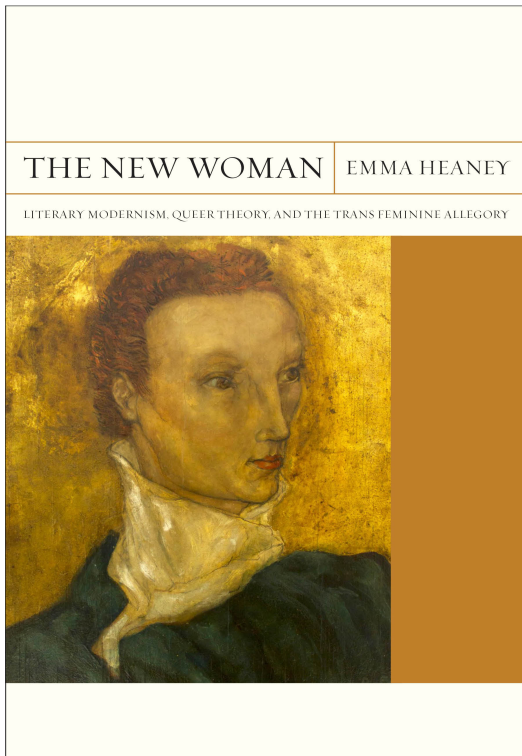


From **Northwestern University Press**



6 x 9
384 pages
Paper Text : 978-0-8101-3553-6
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The New Woman

Literary Modernism, Queer Theory, and the Trans Feminine Allegory

Emma Heaney

The New Woman: Literary Modernism, Queer Theory, and the Trans Feminine Allegory traces the creation and significance of the trans feminine as an allegorical figure from its origins in late nineteenth-century sexological writing to subsequent writings in the fields of psychoanalysis, Modernist fiction, and contemporary Queer Theory.

The first study to identify the process by which medical sources simplified the diversity of trans feminine experience into a single diagnostic narrative of transsexuality, *The New Woman* illuminates how trans women were identified as archetypes for the redefinition of sex roles in works by artists and writers such as Aldous Huxley, James Joyce, Djuna Barnes, T. S. Eliot, and Jean Genet. She demonstrates how Modernism borrowed the sexological trans feminine as the embodiment of the “sexual anarchy” of the period.

Thus illuminating the trans feminine’s Modernist provenance, *The New Woman* examines foundational works in Queer Theory to demonstrate how the Modernist trans feminine allegory was resuscitated at the end of the twentieth century. Insightful and seminal, *The New Woman* debunks the pervasive reflex beginning in the 1990s to connect trans people to a perceived collapse in sexual differences by revealing the late nineteenth-century and Modernist roots of the figure.

“Heaney provides insightful and informed analyses of a wide range of writings from the modernist era, in the context of medical, psychoanalytic, feminist and material challenges to binary notions of gender and sex. Reading what she terms a ‘trans feminine archive’ of first-person accounts, Heaney argues against the figural appropriation of the trans feminine, detailing a range of trans experience and the various ways individuals have related to their bodies and sex experiences. Her argument is compelling, important, and timely.”

—Pamela L. Caughie, author of *Virginia Woolf and Postmodernism: Literature in Quest and Question of Itself*

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