

### iii *Studies of gender and sexuality*

- Alexander, Flora. *Contemporary Women Novelists*. London: Edward Arnold, 1989. A useful, broad-ranging study of contemporary women's fiction, which begins with an analysis of the feminist politics of the sixties and seventies before examining the work of Pat Barker, Angela Carter, Margaret Drabble, A. S. Byatt, Fay Weldon and Anita Brookner.
- Baker, Niamh. *Happily Ever After? Women's Fiction in Postwar Britain, 1945–1960*. New York: St Martin's Press, 1989. A useful study of the history of women's fiction immediately after the war which is especially attentive to fiction as a popular cultural production.
- De Jongh, Nicholas. *Not in Front of the Audience: Homosexuality on Stage*. London: Routledge, 1992. An original and stimulating study of the representation of homosexuality on stage since the late nineteenth century.
- Dowson, Jane, ed. *Women's Writing, 1945–1960: After the Deluge*. Basingstoke: Palgrave Macmillan, 2003. An exciting and lively collection of essays which reassesses the significance of women's writing in the fifteen years after the war.
- Duncker, Patricia. *Sisters and Strangers: An Introduction to Contemporary Feminist Fiction*. Oxford: Blackwell, 1992. A feminist reading of feminist fiction since 1970, which introduces the principal concerns and problems of second-wave feminism.
- Greene, Gayle. *Changing the Story: Feminist Fiction and the Tradition*. Indianapolis: Indiana University Press, 1991. Interesting analysis of the ways in which contemporary feminist novelists interact with notions of tradition.
- Griffiths, Trevor R., and Margaret Llewellyn-Jones, eds. *British and Irish Women Dramatists since 1958*. Milton Keynes: Open University Press, 1993. Excellent collection of essays on women dramatists, which usefully addresses the ways in which women have sought to find a space for public expression through the theatre.
- Joannou, Maroula. *Contemporary Women's Writing: From 'The Golden Notebook' to 'The Color Purple'*. Manchester University Press, 2000. One of the best and most lucid studies of contemporary women's writing, which takes the twenty-year span, 1962–1982, between the two novels of its sub-title as a set of artificial parameters within which to examine the relationship between women's writing and women's lives. The study is informed throughout by a lively engagement with the politics of women's liberation.
- Philips, Deborah, and Ian Haywood. *Brave New Causes: Women in Postwar British Fictions*. London: Leicester University Press, 1998. Excellent cultural history of the representation of women in a wide range of popular literary texts, including magazine fiction and romances.
- Sage, Lorna. *Women in the House of Fiction: Post-War Women Novelists*. Basingstoke: Macmillan, 1992. An indispensable study of the ways in which post-war women writers subverted the conventions of fictional form.
- Wandor, Michelene. *Look Back in Gender: Sexuality and the Family in Post-War British Drama*. London: Methuen, 1987. Brief chapters which explore the