

The Insides of the Outsider

Women and the Poetics of Space
and Place

Edited by
Mariangela Ugarelli

Women's Studies



VERNON PRESS

Copyright © 2026 by the Authors.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior permission of Vernon Art and Science Inc.

www.vernonpress.com

In the Americas:

Vernon Press

1000 N West Street, Suite 1200,

Wilmington, Delaware 19801

United States

In the rest of the world:

Vernon Press

C/Sancti Espiritu 17,

Malaga, 29006

Spain

Women's Studies

Library of Congress Control Number: 2025945087

ISBN: 979-8-8819-0378-7

Product and company names mentioned in this work are the trademarks of their respective owners. While every care has been taken in preparing this work, neither the authors nor Vernon Art and Science Inc. may be held responsible for any loss or damage caused or alleged to be caused directly or indirectly by the information contained in it.

Cover design by Vernon Press. Image by Daryna Zaichenko on Freepik.

Every effort has been made to trace all copyright holders, but if any have been inadvertently overlooked the publisher will be pleased to include any necessary credits in any subsequent reprint or edition.

Contents

Introduction	v
Cecilia Esparza	
<i>Pontificia Universidad Católica del Perú</i>	
PART ONE IN-FRAME: FEMINIZED BODIES, FEMINIZED SPACES	1
Chapter One	
Sor Juana's Assemblages: Writing Relations in <i>Los empeños de una casa</i>	3
Rachel Williams	
<i>Johns Hopkins University</i>	
Chapter Two	
Breaking Domestic Borders: A Discussion of Elizabeth Gaskell's <i>French Life</i>	19
Lisu Wang	
<i>Centre for Victorian Studies at the University of Leicester</i>	
Chapter Three	
From Zoo to Home: First Homes, Other Homes, and Work in Homes in Jean Webster's Novels	31
Erna Anderson	
<i>College of William & Mary</i>	
Chapter Four	
<i>Solas, pero con un odio...</i>: The Gothicized Home- Turned-Weapon in Amparo Dávila's "El huésped"	47
Mariangela Ugarelli	
<i>Independent Scholar</i>	
PART TWO: OUT OF FRAME: MIGRATION, MOVEMENT, AND RADICAL BODIES	65

Chapter Five	
Milhas/linhas: Vimala Devi and the Deterritorialization of Indo-Portuguese Female Canon	67
Lauren Benjamin Mushro <i>Universitat de Vic - ELISAVA</i>	
Chapter Six	
Inviting Reality to Switch Sides: Eros and the Place of the Possible in Cecilia Vicuña's Early Poetry	85
Juan Diego Pérez Moreno <i>Independent Scholar</i>	
Chapter Seven	
Queer Voices, Queer Spaces: Relationships Between Spaces, Objects, and Characters in Peruvian Literature of the Nineties	103
Alexandra Arana Blas <i>University of Pittsburgh</i>	
Chapter Eight	
The Aquatic Voice: Place, Body, Memory and Words in Migraciones by Gloria Gervitz	119
Liliana Galindo Orrego <i>Universidad del Valle</i>	
Chapter Nine	
The Very Body of the Crime: Post-humanism, Bodies and the Cosmic Unknown	133
Victoria Mallorga <i>Independent Scholar</i>	
Epilogue: Unbounded Spaces: Gendered Bodies and Poetic Resistance	143
Jhonn Guerra Banda <i>Berea College</i>	
About the Contributors	153
Index	157

Introduction

Cecilia Esparza

Pontificia Universidad Católica del Perú

The articles gathered in this volume, entitled *The Insides of the Outsider: Women and the Poetics of Space and Place*, share a common interest in studying the relationship between female subjectivities and transformations of space, understood in a broad sense. The starting point of these is the notion of *detritorialization* proposed by Gilles Deleuze and Félix Guattari, the alteration of complex social relations that brings with it the reconstitution or creation of alternative spaces, be these geographical, cultural, political, or social practices that pretend to order reality.

The relation between women, space and place is marked by processes that have historically tried to situate women in a predetermined place that would restrict their possibilities for agency, or to place them outside the institutions and centers of power. Thus, the authors of these articles explore the textual strategies of female artists belonging to different literary traditions, but who, nevertheless, share a common intention of proposing a poetics of space that would enable the emergence of liberatory possibilities for women.

The notion of affect is central in these essays: the authors reflect upon texts that represent bodies defined by “[their] power of affecting and of being affected” (Deleuze and Guattari 2000). As Paola Marrati explains, this notion refers not to the field of subjective emotions, but instead to the capacity of bodies to act, to the power of being affected and affecting their milieu. Even though the authors in this volume study texts produced by rather dissimilar writers such as Sor Juana Inés de la Cruz; the American Jean Webster and Elizabeth Gaskell; diaspora writers like Vimala Devi, born in Goa, India; and authors of experimental texts like the Mexicans Amparo Dávila and Gloria Gervitz and the Chilean Cecilia Vicuña, the focus is on – in terms of Deleuze and Guattari – the affects of the bodies as *becomings*, that is, as possibilities that release the female subject from the fixed positions set by the ontological and social order in different times and circumstances.

The first essay by Rachel Williams analyses *Los empeños de una casa* (1683), one of the most complex *comedias* by Sor Juana Inés de la Cruz. Focusing on the metatheatrical aspect of the play, the author deconstructs the assemblages of gender and the art of playwriting to affirm that Sor Juana creates a “shifting

perception of reality and fiction” (12) in order to criticize the social impositions on women’s subjectivity. The article offers a reading of Sor Juana’s play based on Judith Butler’s ideas about gender as performance, which has as its center the cross-dressing scene of the character of Castaño, the *gracioso*, the servant who clumsily tries to solve the love triangles and misunderstandings that characterize the *comedia de enredos*. The concept of “agencement” or “arrangement of parts” suggested by Deleuze and Guatarri, is also important in the study of Sor Juana’s skill in assembling the relations among the characters, the connections to famous plays by well-known authors like Calderón de la Barca, the debates over theatrical quality of the plays written in the Spanish colonies, and the interactions among characters, audience and the author of the play. These theoretical approaches are the basis of the article’s proposal: “the women in the play have no identity outside of the assembled perceptions of the others around them” (15).

Three essays interrogate the traditional subjection of women to the domestic space. Erna Anderson studies *Daddy Long-Legs* (1912) and *Dear Enemy* (1915), popular novels by Jean Webster that were greatly influential in modulating female subjectivity at the turn of the last century. The plots are set in school institutions and orphanages dedicated to the education of young women. The narratives enable the main characters to develop beyond the space of the family as they access the professional field. The article shows that Webster’s novels do not resolve the class and race antagonisms, as the plots revolve around privileged women who can reject societal expectations and obtain freedom from domestic restrictions at the cost of the labor of women of color and orphans.

For her part, Lisu Wang studies *French Life* (1864) by Elizabeth Gaskell, which recounts her trips to France during the second half of the nineteenth century, as a chronicle that offers a panoramic vision of French society through the observation of details of domestic life. Gaskell’s descriptions of the life of middle- and upper-class Parisian women, as compared with the situation of working-class women, invite a critical discussion regarding class differences, gender views, and social structures in France and England.

Along similar lines, Mariangela Ugarelli analyzes “El huésped” (1959), a tale by writer Amparo Dávila, from the Mexican short story tradition. This perspective emerges from a reading of the gothic tale written by women as an expression of the confinement and domestic violence experienced by female characters trapped in their own homes. Victim of abuse and confinement, the protagonist in Dávila’s tale uses the house transformed into a prison and the cruelty exerted against her to defend herself and defeat the villain, a sinister and menacing being whose human or animal nature remains intentionally indefinite. In a fine exercise of attentive reading of the motives and intertextual relations present in the tale, Ugarelli shows that the representation of domestic

violence is a transhistorical theme, worked by Dávila through the use and transformation of gothic plots.

The processes of migration, in a geographical, cultural, and symbolic sense, as well as the articulation between local spaces and global space, are explored in many of the articles. Lauren Benjamin Mushro studies the work of Vimala Devi as part of the Lusophone diaspora canon. Born in the island of Goa, exiled in Lisbon and then London, Devi writes texts that express the deterritorialization of a population trapped in colonial processes. The movement between cultures and languages, between the native Konkani, Portuguese, and the languages of the countries where she lives in exile, as well as the intertextual references from different literary traditions, offer “an experience in constant transformation” that reterritorializes Devi’s work to recover local memory in a global context.

The relation between space, body and memory is analyzed by Liliana Galindo’s article on the poem *Migraciones* (1979 – 2003) by Mexican writer Gloria Gervitz. This extensive poem, written and rewritten throughout her life, constitutes the complete work of the author. The poetic voice emerges from the materiality of the female body to utter a “prayer” that expresses the physical and historical migration of the Jewish diaspora from Eastern Europe to Latin America, as well as the “internal migration” of the female subject that moves across the experiences of preceding generations, the different stages of life and the tension between the recognition of the materiality of existence and the desire for transcendence.

Alexandra Arana Blas studies two pivotal novels within the emerging queer literature in Peru: *Las dos caras del deseo* (1994) by Carmen Ollé and *Efecto Invernadero* (1994) by Mario Bellatín. Both texts coincide in the representation of queer female characters who feel trapped in the city they inhabit, and thus decide to emigrate in search of a place that will offer them the possibility of a fulfilled life, beyond the marginalization they suffer in Lima society. Ollé and Bellatín imagine queer subjectivities that question fixed identities, social mandates, as well as national and cultural boundaries (104). The conflict between rejection and acceptance of the abject in their identities, along with the transformation of the city into a queer space, free from the rigidity and limitations of gender mandates, constitute the axes of the actions and effects of the characters in these narratives. The novels are analyzed as narrations centered around transnational migration in the context of globalization and neoliberalism, played by characters conscious of their precariousness, who attempt to build safe spaces for the acceptance of homosexual desire and the reterritorialization of the body.

The extraordinary work of Cecilia Vicuña, in particular her first poems, is studied by Juan Diego Pérez with attention to the construction of a new “place of the possible,” that emerges from the erotic power of the body as the source of a political affect capable of transforming reality. Vicuña’s incursion into

poetry is the beginning of an intermedial work that connects literature and visual arts in a network of “vectors” that include socialist and feminist political action, ecological thought, and experimentation with art and indigenous imaginaries. Pérez reads Vicuña’s poetry as “artifacts that recall and reclaim the transformative force of poetry,” a vital practice that proposes a radical reconstitution of reality. According to the article, in Vicuña’s early poetry, we can find the origins of his struggle against neoliberal individualism in the context of Chilean socialism. The revolutionary impulse of the poems stems from the erotic force that connects the bodies to imagine new forms of social coexistence, that project themselves from the local to the transnational and the “cosmic.” The work of Vicuña constitutes, from this perspective, a resistance to the state, to modernity, to consumer culture and individualism; the poems thus project “an affective revolution against social hierarchies operating both at an individual and a collective level” (84).

The final article of the volume studies recent texts that imagine unknown spaces: the short film *The Very Pulse of the Machine* (2022) by Emily Dean, the tale “Twenty hours” included in the *Lesser Known Monsters of the 21st Century* collection by Kim Fu (2021), and the poem “The hurting kind” (2022) by Ada Limón. Victoria Mallorga proposes that these are three cases of narratives by female artists that create post-human worlds that transcend species classifications and ontological distinctions. In these narratives, the female body expands and frees itself from anthropocentric universals (141). The cosmic space to be explored, the continuum between human and machine, the fusion between organic and inorganic, emerge from creative processes open to transcending the fixity of binary identities and classifications. In the words of Mallorga: “These stories build an unmarked body always *becoming*,” in other words, these narratives center around matter connected by a post-human affect.

Read as a whole, the articles in this volume offer an ample panorama that shows that space and place as imagined by women artists are always susceptible to being transformed by poetic practices that defy injustice and create new possibilities of life for women.

Works cited

Deleuze, Gilles and Guattari, Félix. *A thousand plateaus: capitalism and schizophrenia*. Translated by Brian Massumi. University of Minneapolis Press, [1980], 2000.

Marrati, Paola. “Time and affects”. *Australian Feminist Studies* 21:51, 2006, p. 313 – 325. <https://doi.org/10.1080/08164640600947202>

PAGES MISSING
FROM THIS FREE SAMPLE

About the Contributors

Cecilia Esparza holds a Ph.D. from New York University. She is a Professor of Latin American literature at Pontificia Universidad Católica del Perú. She specializes in contemporary Latin American literature, gender studies, and autobiographical writing. Professor Esparza is the author of *El Perú en la memoria: sujeto y nación en la escritura autobiográfica* (2006) and the co-editor of *Arguedas: la dinámica de los encuentros culturales* (2013), *La mujer es aún lo otro: actualidad y política en el pensamiento de Simone de Beauvoir* (2015) y *Trayectorias de los estudios de género. Balances, retos y propuestas tras 25 años en la PUCP* (2019).

Rachel Williams is a Ph.D. candidate in the Spanish & Portuguese section of the Department of Modern Languages and Literatures at Johns Hopkins University. Her research interests include Spanish Golden Age literature, gender, sexuality, and identity. Her dissertation project investigates how the theme of the *desengaño* manifests as a tool of undoing binaries in various pieces of Golden Age literature, and how we may apply this theme to other literatures and time periods. Prior to beginning her doctorate, she received a B.A. in the College of Letters and Feminist, Gender, and Sexuality Studies at Wesleyan University, where her undergraduate thesis explored male lovesickness in the Spanish Golden Age. Her writing has appeared in the journals *Transmodernity* and *Periphērica*. She served as a Curatorial Fellow at the Stern Center for the History of the Book in the Renaissance from 2024-2025, where she studied how the history of the book intersected with the Spanish imperial project.

Erna Anderson has a Ph.D. in American Studies from the College of William & Mary. Her dissertation explores the function of whiteness in American orphan narratives, looking specifically at how race informs and is informed by varying notions of place. Her research interests include cultural theory, different expressions of popular culture, whiteness studies, postcolonial studies, and semiotics. She is passionate about democratizing knowledge and facilitating exchanges between academia and the public. Erna was a recipient of the 2023–2024 Sweden–America Foundation Sten Westerberg Research Scholarship. She resides in Berlin, Germany.

Lisu Wang is a Victorianist, translation scholar, and digital humanist whose work explores how nineteenth-century British literature—particularly the writings of Elizabeth Gaskell—has been translated, adapted, and received in Chinese cultural contexts. During her doctoral years, she coined the concept of “Domestic

Mobility” to reconceptualize Victorian women’s travel writing through the lens of grassroots readerships and transcultural circulation. Currently affiliated with the Centre for Victorian Studies at the University of Leicester, she actively pursues scholarly, digital, and public-facing pathways that expand the global accessibility and relevance of British literary heritage.

Mariangela Ugarelli is a writer, artist, and scholar born in Lima, Perú. Ugarelli earned her Ph.D. in Spanish from Johns Hopkins University and her B.A. in Hispanic Literature from Pontificia Universidad Católica del Perú. As a writer, she has published two short story collections, *Artilugios* (2022) and *Fieras* (2023), which explore her interest in the intersection between the Gothic and representations of nature. Her academic work encompasses Latin American Gothic, horror and genre literatures, the female Gothic, and eco-Gothic as well as Latin American visual culture. Ugarelli’s scholarly work on said topics has been published in journals such as *Gothic Nature*, *Brumal* and *Latin American Literary Review*. She currently resides in the United States, where she is writing her third book.

Lauren Benjamin Mushro is a policy researcher and writer. She earned a B.A. in Political Science from Boston College and a Ph.D. in Modern Languages and Literatures from Johns Hopkins University, where her research explored post-dictatorship countercultural artifacts in the Lusophone and Hispanophone diasporas. Her academic publications include an anthology with Vernon Press, articles with Routledge, and translations featured in *boundary 2*. Since completing her dissertation, Benjamin Mushro has transitioned to non-academic policy work with Sapient and the Aspen Institute, specializing in language bias in model training.

Juan Diego Pérez Moreno is an educator and scholar working at the intersections of memory studies, ecopoetics, and decolonial studies, with a focus on modern and contemporary Latin American poetry and art. He is a doctoral candidate in the Department of Spanish and Portuguese at Princeton University. His dissertation traces a poetics of liberatory memory in the experimental poetry of Chilean poet and artist Cecilia Vicuña. He recently edited a volume of Vicuña’s previously unpublished correspondence, titled *Cartas nunca enviadas y otros papelitos* (2025). Originally from Bogotá, Colombia, he currently teaches at Riverdale Country School in New York City.

Alexandra Arana Blas is a PhD candidate in the Spanish and Portuguese program at the University of Pittsburgh and a recipient of the Andrew W. Mellon Predoctoral Fellowship. In 2012, she won the Academic Research Award in Peru for her monograph on femininity in the work of Vargas Llosa, and in 2016, she received the PADET award for her undergraduate thesis on Peruvian lesbian

literature written in the 1990s. In 2022, she obtained funding from the Ministry of Culture and served as director of the Peruvian LGBTQ+ magazine, *Crónicas de la Diversidad*. Her research covers the reception of Asian bodies and objects in Latin America, fan culture, and LGBTQ+ production. She is currently the 2025-2026 president of the Latin American Graduate Organization of Students (LAGOS) at the University of Pittsburgh. She has worked in print and digital media, including the anime and manga magazine *Sugoi*, *El Camaleón*, *Crónicas de la Diversidad*, and *ReVista: Harvard Review of Latin America*, among others. She was also in charge of the blurb of Nilton Maa's book *¿Qué bestia escoges hoy para morir?* (2023) and the prologue of the poetry book *CyberWitch* (2025) by Fiorella Terrazas. She is the author of the book *En el jardín de lirios el amor entre mujeres en la cultura pop asiática* (2022).

Liliana Galindo Orrego is a Literature and Language professor at Universidad del Valle in Cali, Colombia. She holds a PhD in Modern Languages and Literatures from Johns Hopkins University. She holds an MA in Literature from the National University of Colombia. Her research focuses on contemporary poetry, especially from Latin American and English-speaking traditions. She is also interested in the connections between literature and other forms of art, such as cinema and theater. She has published articles and chapters on filmmakers such as Lucrecia Martel and Víctor Gaviria and writers such as Alejo Carpentier and José Manuel Arango.

Victoria Mallorga Hernandez studied Hispanic Literature at the Pontificia Universidad Católica del Perú and pursued a Publishing & Writing MA at Emerson College. She has written *albión* (Alastor Editores, 2019), *Absolución* (2021), and *Dos chicas al borde de la cama* (Valparaíso Ediciones, 2024). Her poetry has appeared or is forthcoming in various magazines and dossiers in Mexico, Argentina and the United States, such as *Círculo de poesía*, *Nueva York Poetry Press*, *low-fi ardentía*, *Thin Air*, and in anthologies such as *ATE MAIS* (Deep Vellum, 2024), *A la mitad de todos los caminos* (Piedra Blanca, 2022) y *hablemos de amores* (Somos Centelleantes, 2021). Her criticism has appeared in *Latin American Literature Today*, *Independent Magazine* and *Espinela*. She is a Taurus, a poet, and a trickster.

Jhonn Guerra Banda is a Visiting Assistant Professor of Spanish and Hispanic Studies in the Department of Foreign Languages at Berea College. He holds a Ph.D. and an M.A. in Hispanic Studies from the University of North Carolina at Chapel Hill. His research focuses on the intersections of gender, sexuality, and violence in twentieth- and twenty-first-century Latin American literature and film. His broader scholarly interests include queer and *cuir* theory, masculinities, dissident identities, and migration and border studies, with particular attention

to narrative forms such as the novel and the short story. His academic work has appeared in peer-reviewed journals, including *Latin American Literary Review* and *América sin Nombre*, as well as in several edited volumes such as *Vivir la violencia en el Perú del nuevo milenio* (2023), *Violencias y fronteras entre México y Estados Unidos* (2021), and *Terra Zombi* (2015). He is also the author of a forthcoming book chapter on narco-culture in Peru, to be published in *El cartel que se repite: El mito globalizado del narco* (Random House, 2025).

Index

A

abject, abjection, vii, 48, 107, 113, 114, 116, 117
affect, v, vii, viii, 13, 14, 38, 47, 48, 50-53, 57, 59, 60, 62, 90, 91, 129, 133, 135, 138-140, 145
Angel in the House, 48-50, 57, 59
Anzaldúa, Gloria, 105, 114
America (continents)
 North America, 106, 149
 Latin America, 47, 85, 88, 92, 101, 105, 147-149
 Spanish America, Hispanic America, 50, 52, 117

B

Bachelard, Gaston, 57
Bataille, Georges, 110, 149
Bellatín, Mario, vii, 103, 104, 114-117, 148, 149
Blanchot, Maurice, 143
Bourdieu, Pierre, 144, 145
body-without-organs, 115
Braidotti, Rosi, 133, 135, 138, 139
Butler, Judith, vi, 4,

C

capitalism, 104, 107, 112, 113, 117
children, 22, 25, 34, 38, 39, 41, 42, 44, 53, 54, 57, 59, 61, 90
Chile, Chilean, v, viii, 85-90, 96, 101
college, 31-40, 43, 44
colonial, colonialism,
 colonization, vi, vii, 8, 31, 32, 43, 67-75, 77, 81-83, 87, 106, 139
 decolonial, decolonization, 68, 70, 83, 89

 postcolonialism, 145
 counterculture, 85, 88, 89, 96
 cuir, 148, 149

D

Dávila, Amparo, v-vii, 47, 48, 50-52, 54-57, 60-62, 146
Dean, Emily, viii, 133-136, 140, 148
Deleuze and Guattari. See Deleuze, Gilles
Deleuze, Gilles, v, vi, 6, 9, 12, 48, 51, 57, 61, 74, 105, 107, 110, 112, 113, 115, 144,
deterritorialization,
 deterritorialized, v, vii, 67-70, 74, 79, 104-106, 111, 113, 114, 144
 reterritorialization, vii, 74, 103, 105, 111, 112, 114, 117
domesticity, 19, 20, 22, 29, 32, 35, 42, 43, 47, 146
domestic abuse, 47, 48, 52, 62
drag, 4, 11, 13, 16, 109

E

education, educational, vi, 22, 31, 32, 36, 37, 41, 42, 71, 76, 77, 89, 104, 110
eugenics, 31, 36, 40-42

F

Fabian socialism, 35, 36
femininity, 4, 19, 48, 68, 75, 82
feminism, 38, 39, 48, 67, 75, 82, 83, 89, 103, 106
Foucault, Michel, 31, 33, 34, 43, 51, 104, 114, 116, 145, 149
Fu, Kim, viii, 133, 138

G

Gaskell, Elizabeth, v, vi, 19-29, 146
 gender, v-vii, 3, 4, 10-12, 14, 19, 20,
 22, 23, 29, 39, 48, 50, 56, 67, 74,
 82, 103, 104, 109-111, 140, 143-
 149
 Gervitz, Gloria, v, vii, 119-121, 127,
 128, 130, 145, 149
 Gilbert & Gubar, 49
 Gothic, vi, vii, 47-53, 55, 57, 59, 62,
 146
 Female Gothic, 47-53, 55, 57,
 59, 62

H

Haraway, Donna, 135
 heteronormativity,
 heteronormative, 43, 109-114
 heterotopia, 31, 33-35, 38, 41-43,
 149, 150
 homosexuality, homosexual, vii,
 106, 107, 113, 114, 116, 117
 hooks, bell, 31, 32, 40,
 hysteria, hysteric, hysterical, 55,
 59, 60, 116

I

imperialism, 31, 32
 interconnectedness, 113, 114, 138

K

Kristeva, Julia, 113

L

lesbianism, lesbian, 110, 111, 113,
 115-117
 Limón, Ada, viii, 134, 138-140

M

madwoman, 49, 59, 116
 medical gaze, 116
 Mexico, Mexican, v-vii, 3, 47, 61,
 119, 122, 124, 126
 migration, vii, 74, 110, 111, 116,
 119, 120, 121, 122, 129, 145, 148

Moraña, Mabel, 144
 Morrison, Toni, 40
 Africanist, 40
 mother, motherhood, 20, 37, 39,
 41, 61, 69, 78, 109, 113, 119,
 122, 124-130, 137, 146
 grandmother, 72, 121, 122, 126,
 127, 129, 140
 maternalism, maternalist, 31,
 38, 39, 41

N

New Woman, 31, 36, 39, 41
 nomad, nomadism, nomadic, 105,
 110-112, 117

O

Ollé, Carmen, vii, 103, 104, 108-
 112, 148, 149
 orphan, orphaned, vi, 31-44, 58
 orphan asylum, 31-33, 37-44
 orphanage, vi, 32, 37, 40, 42, 43
 Other home, 31-44

P

panoptical view, 116
 paternalism, paternalist, 35, 39,
 111
 patriarchy, patriarchal, 27, 36, 39,
 47-49, 87, 109, 110, 112-114,
 146
 heteropatriarchy,
 heteropatriarchal, 115-117
 Peru, Peruvian vii, 103-106, 110,
 112, 113, 117
 philanthropy, philanthropic, 31,
 32, 38-41, 43
 post-human, post-humanism, viii,
 133-135, 138-140, 148

Q

queer, queerization, vii, 3, 4, 6, 50,
 103-107, 112, 113, 115, 116,
 117, 143-145, 149, 150

R

race, vi, 11, 39, 42, 104, 106
rebellion, 61, 89, 91
religion, 42, 73, 76
 church, 104, 113, 144
 Virgin Mary, 61
rhizome, rhizomatic, 133, 134,
 138, 140

S

sedentary space, 105
smooth space, 105, 107, 112-114
striated space, 105, 107, 112-114,
 117
Segato, Rita, 146
sexuality, 103, 104, 109, 111, 112,
 116, 122, 149

U

United States, 31, 39, 42, 96, 107,
 109, 111, 112
 (US) American, America, 39,
 40, 111, 121
utopia, utopian, 31, 33, 42, 43, 85,
 97, 100

V

Vicuña, Cecilia, v, vii, viii, 85-97,
 99-101, 147, 148

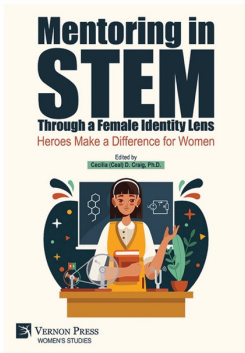
W

Webster, Jean, v, vi, 31-44
 Daddy-Long-Legs, vi, 31-40, 43,
 44
 Dear Enemy, vi, 31-34, 36-44
womanhood, 33, 36, 48



VERNON PRESS

Other distinguished titles from “Series in Women's Studies”:



Mentoring in STEM Through a Female Identity Lens

Heroes Make a Difference for Women

Cecilia (Ceal) D. Craig (Ed.)

This book explores mentoring's critical role in recruiting and retaining women, especially women of color, in STEM education and careers.

\$105 | €98 | £84

Subjects: Sociology, Philosophy, Women's Studies.

ISBN: 979-8-8819-0017-5 | Hardback | 288 pp | 9/2024

Also available in Paperback and E-book.

vernonpress.com/book/2055

Madwomen in Social Justice Movements, Literatures, and Art

Jessica Lowell Mason, Nicole Crevar (Eds.)

Madwomen in Social Justice Movements, Literatures, and Art reclaims and redefines the Madwoman as a powerful figure of dissent. Blending scholarship, activism, and creative work, this collection explores Madness as feminist resistance and radical potential.

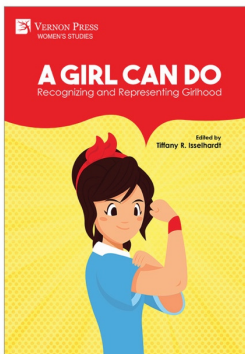
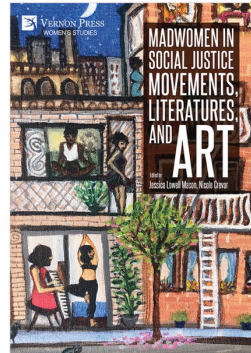
\$90 | €84 | £74

Subjects: Sociology, Women's Studies.

ISBN: 978-1-64889-513-5 | Hardback | 263 pp | 1/2023

Also available in Paperback and E-book.

vernonpress.com/book/1591



A Girl Can Do

Recognizing and Representing Girlhood

Tiffany R. Isselhardt (Ed.)

A Girl Can Do explores how girlhood—defined as self-identifying females under 21—can be researched and represented in archives, museums, and historical narratives. Using intersectional feminism and public history, it offers 10 case studies that promote inclusive and creative approaches to marginalized histories.

\$84 | €72 | £66

Subjects: Art, Sociology, History.

ISBN: 978-1-64889-406-0 | Hardback | 272 pp | 7/2022

Also available in Paperback and E-book.

vernonpress.com/book/1483

Vernon Press is accepting proposals for monographs or multi-author volumes in this series.

For more information, visit <https://vernonpress.com/publish-with-us> or contact us directly at submissions@vernonpress.com

