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Africa Writes Back to Self Metafiction, Gender, Sexuality

State University of New York Press *Explores the metafictional strategies of contemporary African novels rather than characterizing them primarily as a response to colonialism.*

Parody//meta-fiction

An Analysis of Parody as a Critical Mirror to the Writing and Reception of Fiction

Taylor & Francis

Middlesex

CUP Archive *In the spring of 1974, Calliope Stephanides, a student at a girl's school in Grosse Pointe, Michigan, finds herself drawn to a chain-smoking, strawberry-blond classmate with a gift for acting. The passion that furtively develops between them, as well as Callie's failure to develop, leads Callie to suspect that she is not like other girls. In fact, she is not a girl at all; due to a rare genetic mutation Callie is part girl, part boy.*

Metafiction and Myth in the Novels of Peter Ackroyd

Camden House *Providing detailed analysis of the recurrent structural and thematic traits in Peter Ackroyd's first nine novels, this work sets out to show how they grow out of the tension created by two apparently contradictory tendencies. These are, on the one hand, the metafictional tendency to blur the boundaries between story-telling and history, to enhance the linguistic component of writing, and to underline the constructedness of the world created in a way that aligns Ackroyd with other postmodernist writers of historiographic metafiction; and on the other, the attempt to achieve mythical closure, expressed, for example, in Ackroyd's fictional treatment of London as a mystic centre of power. This mythical element evinces the influence of high modernists such as Ezra Pound and T.S. Eliot, and links Ackroyd's work to transition-to-postmodern writers such as Lawrence Durrell, Maureen Duffy, Doris Lessing and John Fowles.*

Gender, Class, and Nation

Mercè Rodoreda and the Subjects of Modernism

*Little attention has been paid to Merce Rodoreda (1908-1983) as a modernist writer. This study addresses the relationship of her production with Catalan, Spanish, and European modernism. Foregrounded is Rodoreda's negotiation of the overlapping subjects of gender, class, modes of representation, and national identities. In the first three chapters her pre-Civil War novels *Soc una dona honrada?*, *Un dia de la vida d'un home*, and *Del que hom no pot fugir* are read against key Catalan texts, particularly Eugeni d'Ors', to emphasize debates surrounding modernist aesthetics and models of Catalan national identity. The modernist preoccupation with high versus low literature is developed in *Aloma*, while *El carrer de les Camelies* reconfigures the flaneur vis-a-vis the female writer's positioning in the modernist enterprise. The modernist debt to realism and the revindication of early Catalan modernism in the 1970s*

are examined in *Mirall trencat*. Christine Arkinstall is a Senior Lecturer in Spanish at The University of Auckland.

The Self-Begetting Novel

Palgrave

Historiographic Metafiction in Modern American and Canadian Literature

Paderborn [Germany] : F. Schöningh

Gender and Short Fiction

Women's Tales in Contemporary Britain

Routledge 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.

Metafiction

Routledge First Published in 2002. Routledge is an imprint of Taylor & Francis, an informa company.

Icons of the American Comic Book

From Captain America to Wonder Woman

ABC-CLIO This book explores how the heroes and villains of popular comic books—and the creators of these icons of our culture—reflect the American experience out of which they sprang, and how they have achieved relevance by adapting to, and perhaps influencing, the evolving American character. * Includes contributions from 70 expert contributors and leading scholars in the field, with some of the entries written with the aid of popular comic book creators themselves * Provides sidebars within each entry that extend readers' understanding of the subject * Offers "Essential Works" and "Further Reading" recommendations * Includes a comprehensive bibliography

Novel Arguments

Reading Innovative American Fiction

Cambridge University Press *Novel Arguments*, first published in 1995, argues that innovative fiction extends our ways of thinking about the world.

On the move

Glancing Backwards To Build a Future in English Studies (AEDEAN 2015)

Universidad de Deusto This volume brings together a selection of the papers and round tables delivered at the 39th AEDEAN Conference, held at the University of Deusto in November 2015. The essays in *On the Move: Glancing Backwards to Build a Future in English Studies* often begin with typically-academic gestures such as retrieving a classic text and finding new ways of studying its genre or characterization; or remarking how certain ungrammatical constructions have gone frequently unnoticed—even in well-known texts—for various reasons; or entangling oneself in contentions about the adequacy of dissecting a literary text or linguistic problem by using innovative analytical tools. In all cases, though, there is the intention of putting forth certain views and notions that will help future scholars to deal in a better light with the dilemmas regularly encountered in literary, linguistic and cultural studies. The book opens with three essays by professors Bartholomae, Pullum and Ríó, who demonstrate not only their mastery in their respective subjects but also their ability to tailor their contents to multifarious audiences. The next two sections represent the main body of the e-book, with nearly forty contributions on both literature and cultural studies (Part II) and language and linguistics (Part III). These short academic pieces are a representative showcase of the research being done lately in the different areas of expertise. The last section of the volume gathers together the results of four research projects dealing with such engaging topics as postcolonial crime

fiction or forgotten texts by Anglo writers about the Spanish Civil War. It is hard to think of any potential reader schooled in English Studies who will not find something suitable to their interests and tastes in this volume.

Written on the Body

Random House *'This book is a deep, sensual plunge, a worship of the body, inside and out'* *The Times* In a quiet English suburb, a love affair ignites. For our nameless narrator, Louise is the last in a long line of explosive passions, but the first to have broken their heart. With Louise's husband, Elgin, blocking love's course, their affair is doomed to unravel - until, that is, a terrible choice must be made. With its witty and masterful prose, *Written on the Body* takes the reader on a beguiling and defying exploration of love and its physical forms. *'An ambitious work, at once a love story and a philosophical meditation on the body'* *Sunday Telegraph*

This Infinite Fraternity of Feeling

Gender, Genre, and Homoerotic Crisis in Hawthorne's The Blithedale Romance and Melville's Pierre

*The friendship between Herman Melville and Nathaniel Hawthorne was perhaps the most famous friendship involving two great American authors. This book proposes that Hawthorne's *The Blithedale Romance* and Melville's *Pierre*, both published in 1852, are pivotal to understanding the two men's literary as well as personal relationship and should therefore be read as companion pieces. Both novels dramatize a crisis in the relationship of the two writers that occurred in the summer of 1851 when Melville - whose homoerotic preoccupations have finally become a major critical topic - made some advances toward Hawthorne that were immediately rebuffed. This study argues that both *The Blithedale Romance* and *Pierre* provide a significant comment on this crisis in the relationship, and taking into consideration recent directions in gender studies, it also proposes a new reading of the two novels as homoerotic texts. After departing from an exploration of Melville's and Hawthorne's personal relationship and the literary influence that the writers had on each other, author Monika Mueller analyzes gender, genre, and homoerotic crisis in the two works, focusing on the unfolding of their parallel structure after the stage has been set by the failed male friendships in the novels. Mueller reads the two books as texts that encode homoerotic desire. She positions the male friendships in the novels within a framework of reference of other nineteenth-century male friendships in order to show how same-sex desire had to be presented so that it would be allowed to surface. The homoerotic relationships of the male protagonists are permitted to function only as a subtext to the heterosexual love stories and are finally subsumed under a "love triangle" involving a woman who becomes the mutual love interest of both men. The fact that Hawthorne and Melville placed *The Blithedale Romance* and *Pierre* in the literary genre of the "sentimental romance" (which was traditionally reserved for women) further exacerbates this sexual/textual ambiguity. The confusion of literary genre that both novels have in common further comments upon the gender confusion that both authors experienced, and which in its turn ultimately caused them to dramatize a confusion of gender and genre.*

Erotographic Metafiction

Aesthetic Strategies and Ethical Statements in John Hawkes's 'Sex Trilogy'

Almqvist & Wiksell International *A discussion of Hawkes' novels, *The blood oranges*, *Death, sleep and the traveler*, and *Travesty*.*

The Columbia Guide to East African Literature in English Since 1945

Columbia University Press *"Some of the writers discussed include the Kenyan novelists Grace Ogot and Ngugi wa Thiong'o, Ugandan poet and essayist Taban Lo Liyong, Ethiopian playwright and poet Tsegaye Gabre-Medhin, Tanzanian novelist and diplomat Peter Palangyo, Ethiopian novelist Berhane Mariam Sahle-Sellassie, and the novelist M. G. Vassanji, who portrays the Indian diaspora in Africa, Europe, and North America." "Separate entries within this list describe thematic concerns, such as colonialism, decolonization, the black aesthetic, and the language question; the growth of genres like autobiography and popular literature; important movements like cultural nationalism and feminism; and the impact of major forces such as AIDS/HIV, Christian missions, and urbanization."*

Pramoedya Postcolonially

Re-viewing History, Gender, and Identity in the Buru

Tetralogy

NIE Malay Collective

Beyond the Metafictional Mode

Directions in the Modern Spanish Novel

Lexington, Ky. : University Press of Kentucky

Authorial Echoes

Textuality and Self-plagiarism in the Narrative of Luigi Pirandello

MHRA Luigi Pirandello is best known for his experimental plays, but his narrative production has not enjoyed the same degree of critical attention. O'Rawe's study represents the first major reassessment of this output, including the 'realist' novels, the historical novel *I vecchi e i giovani* (1909) and the autobiographical *Suo marito* (1911). The book identifies in Pirandello a practice of 'self-plagiarism' - constant rewriting and revision and obsessive re-use of material - and explores the relation of these overlooked modes of composition to the author's own theories of authorship and textuality. Drawing on a wide range of critical theory, O'Rawe repositions Pirandello as a major figure in the development of European narrative modernism.

Dissertation Abstracts International

The humanities and social sciences. A

New Fiction in English from Africa

West, East, and South

Rodopi Three French scholars of literature explore short fiction and novels from the east and west spheres of Kenya and Nigeria between 1980 and 1995, and from South Africa more narrowly from 1985 to 1995 and dealing primarily with the end of official apartheid and the beginnings of reconstruction. Among their concerns are the decision of authors to write in a colonial language. Annotation copyrighted by Book News, Inc., Portland, OR

Gender in Russian History and Culture

Springer This volume charts the changing aspects of gender in Russia's cultural and social history from the late seventeenth century to the Stalinist era and the collapse of the Soviet Union. The works, while focusing on women as a primary subject, highlight in particular gender difference, the construction of both femininity and masculinity in a culture that has undergone major transformation and disruptions over the period of three centuries.

Self Impression

Life-Writing, Autobiografiction, and the Forms of Modern Literature

OUP Oxford *I am aware that, once my pen intervenes, I can make whatever I like out of what I was.* Paul Valéry, *Moi*. Modernism is often characterized as a movement of impersonality; a rejection of auto/biography. But most of the major works of European modernism and postmodernism engage in very profound and central ways with questions about life-writing. Max Saunders explores the ways in which modern writers from the 1870s to the 1930s experimented with forms of life-writing - biography, autobiography, memoir, diary, journal - increasingly for the purposes of fiction. He identifies a wave of new hybrid forms from the late nineteenth century and uses the term 'autobiografiction' - discovered in a surprisingly early essay of 1906 - to provide a fresh perspective on turn-of-the-century literature, and to propose a radically new literary history of Modernism. Saunders offers a taxonomy of the extraordinary variety of experiments with life-writing, demonstrating how they arose in the nineteenth century as the pressures of secularization and psychological theory disturbed the categories of biography and autobiography, in works by authors such as Pater, Ruskin, Proust, 'Mark Rutherford', George Gissing, and A. C. Benson. He goes on to look at writers experimenting further with autobiografiction as Impressionism turns into Modernism, juxtaposing detailed and vivacious readings of key Modernist texts by Joyce,

Stein, Pound, and Woolf, with explorations of the work of other authors - including H. G. Wells, Henry James, Joseph Conrad, Ford Madox Ford, and Wyndham Lewis - whose experiments with life-writing forms are no less striking. The book concludes with a consideration of the afterlife of these fascinating experiments in the postmodern literature of Nabokov, Lessing, and Byatt. *Self Impression* sheds light on a number of significant but under-theorized issues; the meanings of 'autobiographical', the generic implications of literary autobiography, and the intriguing relation between autobiography and fiction in the period.

The Left Hand Of Darkness

Hachette UK *Winter is an Earth-like planet with two major differences: conditions are semi arctic even at the warmest time of the year, and the inhabitants are all of the same sex. Tucked away in a remote corner of the universe, they have no knowledge of space travel or of life beyond their own world. And when a strange envoy from space brings news of a vast coalition of planets which they are invited to join, he is met with fear, mistrust and disbelief . . . 'The Left Hand of Darkness' is a groundbreaking work of feminist science fiction, an imaginative masterpiece which poses challenging questions about sexuality, sexism and the organisation of society.*

In the Feminine Mode

Essays on Hispanic Women Writers

You Can't Get Lost in Cape Town

The Feminist Press at CUNY *The South African novel of identity that "deserves a wide audience on a par with Nadine Gordimer."*

The Non-literate Other

Readings of Illiteracy in Twentieth-century Novels in English

Rodopi *Public debates on the benefits and dangers of mass literacy prompted nineteenth-century British authors to write about illiteracy. Since the early twentieth century writers outside Europe have paid increasing attention to the subject as a measure both of cultural dependence and independence. So far literary studies has taken little notice of this. The Non-Literate Other: Readings of Illiteracy in Twentieth-Century Novels in English offers explanations for this lack of interest in illiteracy amongst scholars of literature, and attempts to remedy this neglect by posing the question of how writers use their literacy to write about a condition radically unlike their own. Answers to this question are given in the analysis of nineteen works featuring illiterates yet never before studied for doing so. The book explores the scriptlessness of Neanderthals in William Golding, of barbarians in Angela Carter, David Malouf, and J.M. Coetzee, of African natives in Joseph Conrad and Chinua Achebe, of Maoris in Patricia Grace and Chippewas in Louise Erdrich, of fugitive or former slaves and their descendants in Richard Wright, Toni Morrison, and Ernest Gaines, of Untouchables in Mulk Raj Anand and Salman Rushdie, and of migrants in Maxine Hong Kingston, Joy Kogawa, and Amy Tan. In so doing it conveys a clear sense of the complexity and variability of the phenomenon of non-literacy as well as its fictional resourcefulness.*

Writing Outside the Nation

Princeton University Press *Some of the most innovative writers of contemporary literature are writing in diaspora in their second or third language. Here Azade Seyhan describes the domain of transnational poetics they inhabit. She begins by examining the works of selected bilingual and bicultural writers of the United States (including Oscar Hijuelos, Maxine Hong Kingston, and Eva Hoffman) and Germany (Libuse Moníková, Rafik Schami, and E. S. Özdamar, among others), developing a new framework for understanding the relationship between displacement, memory, and language. Considering themes of loss, witness, translation, identity, and exclusion, Seyhan interprets diasporic literatures as condensed archives of cultural and linguistic memory that give integrity and coherence to pasts ruptured by migration. The book next compares works by contemporary Chicana and Turkish-German women writers as innovative and sovereign literary voices within the larger national cultures of the United States and Germany. Seyhan identifies in American multiculturalism critical clues for analyzing new cultural formations in Europe and maintains that Germany's cultural transformation suggests new ways of reading the American literary mosaic. Her approach, however, extends well beyond these two literatures. She creates a critical map of a "third geography," where a transnational, multilingual literary movement is gathering momentum. Writing Outside the Nation both contributes to and departs from postcolonial studies in that it focuses specifically on transnational writers working outside of their "mother tongue" and compares American and German diasporic literatures within a sophisticated conceptual framework. It illustrates how literature's symbolic economy can reclaim lost personal and national histories, as well as connect disparate and distant cultural traditions.*

Anarchism and the Crisis of Representation

Hermeneutics, Aesthetics, Politics

Susquehanna University Press *Current theories of knowledge, art, and power are locked into sterile debates around the question of representation. This book examines the limits of antirepresentationalism in these fields and argues that the anarchist tradition can point the way beyond our contemporary crisis of representation. The author rereads the theory and practical experiences of anarchism from the nineteenth century to the present, proposing a radical revision of received notions of the subject - from the equation of anarchy with literary decadence to the interpretation of anarchism as yet another discourse founded on a notion of the human essence. What emerges, instead, is a complex portrait of anarchism as a body of thought that provides the framework for a kind of critical realism, with implications for fields ranging from aesthetics to economics, from philosophy to politics. Jesse Cohn teaches English at Purdue University North Central.*

I Who Have Never Known Men

A Novel

Seven Stories Press *A work of fantasy, I Who Have Never Known Men is the haunting and unforgettable account of a near future on a barren earth where women are kept in underground cages guarded by uniformed groups of men. It is narrated by the youngest of the women, the only one with no memory of what the world was like before the cages, who must teach herself, without books or sexual contact, the essential human emotions of longing, loving, learning, companionship, and dying. Part thriller, part mystery, I Who Have Never Known Men shows us the power of one person without memories to reinvent herself piece by piece, emotion by emotion, in the process teaching us much about what it means to be human.*

The Back Room

City Lights Publishers *In the middle of the night, a woman awakens to find a stranger in her bedroom. Though she cannot determine who he is--or, indeed, whether he is even real at all and not just an extension of her dreams or her writing--she is drawn into a conversation...*

Fun Home

A Family Tragicomic

Random House *DISCOVER the BESTSELLING GRAPHIC MEMOIR behind the 2019 Olivier Award nominated musical. 'A sapphic graphic treat' The Times A moving and darkly humorous family tale, pitch-perfectly illustrated with Alison Bechdel's gothic drawings. If you liked Marjane Satrapi's Persepolis you'll love this. Meet Alison's father, a historic preservation expert and obsessive restorer of the family's Victorian home, a third-generation funeral home director, a high-school English teacher, an icily distant parent, and a closeted homosexual who, as it turns out, is involved with his male students and the family babysitter. When Alison comes out as homosexual herself in late adolescence, the denouement is swift, graphic, and redemptive. Interweaving between childhood memories, college life and present day, and through narrative that is equally heartbreaking and fiercely funny, Alison looks back on her complex relationship with her father and finds they had more in common than she ever knew. 'A groundbreaking masterpiece' The Independent 'A finely woven blend of yearning and euphoric fantasy' Evening Standard ****ONE OF THE GUARDIAN'S 100 BEST BOOKS OF THE 21st CENTURY*****

The Writing Game

A Comedy

Trafalgar Square

Postmodern Canadian Fiction and the Rhetoric of Authority

McGill-Queen's Press - MQUP *Criticism that takes an ideological approach to Canadian writing is scarce; political-rhetorical studies are even more uncommon. In this original approach to postwar Canadian fiction Glenn Deer presents provocative readings of ideologies as well as experiments with authorial stances.*

Alex As Well

Henry Holt and Company (BYR) *Alex is ready for things to change, in a big way. Everyone seems to think she's a boy, but for Alex the whole boy/girl thing isn't as simple as either/or, and when she decides girl is closer to the truth, no one knows how to react, least of all her parents. Undeterred, Alex begins to create a new identity for herself: ditching one school, enrolling in another, and throwing out most of her clothes. But the other Alex-the boy Alex-has a lot to say about that. Heartbreaking and droll in equal measures, Alex*

As Well is a brilliantly told story of exploring gender and sexuality, navigating friendships, and finding a place to belong.

New Boundaries in Political Science Fiction

Univ of South Carolina Press *Surveying the vast expanse of politically-charged science fiction, this book posits that the defining dilemma for these tales rests in whether identity and meaning germinate from progressive linear changes or progress, or from a continuous return to primitive realities of war, death and the competition for survival.*

The Last Gift

By the winner of the 2021 Nobel Prize in Literature

A&C Black *By the winner of the 2021 Nobel Prize in Literature Abbas has never told anyone about his past; about what happened before he was a sailor on the high seas, before he met his wife Maryam outside a Boots in Exeter, before they settled into a quiet life in Norwich with their children, Jamal and Hanna. Now, at the age of sixty-three, he suffers a collapse that renders him bedbound and unable to speak about things he thought he would one day have to. Jamal and Hanna have grown up and gone out into the world. They were both born in England but cannot shake a sense of apartness. Hanna calls herself Anna now, and has just moved to a new city to be near her boyfriend. She feels the relationship is headed somewhere serious, but the words have not yet been spoken out loud. Jamal, the listener of the family, moves into a student house and is captivated by a young woman with dark-blue eyes and her own, complex story to tell. Abbas's illness forces both children home, to the dark silences of their father and the fretful capability of their mother Maryam, who began life as a foundling and has never thought to find herself, until now. _____ 'Gurnah is a master storyteller' FINANCIAL TIMES 'Gurnah writes with wonderful insight about family relationships and he folds in the layers of history with elegance and warmth' THE TIMES*

Body Guards

The Cultural Politics of Gender Ambiguity

Why are manifestations of sexuality and ambiguity currently provoking so much interest? This collection of essays uncovers many reasons as it examines ambiguously gendered bodies--bodies that defy ideologically produced gender boundaries. In the course of identifying the social institutions and assumptions that repress or articulate gender ambiguity, Body Guards demonstrates that this ambiguity has a long history and a wide cultural reach.

Obasan

Penguin *Winner of the American Book Award Based on the author's own experiences, this award-winning novel was the first to tell the story of the evacuation, relocation, and dispersal of Canadian citizens of Japanese ancestry during the Second World War.*

Everybody's America

Thomas Pynchon, Race, and the Cultures of Postmodernism

Routledge *Emphasizing the relationship between Pynchon's formal experimentation and his interest in American and international race relations, this book argues that an ambivalent reaction to the emergence of identity politics and multiculturalism is central to Pynchon's work and, more generally, to the advent of postmodernism in United States culture. - Publisher.*