

## Prousts Lesbianism

New examinations of the role storytelling played in medieval life.

Writing on *A la recherche du temps perdu* has tended to celebrate the wonders of the moi sensible uncritically. This overlooks the rigour with which Proust tries to understand exactly why explaining one's own actions is so difficult. Can we decide, he asks, whether justifying oneself should be written off as morally repugnant, or taken seriously as evidence of moral probity? *Proustian Passions* examines the case for taking self-justification seriously. This is a brand new vision of a novel whose plunge into subjectivity now seems prescient of the entire twentieth century's cultural trajectory.

An examination of the representation of the lesbian in modernity from the multiple perspectives of literary, visual and cultural studies, this book shows how the sapphic figure, in her multiple and contradictory guises, refigured and redefined citizenship in the early decades of the twentieth century.

French novels such as "Madame Bovary" and "The Stranger" are staples of high school and college literature courses. This work provides coverage of the French novel since its origins in the 16th century, with an emphasis on novels most commonly studied in high school and college courses in world literature and in French culture and civilization.

This book offers a comprehensive analysis of young Proust's evolving conception of the world, from his early friendships and educational experiences in the 1880s to the turn of the twentieth century. It looks in detail at his early fictional and critical writings, his associations with various literary periodicals, and the social milieus in which he moved. Its primary purpose is to understand Proust as a worldly figure with concrete attitudes and ideas about such issues as social class, the relationship between art and society, the responsibilities of the writer, and the debate between materialism and idealism as seen in the context of mid- to late-nineteenth-century thought.

*Damned Women* charts the previously unexplored literary territory of the place of lesbians in the French novel. Beginning with the early depictions of lesbians as "decadent monsters" by nineteenth-century male authors such as Diderot, Balzac, and Gautier, Jennifer Waelti-Walters shows how later, little-known female writers struggled to free lesbian characters from imposed stereotypes.

This Companion, first published in 2001, aims to provide a broad account of the major features of Proust's work.

*The Sense of an Interior* is a fascinating exploration of domestic space and of the ways it determines how writers work. The book looks at four famous figures - Emily Dickinson, Sigmund Freud, Helen Keller, and Marcel Proust, and examines the relationship between their work and the spaces where they wrote.

*Philosophy as Fiction* seeks to account for the peculiar power of philosophical literature by taking as its case study the paradigmatic generic hybrid of the twentieth century, Marcel Proust's *In Search of Lost Time*. At once philosophical--in that it presents claims, and even deploys arguments concerning such traditionally philosophical issues as knowledge, self-deception, selfhood, love, friendship, and art--and literary, in that its situations are imaginary and its stylization inescapably prominent, Proust's novel presents us with a conundrum. How should it be read? Can the two discursive structures co-exist, or must philosophy inevitably undermine literature (by sapping the narrative of its vitality) and literature undermine philosophy (by placing its claims in the mouth of an often unreliable narrator)? In the case of Proust at least, the result is greater than the sum of its parts. Not only can a coherent, distinctive philosophical system be extracted from the *Recherche*, once the narrator's periodic waywardness is taken into account; not only does a powerfully original style pervade its every nook, overtly reinforcing some theories and covertly exemplifying others; but aspects of the

philosophy also serve literary ends, contributing more to character than to conceptual framework. What is more, aspects of the aesthetics serve philosophical ends, enabling a reader to engage in an active manner with an alternative art of living. Unlike the "essay" Proust might have written, his novel grants us the opportunity to use it as a practice ground for cooperation among our faculties, for the careful sifting of memories, for the complex procedures involved in self-fashioning, and for the related art of self-deception. It is only because the narrator's insights do not always add up--a weakness, so long as one treats the novel as a straightforward treatise--that it can produce its training effect, a feature that turns out to be its ultimate strength.

For decades, Elisabeth Ladenson says, critics have misread or ignored a crucial element in Marcel Proust's fiction--his representation of lesbians. Her challenging new book definitively establishes the centrality of lesbianism as sexual obsession and aesthetic model in Proust's vast novel *A la recherche du temps perdu*. Traditional readings of the *Recherche* have dismissed Proust's *Gomorrhah*--his term for women who love other women--as a veiled portrayal of the novelist's own homosexuality. More recently, queer-positive rereadings have viewed the novel's treatment of female sexuality as ancillary to its accounts of Sodom and its meditations on time and memory. Ladenson instead demonstrates the primacy of lesbianism to the novel, showing that Proust's lesbians are the only characters to achieve a plenitude of reciprocated desire. The example of Sodom, by contrast, is characterized by frustrated longing and self-loathing. She locates the work's paradigm of hermetic relations between women in the self-sufficient bond between the narrator's mother and grandmother. Ladenson traces Proust's depictions of male and female homosexuality from his early work onward, and contextualizes his account of lesbianism in late-nineteenth-century sexology and early twentieth-century thought. A vital contribution to the fields of queer theory and of French literature and culture, Ladenson's book marks a new stage in Proust studies and provides a fascinating chapter in the history of a literary masterpiece's reception.

Proust's *A la recherche du temps perdu* (*In Search of Lost Time*, 1913–27) changed the course of modern narrative fiction. This Introduction provides an account of Proust's life, the socio-historical and cultural contexts of his work and an assessment of his early works. At its core is a volume-by-volume study of *In Search of Lost Time*, which attends to its remarkable superstructure, as well as to individual images and the intricacies of Proust's finely-stitched prose. The book reaches beyond stale commonplaces of madeleines and memory, alerting readers to Proust's verbal virtuosity, his preoccupations with the fleeting and the unforeseeable, with desire, jealousy and the nature of reality. Lively, informative chapters on Proust criticism and the work's afterlives in contemporary culture provide a multitude of paths to follow. The book charges readers with the energy and confidence to move beyond anecdote and hearsay and to read Proust's novel for themselves.

In *Dirt for Art's Sake*, Elisabeth Ladenson recounts the most visible of modern obscenity trials involving scandalous books and their authors. What, she asks, do these often-colorful legal histories have to tell us about the works themselves and about a changing cultural climate that first treated them as filth and later celebrated them as masterpieces? Ladenson's narrative starts with *Madame Bovary* (Flaubert was tried in France in 1857) and finishes with *Fanny Hill* (written in the eighteenth century, put on trial in the United States in 1966); she considers, along the way, *Les Fleurs du Mal*, *Ulysses*, *The Well of Loneliness*, *Lady Chatterley's Lover*, *Tropic of Cancer*, *Lolita*, and the works of the Marquis de Sade. Over the course of roughly a century, Ladenson finds, two ideas that had been circulating in the form of avant-garde heresy gradually became accepted as truisms, and eventually as grounds for legal defense. The first is captured in the formula "art for art's sake"--the notion that a work of art exists in a realm independent of conventional morality. The second is realism, vilified by its critics as "dirt for dirt's sake." In Ladenson's view, the truth of the matter is closer to "dirt for art's sake"--the

idea that the work of art may legitimately include the representation of all aspects of life, including the unpleasant and the sordid. Ladenson also considers cinematic adaptations of these novels, among them Vincente Minnelli's *Madame Bovary*, Stanley Kubrick's *Lolita* and the 1997 remake directed by Adrian Lyne, and various attempts to translate de Sade's works and life into film, which faced similar censorship travails. Written with a keen awareness of ongoing debates about free speech, *Dirt for Art's Sake* traces the legal and social acceptance of controversial works with critical acumen and delightful wit.

"Craig begins by attributing the early introduction of the *Recherche* to the intimate friendship between Proust and the pianist-composer Reynaldo Halm, who was born in Caracas. He then shows in chapter 1 how literary critics of the principal newspapers and literary magazines of such countries as Venezuela, Argentina, and Chile examined this French text, which we know today as one of the fundamental works of modernism. Shortly thereafter interest in the *Recherche* spread to Cuba, Mexico, Uruguay, and Colombia. Eventually it would be read in all parts of the New World. Over the years Spanish Americans have continued to write about the *Recherche* and have published several noteworthy books on it, which are included in the comprehensive bibliography which serves as an appendix."--BOOK JACKET.

Seventeen essayists study this enigmatic author's works--not in the traditional style in which they were first reviewed, but rather through a range of contemporary interpretations that resituate Barnes in the context of literary theory and feminist revisions of modernism. Paper edition (unseen), \$13.95. Annotation copyrighted by Book News, Inc., Portland, OR

In *Postmodernity, Ethics and the Novel* Andrew Gibson sets out to demonstrate that postmodern theory has actually made possible an ethical discourse around fiction. Each chapter elaborates and discusses a particular aspect of Levinas' thought and raises questions for that thought and its bearing on the novel. It also contains detailed analyses of particular texts. Part of the book's originality is its concentration on a range of modernist and postmodern novels which have seldom if ever served as the basis for a larger ethical theory of fiction. *Postmodernity, Ethics and the Novel* discusses among others the writings of Joseph Conrad, Henry James, Jane Austen, Samuel Beckett, Marcel Proust and Salman Rushdie. Proust's '*A la recherche du temps perdu*' (*In Search of Lost Time*) is many things at once: a novel of education, a portrait of French society during the Third Republic, a masterful psychological analysis of love, a reflection on homosexuality, an essay in moral and aesthetic theory, and, above all, one of the great literary achievements of the twentieth century. This *Reader's Guide* analyses each volume of the '*Recherche*' in order and in detail. Without jargon or technical language, David Ellison leads the reader through the work, clarifying but not oversimplifying the intricate beauty of Proust's imaginary universe. Focused both on large themes and on narrative and stylistic particularities, Ellison's readings expand our understanding and appreciation of the work and provide tools for the further study of Proust. All French quotations are translated, making this an ideal guide for students of comparative literature as well as of French.

*In the Company of Strangers* shows how a reconception of family and kinship underlies the revolutionary experiments of the modernist novel. While stories of marriage and long-lost relatives were a mainstay of classic Victorian fiction, Barry McCrea suggests that rival countercurrents within these family plots set the stage for the formal innovations of Joyce and Proust. Tracing the challenges to the family plot mounted by figures such as Fagin, Sherlock Holmes, Leopold Bloom, and Charles Swann, McCrea tells the story of how bonds generated by chance encounters between strangers come to take over the role of organizing narrative time and give shape to fictional worlds—a task and power that was once the preserve of the genealogical family. By investigating how the question of family is a hidden key to modernist structure and style, *In the Company of Strangers* explores the formal narrative potential of queerness and in doing so rewrites the history of the modern novel.

A guide to three novels by Marcel Proust containing selections of critical essays, plot summaries for each work, and a biography of Proust.

Lynne Huffer's ambitious inquiry redresses the rift between feminist and queer theory, traversing the space of a new, post-moral sexual ethics that includes pleasure, desire, connection, and betrayal. She begins by balancing queer theorists' politics of sexual freedoms with a moralizing feminist politics that views sexuality as harm. Drawing on the best insights from both traditions, she builds an ethics centered on eros, following Michel Foucault's ethics as a practice of freedom and Luce Irigaray's lyrical articulation of an ethics of sexual difference. Through this theoretical lens, Huffer examines everyday experiences of ethical connection and failure connected to sex, including queer sexual practices, sodomy laws, interracial love, pornography, and work-life balance. Her approach complicates sexual identities while challenging the epistemological foundations of subjectivity. She rethinks ethics "beyond good and evil" without underestimating, as some queer theorists have done, the persistence of what Foucault calls the "catastrophe" of morality. Elaborating a thinking-feeling ethics of the other, Huffer encourages contemporary intellectuals to reshape sexual morality from within, defining an ethical space that is both poetically suggestive and politically relevant, both conceptually daring and grounded in common sexual experience.

"Freedman's final book is a tour de force that examines the history of Jewish involvement in the decadent art movement. While decadent art's most notorious practitioner was Oscar Wilde, as a movement it spread through western Europe and even included a few adherents in Russia. Jewish writers and artists such as Catulle Mèndes, Gustav Kahn, and Simeon Solomon would portray non-stereotyped characters and produce highly influential works. After decadent art's peak, Walter Benjamin, Marcel Proust, and Sigmund Freud would take up the idiom of decadence and carry it with them during the cultural transition to modernism. Freedman expertly and elegantly takes readers through this transition and beyond, showing the lineage of Jewish decadence all the way through to the end of the twentieth century"-- In this book, Maurice Samuels brings to light little known works of literature produced from 1830 to 1870 by the first generation of Jews born as French citizens. These writers, Samuels asserts, used fiction as a laboratory to experiment with new forms of Jewish identity relevant to the modern world. In their stories and novels, they responded to the stereotypical depictions of Jews in French culture while creatively adapting the forms and genres of the French literary tradition. They also offered innovative solutions to the central dilemmas of Jewish modernity in the French context—including how to reconcile their identities as Jews with the universalizing demands of the French revolutionary tradition. While their solutions ranged from complete assimilation to a modern brand of orthodoxy, these writers collectively illustrate the creativity of a community in the face of unprecedented upheaval.

The Victorians elevated the home and heteronormative family life to an almost secular religion. Yet alongside the middle-class domestic ideal were other families, many of which existed in the literature of the time. *Queer Victorian Families: Curious Relations in Literature* is chiefly concerned with these atypical or "queer" families. This collection serves as a corrective against limited definitions of family and is a timely addition to Victorian studies. Interdisciplinary in nature, the collection opens up new possibilities for uncovering submerged, marginalized, and alternative stories in Victorian literature. Broad in scope, subjects range from Count Fosco and his animal "children" in Wilkie Collins's *The Woman in White*, to male kinship within and across Alfred Tennyson's *In Memoriam* and Herman Melville's *Moby-Dick*, and the nexus between disability and loving relationships in the fiction of Dinah Mulock Craik and Charlotte M. Yonge. *Queer Victorian Families* is a wide-ranging and theoretically adventurous exposé of the curious relations in the literary family tree.

Marcel Proust's *A la recherche du temps perdu* was produced in momentous times. As an extended textual construction, first conceived of in 1908 and the last tranche of which

appeared posthumously almost two decades later, Proust's novel was assembled against a backdrop of major historical events: pre-war tensions in the wake of the Dreyfus Affair and the Separation of Church and State (issues on which Proust had campaigned publicly); the First World War and the atmosphere of narrow nationalism and Germanophobia which the conflict generated; and the continuing polarization in class politics in the years after the First World War. These all find echoes in *A la recherche* and Hughes establishes how the exposure given to questions of class and nation needs to be understood historically. Hughes shows Proust to be an author who both shared the social prejudices of his day and demonstrated a keen sense of detachment from them.

Marcel Proust speaks to us today as a contemporary and a classic. His great novel resonates across languages and time, summing up the past, interpreting the present, and envisioning the future. For *Proust in Perspective*, scholars from France, Italy, Belgium, Germany, Sweden, Japan, Canada, and the United States have drawn on rich new editions of Proust's novel and correspondence to bring us fresh views of his work. In nineteen original essays, a foreword by Jean-Yves Tadié, and an introduction by editors Armine Kotin Mortimer and Katherine Kolb, this volume guides readers through the dense weave of Proust's fiction and correspondence. The essays take us into the realm of Proustian language—as quotation, metaphor, and memory—and into art history and musical ideology, connecting the art of words with the words of art. They explore the interface of history and fiction, the mysteries of the text's evolution, and the dilemmas of its publication. They present the revelations of genetic criticism and the surprises of gender analysis. Taken together, these essays conjure a multifaceted profile of Proust—his work, life, character, and influence—and of new directions in Proust scholarship today. With compelling rigor and infectious enthusiasm, *Proust in Perspective* conveys the magnitude of Proust's continuing appeal.

*Queer Style* offers an insight into queer fashionability by addressing the role that clothing has played in historical and contemporary lifestyles. From a fashion studies perspective, it examines the function of subcultural dress within queer communities and the mannerisms and messages that are used as signifiers of identity. Diverse dress is examined, including effeminate 'pansy,' masculine macho 'clone,' the 'lipstick' and 'butch' lesbian styles and the extreme styles of drag kings and drag queens. Divided into three main sections on history, subcultural identity and subcultural style, *Queer Style* will be of particular interest to students of dress and fashion as well as those coming to subculture from sociology and cultural studies. For decades, Elisabeth Ladenson says, critics have misread or ignored a crucial element in Marcel Proust's fiction—his representation of lesbians. Her challenging new book definitively establishes the centrality of lesbianism as sexual obsession and aesthetic model in Proust's vast novel *A la recherche du temps perdu*. Traditional readings of the *Recherche* have dismissed Proust's "Gomorrah"—his term for women who love other women—as a veiled portrayal of the novelist's own homosexuality. More recently, "queer-positive" rereadings have viewed the novel's treatment of female sexuality as ancillary to its accounts of Sodom and its meditations on time and memory. Ladenson instead demonstrates the primacy of lesbianism to the novel, showing that Proust's lesbians are the only characters to achieve a plenitude of reciprocated desire. The example of Sodom, by contrast, is characterized by frustrated longing and self-loathing. She locates the work's paradigm of hermetic relations between women in the self-sufficient bond between the narrator's mother and grandmother. Ladenson traces Proust's depictions of male and female homosexuality from his early work onward, and contextualizes his account of lesbianism in late-nineteenth-century sexology and early twentieth-century thought. A vital contribution to the fields of queer theory and of French literature and culture, Ladenson's book marks a new stage in Proust studies and provides a fascinating chapter in the history of a literary masterpiece's reception.

An accessible and authoritative new history of French literature, written by a highly

distinguished transatlantic group of scholars This book provides an engaging, accessible, and exciting new history of French literature from the Renaissance through the twentieth century, from Rabelais and Marguerite de Navarre to Samuel Beckett and Assia Djebar. Christopher Prendergast, one of today's most distinguished authorities on French literature, has gathered a transatlantic group of more than thirty leading scholars who provide original essays on carefully selected writers, works, and topics that open a window onto key chapters of French literary history. The book begins in the sixteenth century with the formation of a modern national literary consciousness, and ends in the late twentieth century with the idea of the "national" coming increasingly into question as inherited meanings of "French" and "Frenchness" expand beyond the geographical limits of mainland France. Provides an exciting new account of French literary history from the Renaissance to the end of the twentieth century Features more than thirty original essays on key writers, works, and topics, written by a distinguished transatlantic group of scholars Includes an introduction and index The contributors include Etienne Beaulieu, Christopher Braider, Peter Brooks, Mary Ann Caws, David Coward, Nicholas Cronk, Edwin M. Duval, Mary Gallagher, Raymond Geuss, Timothy Hampton, Nicholas Harrison, Katherine Ibbett, Michael Lucey, Susan Maslan, Eric Méchoulan, Hassan Melehy, Larry F. Norman, Nicholas Paige, Roger Pearson, Christopher Prendergast, Jean-Michel Rabaté, Timothy J. Reiss, Sarah Rocheville, Pierre Saint-Amand, Clive Scott, Catriona Seth, Judith Sribnai, Joanna Stalnaker, Aleksandar Stevi?, Kate E. Tunstall, Steven Ungar, and Wes Williams.

Each volume of the Dictionary of World Biography contains 250 entries on the lives of the individuals who shaped their times and left their mark on world history. This is not a who's who. Instead, each entry provides an in-depth essay on the life and career of the individual concerned. Essays commence with a quick reference section that provides basic facts on the individual's life and achievements. The extended biography places the life and works of the individual within an historical context, and the summary at the end of each essay provides a synopsis of the individual's place in history. All entries conclude with a fully annotated bibliography.

Never Say I reveals the centrality of representations of sexuality, and particularly same-sex sexual relations, to the evolution of literary prose forms in twentieth-century France. Rethinking the social and literary innovation of works by Marcel Proust, André Gide, and Colette, Michael Lucey considers these writers' production of a first-person voice in which matters related to same-sex sexuality could be spoken of. He shows how their writings and careers took on political and social import in part through the contribution they made to the representation of social groups that were only slowly coming to be publicly recognized. Proust, Gide, and Colette helped create persons and characters, points of view, and narrative practices from which to speak and write about, for, or as people attracted to those of the same sex. Considering novels along with journalism, theatrical performances, correspondences, and face-to-face encounters, Lucey focuses on the interlocking social and formal dimensions of using the first person. He argues for understanding the first person not just as a grammatical category but also as a collectively produced social artifact, demonstrating that Proust's, Gide's, and Colette's use of the first person involved a social process of assuming the authority to speak about certain issues, or on behalf of certain people. Lucey reveals these three writers as both practitioners and theorists of the first person; he traces how, when they figured themselves or other first persons in certain statements regarding same-sex identity, they self-consciously called attention to the creative effort involved in doing so.

Proust, Pastiche, and the Postmodern, or Why Style Matters argues against the traditional view that Marcel Proust wrote pastiches, that is, texts that imitate the style of another author, to master his literary predecessors while sharpening his writerly quill. On the contrary, James F. Austin demonstrates that Proust's oeuvre, and *In Search of Lost Time* in particular, deploy

pastiche to other ends: Proust's pastiches, in fact, "do things with words" to create powerful real-world effects. His works are indeed performative acts that forge social relationships, redefine our ideas of literature, and even work against oppressive political and economic discourses. Building on the "speech-act" theory of J.L. Austin, Jacques Derrida, and J. Hillis Miller, and on the postmodern theory of Fredric Jameson, this book not only elucidates the performative nature of pastiche, but also shows that the famous "Goncourt" pastiche from *In Search of Lost Time* has attracted so much attention because it already attained the postmodern; that is, it eliminated temporal depth and experience, transforming time itself into a nostalgic style of an era, and into the sort of aestheticized surface that came to define postmodernism decades later. To reflect this transformation of pastiche, this work rearticulates its history in France around Proust. Reconfiguring a scholastic, classically-inspired pedagogical tradition based on imitation, and breaking with the dominant satirical practice, Proust's work opened up possibilities in the twentieth century for a new kind of pastiche: playful and performative in the literary field, and postmodern in a French cinema that, as with the Goncourt pastiche, represents time as the visual style of an era, whether unreflexively in "heritage" films such as Régis Wargnier's *Indochine*, or discerningly in Eric Rohmer's *Lady and the Duke*, which uses period pictorial and painterly conventions to illustrate how the representation of history onscreen typically flattens time into style.

This volume sets Marcel Proust's masterwork, *À la recherche du temps perdu* (*In Search of Lost Time*, 1913–27), in its cultural and socio-historical contexts. Essays by the leading scholars in the field attend to Proust's biography, his huge correspondence, and the genesis and protracted evolution of his masterpiece. Light is cast on Proust's relation to thinkers and artists of his time, and to those of the great French and European traditions of which he is now so centrally a part. There is vivid exploration of Proust's reading; his attitudes towards contemporary social and political issues; his relation to journalism, religion, sexuality, science and travel, and how these figure in the *Recherche*. The volume closes with a comprehensive survey of Proust's critical reception, from reviews during his lifetime to the present day, including assessments of Proust in translation and the broader assimilation of his work into twentieth- and twenty-first-century culture.

Explores James Joyce's use of parody and humor in his representation of women, gays, and Irish nationalism, and discusses how his complex attitude toward parody and stereotyping is related to his aesthetic vision.

*Rewriting Franco's Spain* proposes a new reading of some of the most culturally significant and closely studied works of Spanish memory fiction from the past seventy years. This book explores how the work of the French writer Marcel Proust has shaped the ways Spanish novelists write about the Spanish Civil War and Franco's dictatorship.

William Marston was an unusual man—a psychologist, a soft-porn pulp novelist, more than a bit of a carny, and the (self-declared) inventor of the lie detector. He was also the creator of *Wonder Woman*, the comic that he used to express two of his greatest passions: feminism and women in bondage. Comics expert Noah Berlatsky takes us on a wild ride through the *Wonder Woman* comics of the 1940s, vividly illustrating how Marston's many quirks and contradictions, along with the odd disproportionate composition created by illustrator Harry Peter, produced a comic that was radically ahead of its time in terms of its bold presentation of female power and sexuality.

Himself a committed polyamorist, Marston created a universe that was friendly to queer sexualities and lifestyles, from kink to lesbianism to cross-dressing. Written with a deep affection for the fantastically pulpy elements of the early *Wonder Woman* comics, from invisible jets to giant multi-lunged space kangaroos, the book also reveals how the

comic addressed serious, even taboo issues like rape and incest. *Wonder Woman: Bondage and Feminism in the Marston/Peter Comics 1941-1948* reveals how illustrator and writer came together to create a unique, visionary work of art, filled with bizarre ambition, revolutionary fervor, and love, far different from the action hero symbol of the feminist movement many of us recall from television.

What would love be if heterosexual couples were no longer assigned gender and sexual norms? Maxime Foerster examines the "heterosexual trouble" between men and women in nineteenth-century French Romantic and Decadent literature. Key works by authors ranging from George Sand to Charles Baudelaire persistently demonstrate that heterosexuality did not work: these authors, and many others, investigated the struggle that men and women alike waged against patriarchal norms. Whereas Romantic fiction dedicated itself to the reinvention of love, Decadence promoted sexual and gender deviance. In expertly evaluating the discord afflicting fictional heterosexual couples, male and female dandies, and doctors and their female patients, Foerster shows the crucial role that literature played in the fashioning of alternative identities. A concluding look at Proust's *À la recherche du temps perdu* traces the legacy of heterosexual trouble in the twentieth century.

Includes bibliographical references (pages 221-232) and index.

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