

# Download File The Female Grotesque Risk Excess And Modernity Author Mary Russo Published On February 1997 Free Download Pdf

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'Timely, necessary and important' J.K. Rowling '[This book is] guaranteed to remind us what we have still to fight for. I can't think of a single person who wouldn't benefit from reading it' Observer 'Bindel is a rock star of second-wave feminism . . . an important, courageous book' The Times 'Bindel delivers a robust call to arms in every chapter . . . this book could not be timelier . . . As a young feminist who has finally seen the light, I consider it essential reading' The Critic Feminism is a quest for the liberation of women from patriarchy. Feminism strives for a world in which women are not oppressed. Feminism prioritises exposing and ending male violence towards women and girls. This is Julie Bindel's feminism, a definition born of 40 years at the front line of the feminist movement. Why then, she asks, is feminism the only social justice movement in the world that is expected to prioritise every other issue before pursuing its own objective of women's liberation? Why does the movement appear to be moving backwards, accommodating the rights and feelings of men and leaving women in the cold? Women make up half the global population yet why is feminism still treated as a minority movement? In this searing and ground-breaking book, Bindel deconstructs the many pervasive myths about feminism - Do women really want what men have? Can men be feminists? Are women liberated by sexual violation? - assessing whether feminism has achieved its goals and debunking theories that second wave feminism is irrelevant and one-dimensional. Bindel shines a light on the most important issues, including pornography, sexual violence and prostitution. Drawing on Bindel's own experiences, as well as countless interviews with women and girls of all ages and backgrounds (as well as contributions from commentators such as Gloria Steinem and Chimamanda Ngozi Adichie), *Feminism for Women* presents a clear-sighted view of why feminism is a proud social movement that every woman on the planet benefits from. The invisible forces of misogyny affect us all. This book is a call to arms to reclaim feminism for all women. Only together can we resist and overcome. This book is open access under a CC-BY licence. Cancer is perhaps the modern world's most feared disease. Yet, we know relatively little about this malady's history before the nineteenth century. This book provides the first in-depth examination of perceptions of cancerous disease in early modern England. Looking to drama, poetry and polemic as well as medical texts and personal accounts, it contends that early modern people possessed an understanding of cancer which remains recognizable to us today. Many of the ways in which medical practitioners and lay people imagined cancer - as a 'woman's disease' or a 'beast' inside the body - remain strikingly familiar, and they helped to make this disease a byword for treachery and cruelty in discussions of religion, culture and politics. Equally, cancer treatments were among the era's most radical medical and surgical procedures. From buttered frog ointments to agonizing and dangerous surgeries, they raised abiding questions about the nature of disease and the proper role of the medical practitioner. This book is a critical study of Iranian dance and the works of Iranian-American female dancers in exile. Focusing on the study of contemporary Iranian dance through analysis of the choreographies of three female dancers in diaspora (namely Aisan Hoss, Shahrzad Khorsandi, and Banafsheh Sayyad), this research is among the first of its kind. Elaheh Hatami investigates the transformation of professional Iranian dance and discusses the role of relocation and displacement in its performance. She argues that Iranian dance and Iranian female dancers have always been in exile - not only in a physical sense, but also in the metaphorical sense of 'exile' implying foreignness, exclusion, and marginalization. *The Disordered Body* presents a fascinating look at how three epidemics of the medieval and Early Renaissance period in Western Europe shaped and altered conceptions of the human body in ways that continue today. Authors Suzanne E. Hatty and James Hatty show the ways in which concepts of the disordered body relate to constructions of disease. In so doing, they establish a historical link between the discourses of the disordered body and the constructs of gender. The ideas of embodiment, contagion and social space are placed in historical context, and the authors argue that our current anxieties about bodies and places have important historical precedents. They show how the cultural practices of embodied social interaction have been shaped by disease, especially epidemics. The #1 New York Times bestselling author's "groundbreaking" work on women's sexual fantasies (Publishers Weekly). First published in 1973, *My Secret Garden* ignited a firestorm of reactions across the nation—from outrage to enthusiastic support. Collected from detailed personal interviews with hundreds of women from diverse backgrounds, this book presents a bracingly honest account of women's inner sexual fantasy lives. In its time, this book shattered taboos and opened up a conversation about the landscape of feminine desire in a way that was unprecedented. Today, *My Secret Garden* remains one of the most iconic works of feminist literature of our time—and is still relevant to millions of women throughout the world. "The author whose books about gender politics helped redefine American women's sexuality." —The New York Times First book to explore print-media representations of 1970s German terrorism from an explicitly gendered perspective, while also examining media coverage of other violent women. *Unruly Women* have been making a spectacle of themselves in film and on television from Mae West to Roseanne Arnold. In this groundbreaking work, Kathleen Rowe explores how the unruly woman—often a voluptuous, noisy, joke-making rebel or "woman on top"—uses humor and excess to undermine patriarchal norms and authority. At the heart of the book are detailed analyses of two highly successful unruly women—the comedian Roseanne Arnold and the Muppet Miss Piggy. Putting these two figures in a deeper cultural perspective, Rowe also examines the evolution of romantic film comedy from the classical Hollywood period to the present, showing how the comedic roles of actresses such as Katharine Hepburn, Barbara Stanwyck, and Marilyn Monroe offered an alternative, empowered image of women that differed sharply from the "suffering heroine" portrayed in classical melodramas. *Feministische studie*. This book represents the voices of scholars, fashion designers, bloggers and artists, which speak to the pervasive nature of fashion in matters of politics, history, economics, sociology, religion, art and identity in the twenty-first century. When Betty Friedan produced *The Feminine Mystique* in 1963, she could not have realized how the discovery and debate of her contemporaries' general malaise would shake up society. Victims of a false belief system, these women were following strict social convention by loyally conforming to the pretty image of the magazines, and found themselves forced to seek meaning in their lives only through a family and a home. Friedan's controversial book about these women - and every woman - would ultimately set Second Wave feminism in motion and begin the battle for equality. This groundbreaking and life-changing work remains just as powerful, important and true as it was forty-five years ago, and is essential reading both as a historical document and as a study of women living in a man's world. 'One of the most influential nonfiction books of the twentieth century.' New York Times 'Feminism ..... began with the work of a single person: Friedan.' Nicholas Lemann With a new Introduction by Lionel Shriver Drawing on the most important studies in

psychology, human aggression, anthropology, and primatology, and on hundreds of original interviews conducted over a period of more than 20 years, this groundbreaking treatise urges women to look within and to consider other women realistically, ethically, and kindly and to forge bold and compassionate alliances. Without this necessary next step, women will never be liberated. Detailing how women's aggression may not take the same form as men's, this investigation reveals--through myths, plays, memoir, theories of revolutionary liberation movements, evolution, psychoanalysis, and childhood development--that girls and women are indeed aggressive, often indirectly and mainly toward one another. This fascinating work concludes by showing that women depend upon one another for emotional intimacy and bonding, and exclusionary and sexist behavior enforces female conformity and discourages independence and psychological growth. Examines how twentieth-century women writers depict female bodily shame and trauma. Through the joyful spirit of an elf-like forest creature Wizahickon, she learns that fears do not need to be stifled but can be the impetus for change and self-empowerment. The embedded message of fears challenged slip into the child's unconscious, while the story produces a sense of fun and adventure. The essays in *Performing Maternity in Early Modern England* explore maternity's textual and cultural representation, performative aspects and practical consequences from 1540-1690. They emphasize that the embodied, repeated and public nature of maternity defines it as inherently performative and ultimately central to the production of gender identity in the period. Lars von Trier's intense, disturbing, and sometimes funny films have led many to condemn him as misogynist or misanthropic. The same films inspire this collection's reflections on how our fears and desires regarding gender, power, race, finitude, family, and fate often thwart -- and sometimes feed -- our best democratic aspirations. The essays in this volume attend to von Trier's role as provocateur, as well as to his films' techniques, topics, and storytelling. Where others accuse von Trier of being clichéd, the editors argue that he intensifies the "clichés of our times" in ways that direct our political energies towards apprehending and repairing a shattered world. The book is certainly for von Trier lovers and haters but, at the same time, political, critical, and feminist theorists entirely unfamiliar with von Trier's films will find this volume's essays of interest. Most of the contributors tarry with von Trier to develop new readings of major thinkers and writers, including Agamben, Bataille, Beauvoir, Benjamin, Deleuze, Euripides, Freud, Kierkegaard, Rancière, Nietzsche, Winnicott, and many more. Von Trier is both central and irrelevant to much of this work. Writing from the fields of classics, literature, gender studies, philosophy, film and political theory, the authors stage an interdisciplinary intervention in film studies. Today Fanny Burney's venture into authorship would not be questionable. She was, after all, a daughter of a celebrated musician, and the Burney family was known to the circle of Samuel Johnson and Hester Thrale. Yet as Kristina Straub ably shows, the public recognition which followed the publication of her first novel placed Fanny Burney in a situation of disturbing ambiguity. Did she become famous or notorious? Was she a prodigy or a freak? In this study of Burney, Straub not only describes and analyzes the disturbing transition of a writer's self-awareness as a woman and a literary artist from private to public terms, but also reveals in Burney's works a hitherto unacknowledged complexity." The 'obese' female body has often been portrayed as the 'other' to the slender body. However, this process of 'othering', or viewing as different, has created a repressive discourse, where 'excess' has increasingly come to be studied as a 'physical abnormality' or a signifier of a 'personality defect' in contemporary Western society. This book engages with the multifarious re-imaginings of the 'excessive' embodiment in contemporary women's writing, drawing specifically on the construction of this form of embodiment in the works of Fay Weldon, Jeanette Winterson, Margaret Atwood, Claude Tardat, and Judith Moore, whose texts offer a distinct literary response to the rigidly homogeneous and limiting representations of fatness, while prompting heterogeneous approaches to reading the 'excessive' female embodiment. *Grotesque* provides an invaluable and accessible guide to the use (and abuse) of this complex literary term. Justin D. Edwards and Rune Graulund explore the influence of the grotesque on cultural forms throughout history, with particular focus on its representation in literature, visual art and film. The book: presents a history of the literary grotesque from Classical writing to the present examines theoretical debates around the term in their historical and cultural contexts introduce readers to key writers and artists of the grotesque, from Homer to Rabelais, Shakespeare, Carson McCullers and David Cronenberg analyses key terms such as disharmony, deformed and distorted bodies, misfits and freaks explores the grotesque in relation to queer theory, post-colonialism and the carnivalesque. *Grotesque* presents readers with an original and distinctive overview of this vital genre and is an essential guide for students of literature, art history and film studies. This wide-ranging volume of new work brings together women filmmakers and critics who speak about what has changed over the past twenty years. Including such filmmakers as Margarethe von Trotta, Deepa Mehta, and Pratibha Parmar, and such critics as E. Ann Kaplan, this comprehensive volume addresses political, artistic, and economic questions vital to understanding the relationship of women to the art and business of filmmaking. A trade paperback anthology of original essays from leading feminist writers on protest and solidarity in the Trump era *DIVAn* examination of how cinematic spectatorship is articulated, practiced, and experienced in the contexts of gay male subjectivities./div Finland-Swedish writer Monika Fagerholm is one of the most important contemporary Nordic authors. Her experimental, puzzling and daring novels, such as *Underbara kvinnor vid vatten* (1994) and *Den amerikanska flickan* (2004), have attracted much critical attention. She has won several literary awards, including the Nordic prize from the Swedish Academy in 2016; her works have travelled across national and cultural borders as they have now been translated in USA, Europe, Eastern Europe and Russia. Fagerholm's wild and visionary depictions of girlhood have long had an impact on the Nordic literary landscape; currently, she has many literary followers among young female writers and readers in Finland and Sweden. *Novel Districts. Critical Readings of Monika Fagerholm* is the first major study of Fagerholm's works. In this edited volume, literary scholars explore the central themes and features that permeate Fagerholm's works and introduce novel ways to understand and interpret her writings. The book begins with an introduction to her life, letters and the minority literature context of her writing and briefly describes the scholarship on Fagerholm's works. After that, Finnish and Swedish scholars and experts on Fagerholm scrutinize her oeuvre in the light of up-to-date literary theory. The insights, theories and concepts of gender, feminist and girlhood studies as well as narratology, poststructuralism, posthumanism and reception studies are tested in close readings of Fagerholm's works published between 1990 and 2012. Thus, the volume enhances and deepens the understanding of Fagerholm's fiction and invites the attention of readers not yet familiar with her work. The articles demonstrate the multitude of ways in which literary and cultural conventions can be innovatively re-employed within 20th and 21st century literature to reveal new perspectives on contemporary Finnish and Nordic literature and ongoing cultural and social developments. In this rewarding book, Laurie A. Finke challenges assumptions about gender, the self, and the text which underlie fundamental constructs of contemporary feminist theory. She maintains that some of the key concepts structuring feminist literary criticism need to be reexamined within both their historical context and the larger framework of current theory concerning language, representation, subjectivity, and value. Offering an ecofeminist approach to the interdisciplinary readings of the early-to-mid Victorian Gothic of both canonical narratives and ephemeral penny bloods and dreadfuls, Dittmer identifies assumed "monstrous" women as monistic mind-body figurations, who reject social confines and reclaim nature. In almost all critical writings on the horror film, woman is conceptualised only as victim. In *The Monstrous-Feminine* Barbara Creed challenges this patriarchal view by arguing that the prototype of all definitions of the monstrous is the female reproductive body. With close reference to a number of classic horror films including the *Alien* trilogy, *T Now* a Major Motion Picture from Director Sarah Polley, starring Rooney Mara, Claire Foy, and Jessie Buckley, with Ben Wishaw and Frances McDormand. **INTERNATIONAL BESTSELLER** "This amazing, sad, shocking, but touching novel, based on a real-life event, could be right out of *The Handmaid's Tale*." -Margaret Atwood, on Twitter "Scorching . . . a wry, freewheeling novel of ideas that touches on the nature of evil, questions of free will, collective responsibility, cultural determinism, and, above all, forgiveness." -New York Times Book Review, Editors' Choice One evening, eight Mennonite women climb into a hay loft to conduct a secret meeting. For the past two years, each of these women, and more than a hundred other girls in their colony, has been repeatedly violated in the night by demons coming to punish them for their sins. Now that the women have learned they were in fact drugged and attacked by a group of men from their own community, they are determined to protect themselves and their daughters from future harm. While the men of the colony are off in the city, attempting to raise enough money to bail out the rapists and bring them home, these women--all illiterate, without any knowledge of the world outside their community and unable even to speak the language of the country they live in--have very little time to make a choice: Should they stay in the only world they've ever known or should they dare to escape? Based on real events and told through the "minutes" of the women's all-female symposium, Toews's masterful novel uses wry, politically engaged humor to relate this tale of women claiming their own power to decide. From the #1

New York Times bestselling author of *The Handmaid's Tale* In each of these tales Margaret Atwood deftly illuminates the shape of a whole life: in a few brief pages we watch as characters progress from the vulnerabilities of adolescence through the passions of youth into the precarious complexities of middle age. The past resurfaces in the present in ways both subtle and dramatic: the body of a lost Arctic explorer emerges from the ice, a 2,000-year-old bog man turns up in an archeological dig, a man with dark secrets marries his lover's sister, a girl who disappears on a canoe trip haunts her friend many decades later. The richly layered stories in *Wilderness Tips* map interior landscapes shaped by time, regret, and lost chances, endowing even the most unassuming of lives with a disquieting intensity.

Charles Baudelaire is usually read as a paradigmatically modern poet, whose work ushered in a new era of French literature. But the common emphasis on his use of new forms and styles overlooks the complex role of the past in his work. In *Grotesque Figures*, Virginia E. Swain explores how the specter of the eighteenth century made itself felt in Baudelaire's modern poetry in the pervasive textual and figural presence of Jean-Jacques Rousseau. Not only do Rousseau's ideas inform Baudelaire's theory of the grotesque, but Rousseau makes numerous appearances in Baudelaire's poetry as a caricature or type representing the hold of the Enlightenment and the French Revolution over Baudelaire and his contemporaries. As a character in "Le Poème du hashisch" and the *Petits Poèmes en prose*, "Rousseau" gives the grotesque a human form. Swain's literary, cultural, and historical analysis deepens our understanding of Baudelaire and of nineteenth-century aesthetics by relating Baudelaire's poetic theory and practice to Enlightenment debates about allegory and the grotesque in the arts. Offering a novel reading of Baudelaire's ambivalent engagement with the eighteenth-century, *Grotesque Figures* examines nineteenth-century ideological debates over French identity, Rousseau's political and artistic legacy, the aesthetic and political significance of the rococo, and the presence of the grotesque in the modern.

Well-behaved women don't make history: difficult women do. 'This is the antidote to saccharine you-go-girl fluff. Effortlessly erudite and funny' *Caroline Criado-Perez* *Strikers in saris*. Bomb-throwing suffragettes. The pioneer of the refuge movement who became a men's rights activist. Forget feel-good heroines: meet the feminist trailblazers who have been airbrushed from history for being 'difficult' - and discover how they made a difference. Here are their stories in all their shocking, funny and unvarnished glory. \*\* Shortlisted in the 2020 Parliamentary Book Awards \*\* 'All the history you need to understand why you're so furious, angry and still hopeful about being a woman now. A book that is part intellectual weapon in your handbag, part cocktail with a friend' *Caitlin Moran* 'Compulsive, rigorous, unforgettable, hilarious and devastating' *Hadley Freeman* 'A great manifesto for all those women who have never been very good at being well-behaved.' *Mary Beard* 'Difficult Women is full of vivid detail, jam-packed with research and fizzing with provocation' *Sunday Times* Thirty years after the publication of *The Female Eunuch*, *Germaine Greer* is back with the sequel she vowed never to write. "A marvelous performance--. No feminist writer can match her for eloquence or energy; none makes [us] laugh the way she does."--*The Washington Post* In this thoroughly engaging new book, the fervent, rollicking, straight-shooting *Greer*, is, as ever, "the ultimate agent provocateur" (*Mirabella*). With passionate rhetoric, outrageous humor, and the authority of a lifetime of thought and observation, she trains a sharp eye on the issues women face at the turn of the century. From the workplace to the kitchen, from the supermarket to the bedroom, *Greer* exposes the innumerable forms of insidious discrimination and exploitation that continue to plague women around the globe. She mordantly attacks "lifestyle feminists" who blithely believe they can have it all, and argues for a fuller, more organic idea of womanhood. Whether it's liposuction or abortion, Barbie or Lady Diana, housework or sex work, *Greer* always has an opinion, and as one of the most brilliant, glamorous, and dynamic feminists of all time, her opinions matter. For anyone interested in the future of womanhood, *The Whole Woman* is a must-read. Lust, religious zeal, and heartache come together in this provocative novel about two infatuations, one between a man and his young lover in the late 20th century and another between a 15th-century woman and Jesus Christ. First published in 1994, *Robert Glück's Margery Kempe* is one of the most provocative, poignant, and inventive American novels of the last quarter century. The book tells two stories of romantic obsession. One, based on the first autobiography in English, the medieval *Book of Margery Kempe*, is about a fifteenth-century woman from East Anglia, a visionary, a troublemaker, a pilgrim to the Holy Land, and an aspiring saint, and her love affair with Jesus. It is complicated. The other is about the author's own love for an alluring and elusive young American, *L*. It is complicated. Between these two *Margery Kempe*, the novel, emerges as an unprecedented exploration of desire, devotion, abjection, and sexual obsession in the form of a novel like no other novel. *Robert Glück's* masterpiece bears comparison with the finest work of such writers as *Kathy Acker* and *Chris Kraus*. This edition includes an essay by *Glück* about the creation of the book titled "My Margery, Margery's Bob." The grotesque - the exaggerated, the deformed, the monstrous - has been a well-considered subject for students of comparative literature and art. In a major addition to the literature of art, cultural criticism and feminist studies, *Mary Russo* re-examines the grotesque in the light of gender, exploring the works of *Angela Carter* *David Cronenberg* *Bahktin* *Kristeva* *Freud* *Zizek*. *Mary Russo* looks at the portrayal of the grotesque in Western culture and by combining the iconographic and the historical, locates the role of the woman's body in the discourse of the grotesque. *Imaginations of female rule and the imaginative strategies of women rulers* What is the gender of political power ? What happens to the history of sovereignty when we reconsider it from a gender perspective ? Political sovereignty has been a major theme in European thought from the very beginning of intellectual reflection on community. Philosophy and political theory, historiography, theology, and literature and the arts have, often in dialogue with one another, sought to represent or recalibrate notions of rule. Yet whatever covenant was imagined, sovereign rule has consistently been figured as a male prerogative While in-depth studies of historical women rulers have proliferated in the past decades, these have not systematically explored how all women rulers throughout the entirety of European culture have had to operate in a context that could not think power as female - except in grotesque terms. *Strategic Imaginations* demonstrates that this constitutive tension can only be brought out by studying women's political rule in a comparative and *longue durée* manner. The book offers a collection of essays that brings together studies of female sovereignty from the Polish-Lithuanian to the British Commonwealth, and from the Middle Ages to the genesis of modern democracy. It addresses historical figures and takes stock of the rich yet unsettling imagination of female rule in philosophy, literature and art history. For all the variety of geographical, social, and historical contexts it engages, the book reveals surprising resonances between the strategies women rulers used and the images and practices they adopted in the context of an all-pervasive skepticism toward female rule. In the past twenty years Quebec women writers, including *Aline Chamberland*, *Claire Dé*, *Suzanne Jacob*, and *Hélène Rioux*, have created female characters who are fascinated with bold sexual actions and language, cruelty, and violence, at times culminating in infanticide and serial killing. *Paula Ruth Gilbert* argues that these Quebec feminist writers are "re-framing" gender. *Violence and the Female Imagination* explores whether these imagined women are striking out at an external other or harming themselves through acts of self-destruction and depression. *Gilbert* examines the degree to which women are imitating men in the outward direction of their anger and hostility and suggests that such "tough" women may be mocking men in their "macho" exploits of sexuality and violence. She illustrates the ways in which Quebec female authors are "feminizing" violence or re-envisioning gender in North American culture. *Gilbert* bridges methodological gaps and integrates history, sociology, literary theory, feminist theory, and other disciplinary approaches to provide a framework for the discussion of important ethical and aesthetic questions. Featuring essays by top scholars and interviews with acclaimed directors, this book examines Italian women's authorship in film and their visions of reality. The contributors use feminist film criticism in the analysis of their works and give direct voices to the artists who are constantly excluded by the conventional Italian film criticism. The bestselling classic that redefined our view of the relationship between beauty and female identity. In today's world, women have more power, legal recognition, and professional success than ever before. Alongside the evident progress of the women's movement, however, writer and journalist *Naomi Wolf* is troubled by a different kind of social control, which, she argues, may prove just as restrictive as the traditional image of homemaker and wife. It's the beauty myth, an obsession with physical perfection that traps the modern woman in an endless spiral of hope, self-consciousness, and self-hatred as she tries to fulfill society's impossible definition of "the flawless beauty." Classical music is everywhere in video games. Works by composers like *Bach* and *Mozart* fill the soundtracks of games ranging from arcade classics, to indie titles, to major franchises like *BioShock*, *Civilization*, and *Fallout*. Children can learn about classical works and their histories from interactive iPad games. World-renowned classical orchestras frequently perform concerts of game music to sold-out audiences. But what do such combinations of art and entertainment reveal about the cultural value we place on these media? Can classical music ever be video game music, and can game music ever be classical? Delving into the shifting and often contradictory cultural definitions that emerge when classical music meets video games, *Unlimited Replays*

offers a new perspective on the possibilities and challenges of trying to distinguish between art and pop culture in contemporary society. On women authors and women in literature

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