved iconic status, observers of the Chicana/o experience have been slow to perceive the existence of a whole community—lesbian and straight, male as well as female—who write about the Chicana lesbian experience. To create a first full map of that community, this book explores a wide range of plays, novels, and short stories by Chicana/o authors that depict lesbian characters or lesbian desire. Catrióna Rueda Esquibel starts from the premise that Chicana/o communities, theories, and feminisms cannot be fully understood without taking account of the perspectives and experiences of Chicana lesbians. To open up these perspectives, she engages in close readings of works centered around the following themes: La Llorona, the Aztec Princess, Sor Juana Inés de la Cruz, girlhood friendships, rural communities and history, and Chicana activism. Her investigation broadens the community of Chicana lesbian writers well beyond Moraga and Anzaldúa, while it also demonstrates that the histories of Chicana lesbians have had to be written in works of fiction because these women have been marginalized and excluded in canonical writings on Chicano life and experience.

**Fireworks** Angela Carter 2015-11-05 In the short fiction of Angela Carter, the landmarks of reality disappear and give way to a landscape of riotous and uncensored sensibility. The city of Tokyo turns into a mirrored chamber reflecting the impossible longings of an exiled Englishwoman abandoned by her Japanese lover. An itinerant puppet show becomes a theatre of murderous lust. A walk through the forest ends in a nightmarish encounter with a gun-toting nymph and her hermaphrodite 'aunt'. Not simply a book of tales, *Fireworks* is a headlong plunge into an alternate universe, the unique creation of one of the most fertile, dark, irreverent, and baroque beautiful imaginations in contemporary fiction.

**Contemporary British Women Writers** Robert E. Hosmer 1993-01-14 *Contemporary British Women Writers* is a collection of ten essays, each devoted to an important novelist and written by a distinguished scholar. Included in this volume are Sybille Bedford, Anita Brookner, A.S. Byatt, Angela Carter, Isabel Colegate, Penelope Fitzgerald, Susan Hill, Molly Keane, Muriel Spark, and Fay Weldon. Each essay focuses on several novels, selected to reveal the novelist's consistent concerns and characteristic strategies. Individual bibliographies provide a full sense of the novelist's work as well as a discriminating guide to the best critical work available.

**Bibliographic Guide to Chicana and Latina Narrative** Kathy S. Leonard 2003 There has been a dramatic increase in the amount of narrative work published by Chicana and Latina authors in the past 5 to 10 years with little attempt to catalog this material. This reference provides convenient access to all forms of narrative written by Chicana and Latina authors from the early 1940s through 2002. It covers more than 2,750 short stories, novels, novel excerpts, and autobiographies written by some 600 Mexican American, Puerto Rican, Cuban American, Dominican American, and Nuyorican women authors. The items are listed in five indexes, and short annotations are provided for the anthologies, novels, and autobiographies.

**Fantasies of Gender and the Witch in Feminist Theory and Literature** Justyna Sempruch 2008 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.

**Several Perceptions** Angela Carter 2015-11-05 Centre stage in Angela Carter's unruly tale of the Flower Power Generation is Joseph - a decadent, disorientated rebel without a cause. A self-styled nihilist whose girlfriend has abandoned him, Joseph has decided to give up existing. But his concerned friends and neighbours have other plans. In an effort to join in the spirit of protest which motivates his contemporaries, Joseph frees a badger from the local zoo; sends a turd airmail to the President of the United States; falls in love with the mother of his best friend; and, accompanied by the strains of an old man's violin, celebrates Christmas Eve in a bewildering state of sexual discovery. But has he found the Meaning of Life?

**Gothic and the Comic Turn** A. Horner 2004-11-30 Although Gothic writing is now seen as significant for an understanding of modernity, it is still largely characterized as a literature of fear and anxiety. Gothic and the Comic Turn argues that, partly through its desire to be taken seriously, Gothic criticism has neglected the comic doppelgänger that has always inhabited the Gothic mode and which in certain texts emerges as dominant. Tracing an historical trajectory from the late Romantic period through to the present day, this book examines how varieties of comic parody and appropriation have interrogated the complexities of modern subjectivity.

**Wayward Girls and Wicked Women** Various 1989 Gathers eighteen stories by Katherine Mansfield, Colette, Grace Paley, and Djuna Barnes

**Tortilleras** Lourdes Torres 2003 The first anthology to focus exclusively on queer readings of Spanish, Latin American, and US Latina lesbian literature and culture, *Tortilleras* interrogates issues of gender, national identity, race, ethnicity, and class to show the impossibility of projecting a singular Hispanic or Latina Lesbian. Examining carefully the works of a range of lesbian writers and performance artists, including Carmelita Tropicana and Christina Peri Rossi, among others, the contributors create a picture of the complicated and multi-textured contributions of Latina and Hispanic lesbians to literature and culture. More than simply describing this sphere of creativity, the contributors also recover from history the long, veiled existence of this world, exposing its roots, its impact on lesbian culture, and, making the power of lesbian performance and literature visible. Author note: Lourdes Torres is Associate Professor of Latin American/Latino studies at De Paul University. Inmaculada Perpetusa-Seva is Assistant Professor of Spanish at the University of Kentucky.

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