

POSTWAR MASCULINE IDENTITY IN  
ANN BANNON'S *I AM A WOMAN*

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A Thesis  
presented to  
the Faculty of the Graduate School  
at the University of Missouri-Columbia

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In Partial Fulfillment  
of the Requirements for the Degree  
Master of Arts

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by  
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JULY 2009

The undersigned, appointed by the dean of the Graduate School, have examined the thesis entitled

POSTWAR MASCULINE IDENTITY IN

ANN BANNON'S I AM A WOMAN

presented by Allyson Miller,

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## ACKNOWLEDGMENTS

My research into the realm of lesbian pulp fiction has lead me down interesting paths. Sometimes those paths were rather obscure, overgrown and strewn with brush, barely visible amid the twigs and leaves. Thanks to the support and the advice of Dr. Elisa Glick, I did not lose my way in the forest, or rather when I did, Elisa guided me back toward the path. I am grateful for her patience and her direction and her chocolate.

Dr. Trudy Lewis, too, has helped me through this process. She has soothed me in times of panic, consoled me in times of disappointment, and offered clear advice which guided my research. For all of this I am grateful.

Valerie Kaussen deserves thanks as well for willingly and happily entering into this project so late in the game. I appreciate her generosity.

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ABSTRACT

Postwar men experienced an identity destabilization that was unique to the era. Lesbian pulp fiction provided the opportunity for heterosexual men to “try on” alternate identities while simultaneously asserting their heterosexuality. Genre theory allows me to isolate discrete elements of lesbian pulp fiction, particularly the conventions of that genre, and explore those conventions in relation to other genres and in relation to the critical approaches those genres have prompted. The critical approaches of lesbian pulp fiction and romance are alike in that each has posited gender as a fundamental determiner of where a reader is positioned in relation to the text. (Is the reader inside the text or outside? Or is the text outside of the reader or inside?) Cognitive narratology, however, provides evidence for a non-gendered experience of a text where the conventions of the genre themselves determine the reader's position.

I will show how Ann Bannon successfully disrupts a gender specific experience of the text by blending genres, by controlling the gaze within the text, and by employing cross-gender focalization. In so doing it is my intention to argue for the formative power of popular literature to shape the identity of the reader. Specifically, I intend to prove that Ann Bannon's *I am a Woman* expressed postwar masculine identity issues and *altered* that straight male identity.

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*Narrative is the most wide-reaching and powerful type of discourse: it is the most effective tool by which an ideology preserves and strengthens itself as well as the most effective component of a revolution against an ideology. ~ Michael Kearns*

*All story arcs of cognitive explanation – to use a narrative metaphor – boil down to the formula of 'seeing X as Y. ~Manfred Jahn*

I. Introduction

In 1950 a genre was born: lesbian pulp fiction. For roughly fifteen years the genre yielded significant profits for its publishers and significant titillation for its readers. Then the genre fell away, or critics changed the assignation of the texts to lesbian erotica. With the rise of women's studies, queer studies and gender studies there came a return to lesbian pulp, an examination of the value of the texts to the lesbian community in particular. Scholars agree virtually unanimously that the readership for lesbian pulp was primarily straight and male, and yet the vast majority of the scholarship surrounding lesbian pulp considers the genre in relation to lesbian identity formation. While lesbian identity formation is certainly an important question to explore, examining lesbian pulp in terms of its larger audience's identity formation is equally important not only in respect to masculine studies but also in respect to narrative theory. By focusing my attention on Ann Bannon's *I am a Woman* what I have discovered is that the conventions

of lesbian pulp fiction provided an ideal space in which postwar American men could grapple with the identity issues of the era, and that cognitive narratology reveals just how that grappling physiologically occurred. In order to explore these things it was necessary to draw together a number of disciplines and a number of perspectives, particularly: pulp fiction, lesbian pulp fiction, masculine identity in post-World War II America, genre theory, and cognitive narratology.

Postwar men experienced an identity destabilization that was unique to the era. Lesbian pulp fiction provided the opportunity for heterosexual men to “try on” alternate identities while simultaneously asserting their heterosexuality. Genre theory allows me to isolate discrete elements of lesbian pulp fiction, particularly the conventions of that genre, and explore those conventions in relation to other genres and in relation to the critical approaches those genres have prompted. The critical approaches of lesbian pulp fiction and romance are alike in that each has posited gender as a fundamental determiner of where a reader is positioned in relation to the text. (Is the reader inside the text or outside? Or is the text outside of the reader or inside?) Cognitive narratology, however, provides evidence for a non-gendered experience of a text where the conventions of the genre themselves determine the reader’s position.

I will show how Ann Bannon successfully disrupts a gender specific experience of the text by blending genres, by controlling the gaze within the text, and by employing cross-gender focalization. In so doing it is my intention to argue for the formative power of popular literature to shape the identity of the reader. Specifically, I intend to prove that Ann Bannon’s *I am a Woman* expressed postwar masculine identity issues and *altered* that straight male identity.

## II. A Brief Review of Lesbian Pulp Fiction

During World War II the military distributed Free Armed Service Editions of fiction that were pocket-sized and portable.<sup>1</sup> Soldiers who might not otherwise have had access to novels developed an appreciation for fiction, and after the war ended the publishing industry found a new market in the veterans, a new medium in pulp paper, and a new site of distribution in drugstores and newsstands. Initially all paperbacks were reprints of previously published hardcover novels. In 1949, however, Fawcett Publishing had an epiphany: Why not commission authors directly for *new* material? The benefits of this were twofold. First, previously printed hardcover editions limited the potential audience to those readers who had not already purchased and read the text from another publisher, and second, the subject matter of the novels need not be limited to that of the hardcover publisher where the success or failure of a novel was largely determined by critical response. Fawcett, then, offered significant advances to established authors for original material, and then offered less significant advances to less established (or virtually unknown) authors. The unknown and the known were packaged alike with lurid, almost hyper-real covers and eye catching titles; as a result the supposedly undiscerning readership of pulp fiction brought about the financial though not critical success of many authors who would otherwise have never been considered by hardback publishers.

While the publishing industry had always been influenced by its market, the market, previous to paperback originals, had been influenced by the critics, the intellectual elite who determine(d) what is worth reading and why. The explosion of

readership that came with paperback originals, however, meant a direct line between the market and the product without the interference of a mediator.

The first lesbian pulp fiction novel was *Women's Barracks* by Tereska Torres (Fawcett 1950). Torres published her novel very early in the industry of paperback originals.<sup>2</sup> She did not have an audience in mind when she wrote the novel, her only intention was to record events from her own life.<sup>3</sup> The same was true of Marijane Meaker who published *Spring Fire* under the pseudonym Vin Packer in 1952.<sup>4</sup> If Torres' novel was successful, Meaker's brought Fawcett to its knees in gratitude; *Spring Fire* sold 1.4 million copies in its first printing and two additional printings followed. In fact, one in every two hundred people (adults and children, male and female) in the United States might have bought and read Meaker's book.<sup>5</sup> Wisely, Fawcett eagerly sought more lesbian pulp, as did other publishers who witnessed the success of *Women's Barracks* and *Spring Fire*, although Fawcett published the most lesbian pulp authored by lesbians.<sup>6</sup> One of those authors was discovered by Meaker herself. In 1960 Bannon wrote to Meaker expressing her gratitude for *Spring Fire* and discussing the possibility of writing her own novel – Bannon née Weldy was married and struggling with her own inability to act on her attraction to women, and *Spring Fire* functioned as a kind of life preserver for her. Meaker responded to Bannon's letter and took her under her wing. She introduced her to Greenwich Village and the lesbian community which inspired the characters that would later populate Bannon's five lesbian pulps, characters like Beebo Brinker, Laura Landon, and Jack Mann.<sup>7</sup>

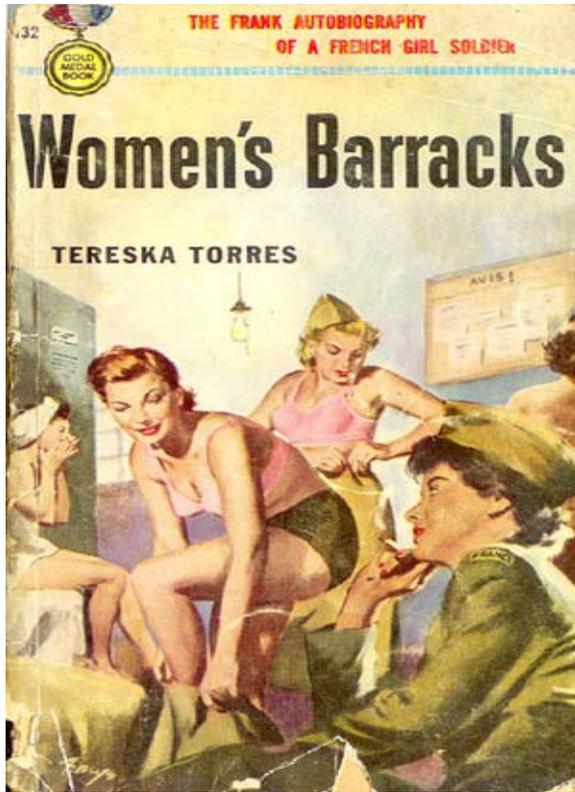


Figure 1  
*Women's Barracks* (Gold Medal) 1951  
Author: Tereska Torres Artist: Barye  
Phillips

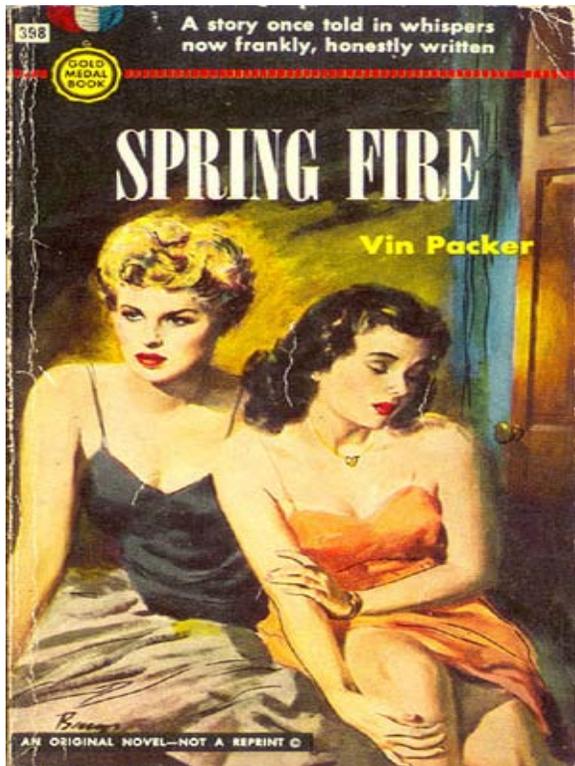


Figure 2  
*Spring Fire* (Gold Medal) 1954 Author:  
Vin Packer Artist: Barye Phillips

The lesbian pulps that Fawcett and others published shared a number of characteristics, the most recognized of which and the one which has received the most critical attention being the cover art. The design of most lesbian pulps followed the formula established by Torres and Meaker: Torres' cover features four partially clad female soldiers dressing in a locker room and one fully clad female soldier watching them with a wistful look in her eye, and Meaker's features two women seated on a bed together in what might be either evening attire or negligees. In both cases the women all have different hair colors from the women they share the cover with, which is significant because it is also necessary; all of the women possess the same bodies – full round breasts, narrow waist, round hips, even their faces are the same shape – and without the difference of hair color it would be difficult to distinguish one woman from the next. In adhering to this design, the covers of lesbian pulp imply that every woman is the same, is in fact a non-woman in that she has no individuality. The covers were meant to appeal to a straight male readership, to catch the male eye and keep it and often didn't reflect the character representation within the novel. For example, Beebo Brinker, Bannon's best known butch lesbian is pictured on the cover of *Beebo Brinker* as demure and feminine, not butch and strong.

The text that accompanied the art was equally tantalizing. On the cover of *Women's Barracks* the text is twofold. The title is in large black print on a light background, and above the title, in small red print, the subtitle: "The Frank Autobiography of a French Girl Soldier." The text accompanying the cover art of *Spring Fire* is similar. The title is in large white print on a dark background and above the title, in small white print, the subtitle: "A Story Once Told in Whispers Now Frankly,

Honestly Written.” The obvious similarity between the two subtitles is the assertion that the story within each is “frank” and “honest,” that these women do exist and that the lives they lead are real. The assumption behind such language is that asserting the truth of a story heightens the pleasure of the story, and this is hardly a new technique – Jonathan Swift employed the same device in the seventeenth century. Nonetheless, many other publishers followed suit with words like “the inside story” and “the true story.”

Many lesbian pulps also mimicked the settings of both texts. Both *Women’s Barracks* and *Spring Fire* take place in entirely “feminine spaces,” a women’s military barracks in the case of the former and a sorority house in the case of the latter. Echoing Torres’ model are *Women in Prison* (Joan Henry), *Women Without Men* (Reed Marr), *Female Convict* (Vincent G. Burns), *Reform School Girls* (Andrew Shaw), and *Reformatory Girls* (Ray Morrison), to name just a few. Echoing Meaker’s model are *Dormitory Women* (R.V. Cassill), *Sorority House* (Jordan Park), *Girls’ Dormitory* (Orrie Hitt), and *Private School* (J.C. Priest). Exclusively “feminine” spaces certainly offered ripe ground for heterosexual male fantasy but it also offered the inverse of very real heterosexual male fears: emasculation and male homosexuality.

### III. Masculine Identity in Post World War II America

World War II opened up educational and career opportunities for women both in the military and in the private sector. Men went off to war just as war spurred the economy, and women stepped into the positions the men left behind. Additionally, the government encouraged women to join the military themselves, to serve at home so that

soldiers stationed in the United States might fight overseas. Women were called to be patriots and soldiers, and in turn were offered financial remuneration and the potential for advancement. The Marine recruiting brochure seen in figure 3 stressed the equality of men and women in the Marine Corps; women were assured that they would receive the same training as men and the same opportunities for advancement as men, that they too would be held to the same standards of conduct as men, and in failing to meet those standards, the women would be subject to the same disciplinary procedures.



Figure 3

Jackson Library, The University of North Carolina at Greensboro.

The text that accompanies the image on the brochure is “Be a Marine: Free a Marine to Fight.” The language of the slogan along with the repeated assurance of equality in the brochure suggests a possible transposition of position in society, as if women could and should take the place of men, could and should in fact “Be” what men are so that men might do what they must do. Indeed, women did do what men did. The number of women who worked in the various armed forces during World War II was approximately 400,000.<sup>8</sup> Of course, World War II did not mark the first entrance of women into the military but it did mark the highest numbers. Meanwhile the men were overseas fighting

for hearth and home, though hearth and home was defined largely by the gender specific roles of woman as homemaker and mother and man as breadwinner.

The necessity of women entering into the work force during World War II did not prevent anxiety on the part of many commentators who worried about the outcome of blurred gender roles in a society based on patriarchy and thus built upon gendered lines, and for the first time the idea of gender as a construct entered national consciousness.<sup>9</sup>

This anxiety was further complicated by the growing visibility of gays and lesbians in the United States which has been largely attributed to the military's sex segregated organization.<sup>10</sup> (A great irony considering the United States Military's continued discrimination against homosexuals.) In the military men were almost exclusively with men, gay men were able to find others like themselves, and in finding each other a community began to grow, and the same was true for women. *Women's Barracks*, for example, testifies to an awareness of the military as a potential "breeding ground" for homosexuality.

Furthermore, homosexuality itself underwent something of a refashioning. The Freudian understanding of homosexuality as a product of developmental stunting while not replaced was certainly called into question when the Kinsey Reports were published, the first being *Sexual Behavior of the Human Male* (1948) and the second being *Sexual Behavior of the Human Female* (1953). Both books received significant attention for the subject matter and the findings, and the attention came not only from the academic community but also from the general public—both books spent time on the New York Times Bestseller List. Unlike Freud who suggested that homosexuality developed in childhood and that individuals were either homosexual or heterosexual, Kinsey posited a

zero to six scale of sexuality with zero being exclusively heterosexual and six being exclusively homosexual, although Kinsey's purpose was not to increase the number of sexual identities but rather to see sex as an act, in other words, not who someone is but rather what that person does. As such, "sexuality," a false term by Kinseyian standards, could not be fixed, was instead fluid and could potentially change over time. The previous dichotomy of straight/gay allowed a clear positioning of normal versus abnormal. Kinsey's complication of this dichotomy along with statistics that stated that 46% of men had experienced arousal from both men and women and that 37% of men had had at least one post-adolescent homosexual experience that resulted in orgasm increased homosexual anxiety substantially. Although Kinsey's aim was to de-pathologize homosexuality, the end result was not so much a normalization of homosexuality but rather a de-normalization of heterosexuals. Straight men might be queer if tempted. Sexuality, then, along with man's role in the home, was destabilized.

World War II, however, at least offered clear enemy lines, borders to defend and borders to contain. The Cold War, on the other hand, was largely an ideological war, borderless and thus dangerous in ways that were previously unknown. "Containment" seemed to be the watch word according Elaine Tyler May<sup>11</sup> and K.A. Cuordileone<sup>12</sup> and became an increasingly important idea for Americans after August 6<sup>th</sup>, 1945 when the United States dropped the first nuclear bomb on Hiroshima. That bombing, along with a second bombing on August 9<sup>th</sup>, effectively terrorized Japan into surrendering, but it terrorized Americans as well. Security became more fragile, borders more pliable. Containment of the communist threat meant containment both outside of the United States and containment within. May says, "If subversive individuals could be contained

and prevented from spreading their poisonous influence through the body politic, then society could feel secure.”<sup>13</sup> The most dangerous of subversive individuals were women and homosexuals, the two groups who had found something akin, if only loosely, to freedom during World War II.

Women were positioned either as wives/mothers and thus the moral backbone of society or as single and independent and thus temptresses who would actively seek to corrupt men. Heterosexual men, then, feared independent women. Similarly, homosexuals were seen as predators who might lure a heterosexual man into acts of “perversion,” and were thus yet another source of fear. What’s interesting about both points is the vulnerability of the male psyche.<sup>14</sup> Cuordileone attributes this vulnerability to mass society, to man’s subjection to larger organizations. Commentators called the subjugation feminizing. For the first time, Cuordileone says, “there was a lurking sense, not explicitly developed but palpable enough, that masculine identity was to some degree a psychological construct, and as such, pliable, brittle, and easily crushed by the anxiety, anomie, and insecurity that a mass society induced.” Turning away from the mass society wasn’t an option, for it was that very society that soldiers fought to protect during the war, or so the rhetoric said. Instead they turned to their homes, fled, in fact to the chapels and courthouses to get married and solidify their position in the one remaining contained space: the home. Thus, in and after World War II the marriage rates increased and the age of marriage decreased. Women who worked outside of the home during the war years either returned to the home to raise a family or suffered a significant pay cut that forced dependence on the re-established primary breadwinner, the man. One might

say, then, that when the United States dropped the first atomic bomb the nuclear family was born.

Even the safety of the home, however, came under attack with the McCarthy hearings. With communism supposedly flourishing and McCarthy claiming to have lists of communists, and neighbors informing on neighbors, the impression of watching and being watched pervaded the American psyche.<sup>15</sup> Anti-communist rhetoric abounded in the media. While sexual perversion and its risk to national security were not new in the Cold War era, the McCarthy hearings explicitly linked sexual deviance to communism. This was further compounded by the conflation of gender with sexuality where images of “masculine” Russian women are seen as a direct product of gender equality, as if women would no longer be women if communism were to infiltrate the homeland, and thus men would no longer be men.<sup>16</sup>

The power these hearings had over the American public is attested to by the Lavender Scare which resulted in hundreds of governmental jobs lost as well as the persecution and termination of suspected homosexuals in the private sector as well.<sup>17</sup> Any quality, then, that might be perceived as effeminate could result in the end of a career not to mention community exile. It is not surprising, then, that men experienced anxiety in regard to their identity, for their identity was destabilized on a number of fronts, nor is it surprising that their anxiety resulted in an intense assertion of masculinity by way of marriage and procreation.

Marriage and procreation, however, did not eliminate male anxiety about female independence, masculinity as a mere construct, or homosexuality as a possibility. Lesbian pulp fiction allowed men a means of grappling with these issues, for when a man

purchased and consumed lesbian pulp he affirmed his male heterosexuality and in reading the text he surrendered it.

#### IV. Literature Review

The amount of critical attention that lesbian pulps have received has been limited by pulp's position in the hierarchy of literature which would place any fiction that might be considered formulaic well below "literary" fiction which works to explode predictable conventions. Nonetheless, scholars have begun to acknowledge the importance of popular fiction in the formation of culture. While nearly every scholar who turns their eye to lesbian pulp engages on some level with the question of identity formation, it is the work of Yvonne Keller and Michele Aina Barale that are most relevant to my own interests. Keller says, "the widespread dissemination of discourse embodied in lesbian pulp novels, [...] did have, unintended productive, exactly nonrepressive, effects. In effect, it put the word and idea of "lesbian" into popular discourse, creating a category of people that had not-to most-existed before."<sup>18</sup> While Keller does acknowledge the importance of the dissemination of the "idea" of "lesbian" and does consider the importance of that "idea" to lesbian readers themselves and the wider readership at large, she does not explicitly consider the possible ramifications of that dissemination on the heterosexual male reader, nor does she consider how the heterosexual male reader's own identity issues created a demand for lesbian pulp fiction.

In "Pulp Politics: Strategies of Vision in Pro-Lesbian Pulp Novels, 1955-1965," Keller further explores lesbian identity formation while relegating the male reader to the

role of voyeur and attributes the voyeuristic drive to the paranoia of the McCarthy Era. While Keller's argument does consider the cultural context of lesbian pulp fiction by considering the situation of the straight male reader, she does not directly take on the topic of the male reader but rather argues that lesbians had to accept the voyeuristic elements of pulp in exchange for representation in art.

Indeed, Barale is the only critic who does directly engage with lesbian pulp in relation to the straight male reader, though Barale limits her interest to how Bannon manipulates the reader. In "When Jack Blinks: Si(gh)ting Gay Desire in Ann Bannon's *Beebo Brinker*" Barale says,

I want to suggest that among the pleasures—and the dangers—offered the heterosexual male reader of this novel is the opportunity to engage in non-heterosexual imaginings. Moreover, it is the opportunity to encounter them not as the distant observer of Other Folks' rituals of romance but as participant. To put it simply, *Beebo Brinker* invites the straight male reader to leave his homosexual panic behind. It shows him how folks who might look straight—folks like himself, for instance—do indeed have dreams and desires of a gayer sort. It invites him to come in out of the cold and take part in Close Encounters of the Queer Kind.<sup>19</sup>

Aware of the risks entailed in a focalization that asks a straight male reader to look through the eyes of a gay male, Barale argues that Bannon mitigates this risk by turning Jack Mann's eye, a man whose homosexuality is not initially revealed to the reader, toward Beebo, a lesbian, and thus an object of interest to the male gaze. The movement back and forth between Jack and Beebo allows Bannon to anchor the reader inside the gay male *in spite of* Jack being gay for it is Jack's gay eyes that provide the look at the lesbian. Barale's article interests me for a number of reasons. First, Barale directly engages with the significance of focalization, more commonly referred to as point of view, to reader response. Second, she acknowledges a male interest that is more complex

than mere voyeurism. And third and most interestingly, she suggests that the heterosexual male reader's resistance to gay male focalization is in fact mere bluster, that Bannon's focalization in *Jack Mann* does not force the reader to embody a gay man but rather "permits" that embodiment. Both Keller's and Barale's work peripherally or directly engages with the male eye as it looks at or through the text, and both argue for focalization as a stabilizing function of the text.

## V. Research Question

My question is threefold:

1. How do the genre conventions that Ann Bannon employs in *I am a Woman* express the anxiety of the post-World War II heterosexual male?
2. How and when does the heterosexual male reader become more than merely a voyeur?
3. What are the possible ramifications of this complication of perspective?

Exploring masculine identity in relation to lesbian pulp fiction serves two ends. First, it expands and complicates the male reader and thus allows for an actual male identity, as simplifications spawn group orientation and complications acknowledge individuality. Second, it demonstrates the importance of popular fiction in general and lesbian pulp fiction in particular as both a reflection of male anxieties of the era and a rejection of the era's gender and sexual limitations.

## VI. Synopsis of Primary Text

Ann Bannon's *I am a Woman* follows the life of Laura Landon, a young woman who flees her abusive father to find her own way in New York, a city large enough to promise both opportunity and anonymity. Laura arrives with no intention of pursuing a lesbian life; in fact, her first and only lesbian relationship with Beth, a college friend, haunts Laura and she swears she'll never feel or act that way again. Relatively quickly, however, Laura falls in love with her new roommate Marcie, who is straight and nearly married to Burr. Burr's closeted best friend Jack identifies Laura as a like-minded individual and desperately tries to steer her away from Marcie and toward Beebo Brinker, a tried and true butch lesbian. Laura accepts Jack's friendship but largely rejects his advice. She loves Marcie without confessing that love and sleeps with Beebo, all the while struggling with memories of her father's abuse and fearing his appearance in New York. In the climax of the novel Laura surrenders to her impulses and embraces Marcie, is rejected, if gently, and proceeds to seek out her father and confront him. Her father then confesses his incestuous love for her, embraces her, and sends her spiraling into a psychological abyss. In the end Laura turns to Beebo fully rather than merely as a physical outlet and they walk off into the sunset, or rather into the streets of Greenwich Village.

## VII. Bannon and Masculine Identity

In Roland Barthes *The Pleasure of the Text* Barthes situates all pleasure in transgression:

Two edges are created: an obedient, conformist, plagiarizing edge (the language is to be copied in its canonical state, as it has been established by schooling, good usage, literature, culture), and *another edge*, mobile, blank (ready to assume any

contours)...These two edges, *the compromise they bring about*, are necessary. Neither culture nor its destruction is erotic; it is the seam between them, the fault, the flaw, which becomes so.<sup>20</sup>

What is significant in Barthes' metaphor is the amorphous edge "ready to assume any contours." If pleasure does lie in the collision of culturally imposed strictures that govern performative behavior (sexual, gender or otherwise) and a fluid and malleable re-visioning of that behavior, lesbian pulp offered pleasurable transgression that was threefold, for it offered identity fault lines between genders, nationalities and sexualities precisely when those same fault lines threatened to fracture the world men inhabited. That lesbian pulps went out of fashion in the mid 60s may have been because lesbians had found their identity, or because lesbian pulp "advanced" to full on erotica, or more likely it was a combination of all these things along with straight men finding their footing in their new world.

Bannon captures these masculine identity fault lines particularly well. *I am a Woman* was one in a series of five novels Bannon wrote with three recurring characters that developed over the course of those novels: Laura Landon, Beebo Brinker, and Jack Mann, Jack being the only significant male character in both *I am a Woman* and *Beebo Brinker* – significant in that the reader learns something of his motivation, his joys, his fears, his weaknesses. There are no women mentioned in Jack's life, no mothers or sisters who cared for him. In fact, Jack calls Laura "Mother" from the very moment of their meeting, as if she might fill this void in his life by her mere femininity along with her sympathetic perspective. As both a motherless and wifeless male, Jack represents both the child of a World War II home and the spouse of working wife.

Bannon adds a further avenue for exploring the womanless home in Laura whose mother and brother drown when she is five. Interestingly, though perhaps not deliberately, the loss of Laura's mother occurs on July 4<sup>th</sup>, America's birthday, as if America itself lost a mother. The great tragedy of Laura's life is her mother's death, and her father Merrill's cruelty is laid squarely at the door of her absence; Laura says, "He hates me because I'm not his son. He hates me because I'm not my own mother, his wife."<sup>21</sup> Throughout the better part of the novel the reader believes that it is Laura's mother's death that drives Merrill's abuse. If Laura's mother would have lived, Merrill would have been kind, loving, and tolerant. Later, however, the ramifications of a missing mother escalate significantly: Merrill comes into New York for a convention, Laura confronts him, and Merrill "put his hand in her hair and jerked her head back and kissed her full on the mouth with such agonized intensity that he electrified her."<sup>22</sup> After Merrill breaks off the kiss he sobs out his wife's name, "Ellie! Ellie!"<sup>23</sup> Without a wife to provide an outlet for his physical needs his daughter takes her place. Merrill's identities as father and husband actually usurp his identity as a man, for it is Laura's confession of her homosexuality which prompts Merrill to say "You don't have to love a man, Laura. I don't want you to. I don't want you to be like other girls," after which Merrill kisses Laura passionately.<sup>24</sup> Merrill, then, is not a man in his love for Laura, he is husband and father. Through the text, then, the male reader is able to safely examine powerful fears concerning his ability to father a child without a wife, his ability to maintain an appropriate relationship with that child, and his ability to raise a child who can function in society.

In *Beebo Brinker* Jack Mann's identity is further developed when Bannon reveals that he was a military man and had risked his life for his country. As a soldier, Jack represents the ideal nationalist perception of an American: patriotic, brave, and self-sacrificing. He is, in fact, the primary audience for pulp fiction: a veteran. Undoubtedly Jack's last name is no accident. He is not merely a man but every man. What is more, Jack is a medic. Not only does he risk his life but he saves the lives of his fellow soldiers. He is a hero. He is a man.

As Barale points out, though, his identity as a national hero is complicated by his sensitivity, a supposedly female character trait. Jack's general resistance to worldly success, too, undermines his gender identity as does his constant pursuit of romantic love. He is driven by love and works only that he might love more. Recalling both the McCarthy Hearings and The Kinsey Report, Jack's nationalism and gender are further complicated because he is gay, the love that drives him is a love of pretty young men. Furthermore, Jack is always watching and fears being watched. When he first confronts Laura about her sexuality and Laura asks how he knew he says: "I was looking for it [...] I'm always looking for it."<sup>25</sup> And as Laura's love for Marcie escalates it is Jack who constantly warns her over and over again to be careful that Marcie and Burr don't see what Laura feels.

Even Jack's peripheralness to the story in *I am a Woman* embodies these identity issues for the straight male reader: It is not his love life that is the focus of the story, nor his past, nor his actions. He is a facilitator more than a player. He witnesses and dispenses wisdom. Indeed the only traditionally masculine identity trait that Bannon

leaves to Jack *Mann* is that of wisdom, and it is Man(n)'s wisdom that leads Laura away from Marcie and to Beebo.

## VIII. Genre Theory

Narrative is the primary organizing principle of understanding. The more profound, the more tragic, the more removed an experience is from the “norm” the more important it is that we shape it into a narrative. It is through narrative that we process complex situations because narrative offers what life often does not: a temporal and causal relationship between what would otherwise be a scattered, random storm of stimuli. Heterosexual men faced a particularly difficult situation in post-World War II America and for that reason craved stories that much more. The sheer number of readers who purchased pulp attest to the yearning.

Although in literary circles genre fiction sits rather low on the ladder of narratives because it is by definition easily accessible, inclusive, and rarely makes intense intellectual demands, it is genre fiction that yields profit. Nearly every publishing house will admit the value and thus the necessity of genre fiction to the industry—the major publishing houses publish 99% genre fiction and a mere 1% “literary” fiction. (In 2007 “literary” fiction yielded roughly 466 million in revenue, whereas genre fiction yielded over 2 billion!) What distinguishes “literary” fiction from “genre” fiction is, respectively, the avoidance of or adherence to conventions. However, positioning texts within this either/or, conventional/unconventional dichotomy is false, as narrative theorists have pointed out. Derrida argues that “every text participates in one or several genres, there is

no genreless text.”<sup>26</sup> For example, Emily Bronte’s *Wuthering Heights* is both a gothic novel and a romance; it draws on the conventions of the mystery novel and the psychological thriller. It may not be one genre, but it does not (cannot) avoid genre entirely, because genre in its most basic definition is simply a means of classification. The term “genre,” then, is not so much accurate as it is functional. Publishing houses need a way to direct consumer dollars, and consumers need a way to locate the types of stories they enjoy.

Michael Kearns suggests that to place a text under the umbrella of a particular genre is to make assumptions on three fronts: 1) production, 2) processing, and 3) reception.<sup>27</sup> Production refers to the act of writing, and the conventions of the genre guide but do not necessarily determine the shape of the narrative; thus the conventions work/act/influence the writer but do not predetermine the story. Processing refers to the way conventions of the genre work on the reader via frames and scripts, a topic which I will discuss in further detail shortly, and conversely the way the reader acts upon the conventions. Finally, reception, like processing, works reciprocally: the conventions of a genre express a culture’s ideology and the readers of a text project their conventions (i.e. their rules regarding gender and sexuality) onto that text.

That Bannon’s *I am a Woman* is placed under the umbrella of lesbian pulp means that Bannon took the conventions of the genre into consideration when writing the text,<sup>28</sup> that the readers of *I am a Woman* had expectations concerning the narrative arc of the text and the basic plot elements, and that *I am a Woman* expressed the ideology of the era while the reader projected his ideology onto the text. The reciprocal nature of both processing and reception acknowledge the fluidity of reader response; individual life

experiences affect the way a reader experiences a story. The story, however, also influences the reader and one way in which this can be made more apparent is through genre theory which focuses on the conventions of a given genre and uses those conventions to analyze the reciprocity between reader and text such as that outlined by Kearns.

The conventions of the popular genres can be readily determined via a survey of “classic” examples of that genre, although readers of that genre may not be consciously aware of the conventions being drawn upon, unless, that is, those conventions are broken in some fundamental way. The absence of awareness on the reader’s part is not a product of ignorance but rather a product of neurological efficiency. The conventions of genre fiction allow the reader to supply story elements that are not necessarily fully articulated. In short, conventions fill (and sometimes create) gaps. Gapping is a standard narrative technique utilized by virtually every author – choices must be made about what to represent linguistically on the page—although with mysteries gapping is itself a convention. With a multi-genre narrative gapping demands a more active participation on the part of the reader; because the conventions are not predictable the gaps are the spaces that must be filled in by the reader interpretively. In a single genre text, on the other hand, the conventions themselves fill in the gaps. For example, in detective fiction a detective’s office, for example, needs little description beyond a steel-grey filing cabinet, a scarred wooden desk, and a layer of nicotine coating the walls. These three descriptors draw directly from the “typical” depiction of the detective’s office; therefore, the author does not need to say that the PI wears a fedora pulled low over his eyes, that his feet are propped up on the desk, that a cigarette dangles from his lips, and the reader

knows that the person who will come through the door is long and lovely and in need of the PI's hard-boiled help.

Brian McHale points out that each genre “tends to foreground different aspects of narrative poetics,”<sup>29</sup> and as such each calls for a specific narrative theory approach.

McHale offers three examples: science fiction, mystery, and romance:

1. Science fiction “foregrounds world-building,” whole societies are constructed, and thus the area of narrative theory that is most apt to explore it is the “possible worlds approach.”<sup>30</sup>
2. Mystery “foregrounds the displacement of discourse (sjuzhet) relative to the story (fabula)” and opens and fills gaps, so the best area of narrative theory is that of the story-discourse distinction.<sup>31</sup>
3. Romance is “distinguished by its construction of a primarily female readership, and in the uses its readers make of the genre in their everyday lives,” aspects which have been approached successfully from the perspective of reader-response theory.<sup>32</sup>

What is particularly interesting about this series of examples is that the genres of science fiction and mystery act and have agency, they “foreground” something, whereas the genre of romance does not act but is used and thus acted upon by the reader. Granted, McHale's taxonomy could be a case of the chicken-and-the-egg. Nonetheless, based on this taxonomy, the value of the romance is not in what it does, but rather what is done to it. Defining romance as a product of its readership indicates a greater acceptance by theorists of the active role of the reader with the text, but it fails to acknowledge the way that the text works upon the reader. It lacks the reciprocity that Kearns rightly attributes

to the processing of a text. One reason why McHale may have not factored in reciprocity is that while he examined genre *and* narrative theory, he did not examine *genre theory*.

It is the predictability of “genre fiction,” as the term is utilized by the literati, that slates it below “literary” fiction, which is why it is especially ironic that the study of genre theory has taken such a central position in cognitive narratology. Cognitive narratology is an interdisciplinary approach to the study of narrative and is built on the work of psychologists, cognitive linguists, cognitive anthropologists, and those interested in computational intelligence, all of whom study the way narrative functions neurologically in the learning process. Human beings crave genre because genre is essentially a typology, and it is typology, or comparison of types, upon which human cognition depends. We process information by fitting it into categories and patterns, and the cognitive narratologists (and I) believe that narrative is the key structural means of this processing. Indeed, similar to Chomsky’s deep structures which give us an innate ability to process syntax, many cognitivists believe that we are hardwired with narrative competence. Narrative, as Kearns argues, works upon us and we work upon narrative.

In the larger, cultural sense, genre works to reinforce the dominant ideology, but it can also be employed to subvert that ideology. In order to subvert, the reader must embody the text rather than stand outside as a voyeur, the reader must take the position of the romance reader. As a general rule, romances are read by women. As a general rule, lesbian pulp is read by men. However, lesbian pulp is romance. Positioning the female romance reader inside the text and the male pulp reader outside the text as a voyeur implies a gender specific experience of the text, which I willingly accept, *to a degree*.<sup>33</sup> However, the conventions of the genre itself along with cross-gendered focalization can

facilitate an experience that moves beyond a simple gender dichotomy. In order to examine this both the conventions of romance and the conventions of pulp need to be clarified.

## IX. Conventions of Romance and Lesbian Pulp Fiction

Critically, Northrop Frye classifies the romance as a direct descendant of the myth. As such, the romance functions as a battle between good and evil, heaven and hell: “The hero of romance is analogous to the mythical Messiah or deliverer who comes from an upper world, and his enemy is analogous to the demonic powers of a lower world.”<sup>34</sup> For Frye, then, the conventional romantic hero is pure and untarnished, and his goal is to recreate through battle the world before The Fall of man. Frye’s hero acts consciously and consistently. Frederic Jameson, on the other hand, argues against romance as a “descendant” of myth since the term implies that the genre evolved *naturally*. Instead he suggests that every genre is a product of living, acting humans and is thus a reflection of an actual moment in time. The genre doesn’t evolve, humanity does. A romance, then, must be viewed not only in relation to other romances but also in relation to its historical context as a reflection of a specific moment in time. Jameson points out that modern, romantic heroes are often not the active conscious beings of Frye’s myths. Indeed, they are often passive and naïve, the world acts upon them, and they represent states of being rather than states of action. Finally, the Romance Writers of America (RWA), an organization of writers who produce contemporary romances, only touts two conventions for the romance: the focus of the plot must be on a romantic relationship, and the ending

must be optimistic. In fact, the RWA claims so few conventions that a romance would hardly seem to qualify as a genre at all, and yet the romance is so formulaic that there are several computer programs in existence that will allow anyone to write a romance novel, so formulaic that many collections are numbered to distinguish one story from the next. And while the RWA's mission statement doesn't acknowledge Frye's mythic conceptions of romance or Jameson's passive hero, the classic roots of the modern romance are easily identifiable. Although Frye's conception of the romance is at odds with Jameson's and although the RWA is at odds with Frye and Jameson, all three offer interesting lenses through which to examine romance. What Frye, Jameson, and the RWA do not acknowledge is that the audience itself functions as a convention in the romance. As McHale argues, and as revenue dollars show, romances are written for and read by women. Romance is so popular, in fact, that further classification into sub-genres is necessary: historical romance, inspirational romance, romantic suspense, etc.

According to Frye, Jameson and the RWA, then, the conventions of the romance are as follows:

1. Battle between good and evil – Frye.
2. Messianic hero who consciously acts – Frye.
3. Passive, naïve hero who is acted upon, whose actions represent a state of being – Jameson.
4. The primary focus of the novel is the (heterosexual) love relationship.
5. Obstacles that stand in the way of the relationship drive the plot forward.
6. The story must end optimistically.

The critical approach to the conventions of lesbian pulp is distinctly different than the critical approach to romance. Where Frye focuses on its mythical origins and Jameson on its reflection of culture, Yvonne Keller focuses on the gender and sexuality of the reader, the gender and sexuality of the writer, the gender and sexuality of the hero, the didactic tone or lack thereof of the narrative as a reflection of popular ideology, and the amount of gratuitous sex, the last category being the most revealing to my mind. Obscenity then as now is a difficult net to cast. Keller's quantification and qualification of the sexual content in pulps seems to be at least in part determined by the overall "message" of the text. While acknowledging the shades of gray in such a simplified system, Keller breaks lesbian pulps into two categories: "pro-lesbian" and "virile adventure," where virile adventures offer "titillation" and pro-lesbian pulps have "less gratuitous sex."<sup>35</sup> "Gratuitous" sex is unwarranted sex. The plot, then, of the virile adventure does not earn its right to the sexual act whereas the pro-lesbian pulp does. The straight male reader, presumably, was strictly interested in the virile adventure, and certainly, the reader could not discern between virile adventure and pro-lesbian by a simple look at the cover, as has already been shown. Thus, intentionally or not, many a straight man accidentally or purposefully found himself immersed in pro-lesbian pulp. Lesbian pulp fiction became popular because it provided a space wherein the heterosexual straight male might imagine the worst, or, as Barale argues, imagine himself as something else, or something that might be better.<sup>36</sup> As such Laura does not only represent male fears. She is also the straight male reader's salvation. She is no longer other because the male reader becomes her.

By Keller's criteria, Bannon's work along with the work of Marijane Meaker, Tereska Torres and many others has since been classified under the umbrella of pro-lesbian. Reading Bannon, Meaker, and Torres, more specific conventions are readily apparent.

1. The protagonist is a lesbian ashamed of her sexuality.
2. She is often motherless.
3. Her father is often authoritarian and/or abusive.
4. Rape in some manifestation occurs, sometimes sanctioned (read: presented as sexually exciting), sometimes not.
5. Bi-phobia, or rather a mistrust and dislike for characters who fail to fit neatly into the heterosexual/homosexual binary.
6. U-haul, or rather rapid escalation of relationships. Girl meets girl. Girl sleeps with girl. Girl loves girl.
7. Protagonist goes insane, dies or converts to heterosexuality. (Fawcett's editor demanded an unhappy ending in order to avoid censorship; I happy ending might imply the promotion of a lesbian lifestyle. Republication has since often been contingent on the author being allowed to rewrite the ending, to let the women stay queer and sane and in love.)
8. The central focus of the novel is the love relationship.
9. The primary target audience is male and heterosexual.
10. The setting is often exclusively female.

The "pro" of pro-lesbian pulp is clearly complicated. None of the novels completely omit homophobic messages, but pro-lesbian pulps temper the negativity with what has

been judged as “positive representation” of lesbians where “positive representation” means that the lesbian characters are written (rhetorically constructed) to be sympathized with even while they are morally condemned.

Like the romance novel, the love relationship is fore-grounded in pro-lesbian pulp, and the plot is propelled forward via obstacles to that relationship. However, lesbian pulp differs from romance in two ways. First, the ending, which often does not offer the satisfaction of the protagonist living happily ever after with the woman she has quickly grown to love, and second, the target audience, which is male rather than female. The male reader is presumed to be external to the text, is evaluative, whereas the female reader is presumed to internalize the text, to embody the narrative. However, rather than assuming these readerly positions are a product of gender, I would like to suggest that they are at least in part a product of those conventions themselves, so that a male reader reading romance is forced to internalize and embody and in so doing comes in contact with Barthes amorphous edge.

## X. Method or Narrative as a Biological Imperative

As previously stated, processing refers to how the reader interacts with a text. Admittedly, it is impossible to argue for any absolute response to a text. However, as Kearns points out, the value of studying genre fictions is that it allows an examination of the shifting boundary between automatic and reflective processing. Automatic processing is the neurologically efficient processing of frames and scripts. “Frames” are contextual—settings, for example, are often frames. Marvin Minsky describes frames as

a “network of nodes and relations,” the top level of which is constant while the lower levels have “slots” that can be filled by specific data.<sup>37</sup> The constant, however, is only constant until it is proved inconstant by an experience that disrupts the top level of the frame. “Scripts,” on the other hand, are a series of expected sequential actions. For example, if a text said, “Mary got dressed and drove to the store,” the script in play would be that Mary put on her pants, shirt, shoes, picked up her keys and wallet, turned off the lights, walked out the door, down the steps, out to the car, etc. Very little information stands in for quite a lot of information. Reflective processing occurs when something anomalous enters into a frame or script. Because of the conventions in romance and lesbian pulp, frames and scripts are hard at work, but because of the differing conventions those frames and scripts are often invaded by alien elements.

Marina Grishakova describes frames and scripts as “depositories of stereotyped knowledge that support spontaneous, automated or half-automated, rule-based behavior in familiar contexts.”<sup>38</sup> She admits the efficiency of frames and scripts but notes their fallibility, the intellectual ease that allows suppositions to stand in for facts, and the intellectual labor of not relying on already established knowledge. Grishakova further, however, acknowledges that the “totality of facts, which are accepted as given and obvious in the social world, is not closed off and well-structured; rather it is a heterogeneous, dynamic conditional whole that continuously changes under the influence of experience, which is in turn surrounded by the sphere of the possible, probable, indefinite, and problematic.”<sup>39</sup> Frames and scripts, then, are malleable and are constantly adapting to new experience.

The Oxford English Dictionary defines experience in a number of ways, some of which are: 1) the action of putting to the test. 2) proof by actual trial. 3) the actual observation of facts of events, considered as a source of knowledge. Thus, “experience” is personal and empirical, it is, in fact, evidence collected via the body. The body, however, is strictly the vehicle; the perception, processing, experience occur solely within the mind; the ear hears a mourning keening and via a neural network transmits that sound to the limbic system which in turn releases an endocrinal response which in turn transmits a signal to the tear ducts. Reciprocity and exchange occur, and the vector of that exchange is the mind. The *identical* reciprocity, the same exchange occurs when reading. A reader can read about a woman keening over the death of her child and that concept will follow that same neural network to the limbic system, which will in turn trigger the endocrine system, which will in turn trigger the tear ducts, etc. Manfred Jahn cites Ray Jackendoff who argues that “the reading process, the perceptual input of written text goes bottom up through a number of perception modules.”<sup>40</sup> Some of the lower perception modules are letter recognition, and phonological and syntactic analysis, all of which construct the initial conceptual representation. Higher up on the ladder there is what Jahn calls “secondary activation,” where “conceptual information may flow back into the mind’s vision module and generate ‘imaginary vision’ (‘visual imagery’) in the absence of a corresponding image on the retinal screen.”<sup>41</sup> It is this reciprocity that I believe Kearns had in mind, and it is experiential, *empirical* data that fiction provides that allows fiction to shape a frame or script into something new, that allows fiction to spawn a revolution.

While secondary activation occurs across the spectrum of neural pathways (‘imaginary taste,’ ‘imaginary sound’), I am choosing to focus on the ‘imaginary vision,’

which it must be remembered is no different physiologically, at least from the vector (the mind) outward, than actual, retinal vision, because of the positioning of the reader in the conventions of romance and lesbian pulp. The gaze is therefore crucial to my exploration of genre, and because *I am a Woman* is written in third person, I will be focusing on the heterodiegetic gaze. The heavy reliance on frames and scripts in written genre narratives results in a narrative that is less internal and more visual, which makes written genre narratives particularly suitable for analyzing the text in terms of the gaze.

The primary focalization in *I am a Woman* rests in Laura, a young lesbian. A love relationship as the focus of the novel is established almost immediately, for Laura's roommate Marcie asks Laura repeatedly about her past relationships and suggests possible future relationships with the men with whom Laura works. Thus, the narrative is functioning as a romance. For the better part of the novel the reader sees through Laura's eyes, or doesn't see, as the case may be. Laura's retinal attention is closest in situations where a heterosexual frame is invaded by the alien homosexual. As previously stated, the frame provides context. For example, Jack Mann, the closeted best friend of Laura who initiates her into homosexual culture, brings Laura to The Cellar, without warning her (and without the reader being warned) that The Cellar is any different than any other bar in town. Indeed, Laura says, The Cellar "looked pretty average and ordinary."<sup>42</sup> The bar frame, then, is immediately conjured: smoke, dim lighting, men lined up at the bar alone, male/female couples at tables, alcohol, laughter, ice clinking. Entered into this prefabricated frame, though, is Laura's first lesbian sighting: "[S]he looked around the room again, and suddenly saw a girl with her arm around another girl at a table not far away."<sup>43</sup> Although the standard frame is only altered minimally, it sparks a flurry of

looking on the part of Laura, which means that it sparks of flurry of looking on the part of the reader. Mann even goes so far as to label Laura/the reader “a tourist.”<sup>44</sup> “Tourist” surely connotes the perspective of an outsider looking in (read: male, evaluative gaze); however, the term is used ironically, for Jack is the only character who early on in the novel suspects Laura of being a lesbian. Furthermore, as a gay character himself, what he is offering Laura/the reader, is twofold: a home and an education on how her home is perceived by the outside world. In occupying Laura, the male reader is no longer, or not merely an outsider, but rather feels Laura’s shame and fear and her need for belonging in a world that had heretofore left her feeling largely alone. Like Laura, the reader sees “her own kind” and thinks “*I’m one of you. Help me.*”<sup>45</sup> The male reader, as Laura, not only experiences the perspective of Laura but also enters into the world that the Kinsey Report threatened. He feels empathy for Laura just as he resents his projection into that culture.

The power that looking has over the looker is continuously reinforced throughout the text. When Marcie sits topless beside Laura on the bed, Laura “*trie[s] not to look.*”<sup>46</sup> Nevertheless, she does look, and the look sends her fleeing to the bathroom where she masturbates. During the masturbation scene, Laura keeps her “*eyes shut tight;*” for Laura to look at herself means that she must acknowledge the act and the feelings that prompted it. Blinding herself to her actions allows a kind of denial. Afterward she lets Marcie into the bathroom but buries her face in washcloth: “*She was afraid that if she did look it might happen again.*”<sup>47</sup> Later, when Jack and Laura return to The Cellar alone and Jack tries to persuade Laura to let go of any dreams she has about Marcie and to instead “look” at Beebo, a lesbian who promises to offer a real opportunity for a relationship. Jack illustrates the danger of Laura’s interest in Marcie with a bizarre dramatization of

their future played out on Laura's plate with each woman represented by a mushroom. The mushrooms have sex in the mashed potatoes: Jack "crammed the two mushrooms into the potatoes, helter skelter, one over the other. 'Laura got what she wanted,' he said [...] 'But see what happens to her.' And with one sudden cruel stroke he sliced 'Laura' in half."<sup>48</sup> Laura's response is to laugh nervously, but her meal is over after witnessing the murder, for she "couldn't look at the plate" again.<sup>49</sup> Each vulnerability, each look denied Laura and thus denied the reader reveals an awareness on Bannon's part of the change looking might wrought. Even Laura's very identity mirrors the relationship of the male reader to the text: Laura "felt as if she were two people, once acting, the other watching; one compelled to act, the other shocked by the action."<sup>50</sup>

While frames provide the context for a scene, scripts provide the action, or rather the expected sequence of events. At the micro level of a text, every sentence is a script. At the macro level, every plot arc is a script. And in the middle, every scene that allows the reader to observe a series of actions is a script. Thus within every frame is a script and surrounding every script is a frame,<sup>51</sup> hence the hermeneutic circle: just as the meaning of a single word embodies the meaning of the entire sentence, the entire sentence embodies the meaning of the single word; furthermore, a single action sequence reveals the meaning of the entire narrative arc and the entire narrative arc reveals the meaning of the single action sequence.

The cognitive significance of scripts can be found in what Marcus Mitchell termed "garden path" sentences.<sup>52</sup> Garden path sentences are sentences that cause processing errors, that, in effect, cause the mind to stop, reboot, and try again for meaning. The classic example of the garden path sentence is

*The horse raced past the barn fell.*(Bever, 1970)

The issue with this sentence lies in syntactical processing; the article (the) and the noun (horse) immediately followed by the past participle (raced) suggests that the subject of the sentence is “the horse” when in fact the subject of the sentence is “The horse raced past the barn.” Garden paths have helped reveal neural processing in ways that more traditionally structured sentences cannot. While there is nothing syntactically flawed in “The horse raced past the barn fell,” the script is altered by having a verb that directly follows a noun work as a modifying adjective. The expected pattern is disrupted and the disruption forces the mind to reboot. Empirical evidence of this phenomenon is measured by fluctuations in reading speed and regressive eye movements. Some unconventional scripts are more difficult than others to process, and the more difficult, the more actively the reader must be engaged. It is at this juncture that secondary activation is possible with scripts, for it is at this juncture that the reader must make a choice about meaning. Readers continuously make “preference choices.”

“Preference,” however, is a misleading term for what occurs. Some scripts offer more than one possible legitimate meaning, and readers consistently opt for the greater meaning, for the interpretation that yields the greatest return. For example:

*They told the boy that the girl met the story.* (Fodor and Inoue, 1994)

An entirely legitimate parsing of this sentence would indicate that the boy was told about a girl who met a story. Still, relatively quickly the reader accesses and adjusts and opts for the more meaningful interpretation: *They told the boy the girl met – the story.*

Throughout *I am a Woman* Bannon demands that the reader make preference choices. At the micro level these choices are illustrated most readily with the verb “to

look” and the noun “look.” Indeed, nearly every page is peppered with the word in some manifestation. (There is the possibility, of course, that Bannon’s excessive use of the word is merely the mark of a limited vocabulary; however, *why* the word is used is less important than the effect its use has on the reader. Furthermore, there is evidence that Bannon’s use of “look” is quite conscious; several times throughout the story Laura encounters women who *look* like her first love, Beth, and all the supposed look-alikes are distinctly different: short or tall, dark or light, which in itself demands a preference choice. Clearly “look,” in this case, does not mean “physically resemble but rather sexually resemble.) As “look” connotes visuality whether it be as an act or as an object, looking at a visual representation of “look” seems appropriate – furthermore, there is something valuable and beautiful in the idea of simply “looking” at language. Figure 4 is a map, if you will, of the preference choices available with the word “look.” The image comes via Thinkmap Visual Thesaurus, though it doesn’t do justice to what Thinkmap provides, a java script which animates the mutations of words bringing to visual life the fluidity of language and the necessity of preference choices.



allow for functional interpretation; however, it is the last definition that yields the greatest meaning, for it extends beyond the visual as external and provides insight into Laura's feelings in response to what she sees—it demonstrates the reciprocity between the visual and the internal which complicates meaning and increases its value while simultaneously mirroring the reciprocity Kearns argues for between the reader and the text. Here Laura is Jameson's passive, naïve hero who is acted upon, whose actions represent a state of being; Laura looked around The Cellar and The Cellar "looked pretty average." In making the interpretive "choice" that Laura's impression of her surroundings reveals her emotional state, the reader enters into secondary activation.

Similarly, in order to attain secondary activation on the level of the scene the expected sequence of actions needs to be disrupted or complicated to force a preference choice, though in this respect *I am a Woman* does very little revolutionary work. One potential avenue of disruption which Bannon chooses not to utilize is the sexual encounters between Laura and Beebo, which offer an opportunity for Bannon to *show* the differences between heterosexual sex and the lesbian sex. For example, although there is one glaring exception which I'll discuss later, throughout the drama of the novel Laura's movements are tracked quite closely except when she crosses the threshold from wanting a physical relationship to having a physical relationship. When Laura crosses the dark apartment and approaches the sleeping Beebo, the reader sees the following: "Laura stood and hovered over the couch;" Laura "dropping to her knees and supporting herself against the couch with her hands;" and finally Laura as she "bent down and kissed [Beebo's] cheek, her hands reaching for her."<sup>54</sup> The reader sees Laura's body, sees it in relationship to the room (frame) and sees Laura's mouth move through space and touch

Beebo's cheek. While the heterosexual frame is violated in this scene, the script—the series of actions leading up to the moment of consummation—is not. Once, however, Laura and Beebo move beyond petting, abstraction is the primary method of conveyance, and that abstraction allows the reader to be a spectator and maintain distance; the reader can own Laura rather than be her, for Laura “was all feeling, warm and melting, strong and sweet.”<sup>55</sup> Laura Mulvey argues that the voyeur is and must always be male, though I suggest that it is the conventions of the script and the lack of disruptions to that script that *creates* the voyeur. Indeed, Phillip Simmons suggests that novels have a greater potential for creating the voyeur than film, for with the written narrative the author has absolute control over the reader's eye whereas a camera captures a scene in its entirety and does not allow for the ordering of the perception of images, the emphasis of particular images, or the selective omission of description, at least not to the degree of written texts.

Furthermore, there are moments when Bannon demands that the reader look at Laura rather than inhabit her, when the focalization shifts briefly away from Laura and into another character, as if to demonstrate Laura's need to be seen, recognized and acknowledged. Outside of Laura, Bannon spends the most time with Marcie who is Laura's great love interest throughout the novel. In most cases the shifts to Marcie's point of view are a product of Laura fleeing as she nears critical mass – and Laura has *many* moments where she nears critical mass, which is represented primarily as a product of her repressed sexual interest in Marcie and secondarily as a product of her fear of her abusive father who she learns is in New York for a journalism fraternity gathering. Every time Laura flees her apartment Bannon stays behind in Marcie, who is at one point left staring “into the black stairwell, feeling shocked and confused,”<sup>56</sup> and at another standing

in the kitchen “gazing perplexed at Laura’s plate,”<sup>57</sup> and finally she is left sitting in a living room chair with her head in her hands as she “tried to think.”<sup>58</sup> By lingering with Marcie after Laura leaves Bannon allows the reader to witness Marcie witnessing Laura’s absence. In each case Marcie is confused, she cannot understand Laura’s behavior, but still the reader must know that she *notices* the behavior and is not unconscious of the strangeness of Laura’s outbursts. In the cases where Marcie’s point of view is presented while Laura is still present, Bannon continues use Marcie’s point of view only to reveal Marcie’s failure to understand her roommate. Here the male reader can identify with the alienation of Marcie as representative of his own alienation when designated as potentially other by society. The only exception to this rule of Marcie’s vision, outside of the anomalous chapter, comes early on when Bannon gives the reader Marcie’s beginning impression of Laura: Marcie was “somewhat amused with Laura; with her modesty, which seemed old fashioned; with her shyness; with her books. But she felt a real affection for her [...] Laura’s ideas were different and Marcie listened to her with respect.”<sup>59</sup>

Jack Mann is the other primary secondary character, though even Jack, who functions as Laura’s mentor and guide into the queer community sees, thinks and feels very little. Indeed, most of Jack’s perspective falls into an ambiguous space between his own gaze and an authorial gaze. The only instance of Jack clearly seeing and thinking comes when he meets Laura after she has had her first sexual encounter with Beebo: “Her face was strangely different, and Jack could see it. A night of love, a night of luxurious satiation, had changed her.”<sup>60</sup> Bannon’s choice to give us Jack’s eyes in that moment is interesting. Jack makes this observation before he is given any evidence of Laura’s

encounter with Beebo, and because it is Jack, an outsider to both Laura's interiority and the events that occurred since their last meeting, Bannon, argues for a direct correlation between the interiority of the character and the exteriority. Laura is changed inside and so she is changed outside, and only an outsider could provide this vision.

There are a number of other characters who play larger and smaller roles who are given each a single glance of their own in the novel. Marcie's ex-husband Burr, for example, does play a key role in the text, for it is he who is Laura's competition and it is he who Laura perceives as a threat to her potential happiness with Marcie. Despite his key role, he only sees once, when he first meets Laura and questions her about what her father does for a living. Laura "looked so uncomfortable that Burr let it drop."<sup>61</sup> Beebo, too, is only given one glance of her own, which is particularly odd because Beebo does figure so largely in the narrative; she is the character that Laura *should* love, she is the character that Laura sleeps with, and she is the character who represents Laura's future as a mature lesbian. Nonetheless, the only time that Bannon climbs inside Beebo is when Laura climbs out of Beebo's bed where she has been tucked safe and sound—Beebo adhering to Jack's admonition of "no monkey business"—and wakes Beebo with a whisper and a kiss, for Beebo's proximity is more than Laura can take. Beebo "felt Laura's lips on her face again and a shock of passion gripped her."<sup>62</sup> Even here, though, Beebo's eyes are closed. Laura whispers to her and *Laura* sees that Beebo has heard her, and then Beebo feels the kiss, so while the point of view does slip into Beebo briefly, her feelings are revealed but her vision is not. Denying the reader Beebo's eyes may have simply been a reluctance or fear on Bannon's part of asking the reader to be, even if momentarily, a butch lesbian. No doubt Bannon carefully navigated the revolutionary

line of drawing the reader in while trying to avoid alienating him. *Beebo Brinker* was the last of Bannon's books which suggests that it was the most precious and the most dangerous.

Bannon briefly inhabits another character, smaller but not insignificant, Sarah, Laura's workmate. Laura and Sarah work together transcribing medical records, and while they work for three male doctors, the doctors remain peripheral throughout the text. Largely, they spend their time behind closed doors, and Sarah and Laura are alone in the reception area of the office. Sarah serves as another witness for Laura's struggle and another threat to Laura's safety, for anyone who might discover her sexuality and who is not sympathetic to her position can do Laura bodily harm. There are several references throughout the text to sodomy laws, like when Jack first warns Laura against loving Marcie because Marcie might just be playing, might be trying to "see if she can get you sent up on sodomy charges."<sup>63</sup> Burr's confrontation at Laura's office also ended with a threat of police intervention not to protect Laura from Burr's rage but rather to protect Marcie from Laura "perversion." Burr's outburst, however, was after hours, so Sarah is only privy to what can be gleaned from Laura's phone conversations. The details are fragmentary, for she only hears Laura's end of the conversation, and the fragmentary nature of the details serves to heighten Sarah's curiosity and thereby heighten the threat she poses to Laura. This heightening occurs simultaneous to the other threats that are converging around Laura, for Laura's father is in town, her desire for Marcie is growing continually stronger, and Burr has shown up after hours at her office and accused her outright of "perverting" Marcie. It is at this point that Bannon inhabits Sarah; Sarah listens to Laura on the phone with Jack and Laura says, "I thought [Burr] was going to

kill me last night,” at which point “Sarah did look up, but Laura didn’t notice.”<sup>64</sup> Sarah’s eavesdropping calls to mind the paranoia of the McCarthy era. Laura’s private life threatens her public life, even though Laura never says anything that explicitly implicates her.

Finally, I’m most intrigued by the momentary characters that Bannon brings in and inhabits briefly, for they are clearly brought in as plot devices and serve no other purpose within the larger narrative. Carl Jensen is Jack’s co-worker and Sarah’s would-be love interest. Sarah sits on the perimeter of the novel very clearly alone. Jack has Terry and Laura. Marcie has Burr and Laura. Laura has Marcie and Beebo and Jack. Sarah has no one. Her loneliness is palpable and she functions as a non-sexually oriented argument for the necessity of love in life. Carl Jensen is her cure and Sarah comes by that cure through Laura who comes by it through Jack. A date is arranged between Sarah and Carl and ever so briefly Bannon inhabits Carl: “He engaged Sarah in conversation right away; it was part of what he considered his good technique to get a girl talking, and he wasted no time.”<sup>65</sup> Carl’s opinion about his “good technique” reveals his less than ideal character, he is possibly an egotist or worse a manipulator of women, and yet he is as necessary to Sarah’s happiness as Beebo or Marcie, or perhaps any woman, is to Laura’s.

Another character Bannon briefly enters is the “dirty gray little man” who approaches Laura on the subway and lectures her suggestively about “young lambs in a den of wolves.”<sup>66</sup> Laura exits the subway and the man follows her, at which point Laura turns around and threatens to call the police if he continues to bother her. The man “smiled apologetically and began to mumble. Laura’s eyes narrowed and she turned

away contemptuously, walking with a sure swift gait that soon discouraged him. Something proud and cold in her unmanned him. At last he stopped following and stood gaping after her. She never looked back.”<sup>67</sup> He was “discouraged.” He “gaped.” The “dirty” and “little” discourage reader identification, as does the minimal contact time. The straight male reader, then, looks on as he must when Bannon switches the focalization but does not look through. And, in fact, Laura does turn back, not physically, not in that moment, but again and again throughout the text. The “dirty little man” plays such a small role that he’s never even given a name, and yet it is Laura’s confrontation with this anonymous man that serves as her first success in navigating both the world outside the home of her youth and the physical danger that men have posed to her in the past and may pose in the future. Thus, this non-character offers a pivotal moment, his vision of Laura, strong, independent, and even frightening. He is “unmanned,” or, inversely, “womanned.”

Another man who is frightened by Laura and who the reader enters into is the drunken Chicago journalist Marcie brings home late one night. This character, too, remains nameless like the “dirty little man” and he too is bested in his confrontation with Laura. The Chicago man is sexually aggressive with Marcie and Laura comes to her rescue, yells at the man to leave. The man “stared” at Laura, “pale and silver blond, her long hair falling down over her shoulders, her face strange and sensitive and imperious, looked like an apparition to him.”<sup>68</sup> In this case Laura transcends the earthly limits of “unmanning” and enters into the ghostly realm. And the man acts as another rung on the ladder Laura is climbing to a final confrontation with her father, for the man and her father share several qualities: both are from Chicago; both are journalists; and both pose a

physical threat to Laura. While the Chicago journalist presents a possible identification point for the male reader, that identification is effectively cured in the parallel to Laura's father. The alternative would be to identify with a man who has incestuous feelings for his daughter.

The last of the characters that function as plot devices is the "Negress" who tends to Laura in the subway restroom after Laura's first "eye to eye" encounter with her father since she left home; Laura goes to her father's hotel, lingers in the lobby and sees him, and he sees her. The eye to eye contact sends Laura into a terror and she flees and finally collapses on the dirty tile floor of the subway bathroom. The Black woman tries to comfort her, as which point Laura "put her arms around her, *to the bottomless astonishment of the woman*[italics mine], and wept on her shoulder."<sup>69</sup> The woman's tenderness prompts Laura to associate the woman with her mother, which only furthers her distress. Laura cries, "I never had a mother [...] I never had a mother.' And her heart was broken."<sup>70</sup> Bannon's brief venture into the woman to share her astonishment with the reader serves, as in most of the other plot device characters, to reveal another rung on the ladder, which in this case is the epiphany moment where the male reader learns of the real sorrow of Laura's life, the death of her mother. And it is this Black woman, the mother figure who offers pithy wisdom:

"Well now," said the woman, "Everybody's a stranger when you look at it that way. But everybody got a chance to find a little love. That's the most important thing. When you got a little love, the rest don't seem so strange or sad no more. There now, honey, there now."<sup>71</sup>

Laura's immediate reaction to the woman's words is hostile; she pushes the woman away and yells, "'Don't call me honey!' her face twisted with misery."<sup>72</sup> No explanation is offered through any point of view for the irrationality of Laura's response, but throughout

the text great sorrow is coupled with great anger, although in the case of Laura's feelings for her father the primary focus is on the anger and the secondary focus is on the sorrow, whereas in the case of her mother, primary focus is on the sorrow and the secondary on the anger. Later Laura will repeat her mother figure's words to Jack, and Jack will say, "Wise lady."<sup>73</sup> In the words of this final nameless character Bannon's ultimate argument is laid bare: that love, which had been pathologized and demonized for homosexuals, is what brings value and meaning to life.

Bannon's scene level scripts, however, are at least in part a product of the times; both publishers and the government made strict demands regarding appropriate content, and the creative strain of those restrictions becomes evident just prior to the dénouement when Laura, the eyes of the novel, the psyche that the reader has embodied when possible, disappears for an entire chapter. There is a franticness in her absence, for she has been the anchor throughout the text and the reader is left to toss on the waves. While she is away the focalization shifts rapidly from one character to the next, and with that rapid succession of looks the distance between the reader and the eyes of the text grows even greater. Indeed, Bannon systematically looks down from above at the world she has created, a world of characters who up until this culminating moment exist almost exclusively in relation to Laura:

They waited alone, Jack and Marcie and Beebo, in the gathering dark: each with his own particular fears and hopes [...] Terry wandered around the apartment in a pet because nobody was paying any attention to *him*. In another part of town Burr cursed silently because Marcie would pay no attention to *him*. And still elsewhere Merrill Landon lay with an aching head and heart.<sup>74</sup>

Laura's disappearance is a literal manifestation of the restrictions that prevent Bannon from visually representing Laura's actions on the page, and it mirrors the male identity in crisis, flitting from one "man" to the next trying to find a firm identity in which to reside.

Finally, on the macro-level, a script is the entire narrative arc. The expected sequence of events in the basic romance is relatively simply: An unsatisfied female protagonist meets a man who promises to fill every void, both figuratively and literally. Obstacles hinder this fulfillment, though they are ultimately overcome, at which point the man and woman live happily ever after. This narrative arc is achieved through the conventions of romance that were previously outlined. The expected sequence of events in lesbian pulp calls for an unsatisfied female protagonist who meets a woman who promises to fill those same voids, though in a slightly different fashion. Obstacles stand in the way, though those obstacles are largely various forms of societal disapproval, and the obstacles are NOT overcome and thus the couple does not live happily ever after. In *I am a Woman* Bannon blends both the arc of the romance and the conventional arc of lesbian pulp.

The obstacles that stand in the way of Laura's fulfillment are Burr, Marcie, Laura's Dad, Beebo, and Laura herself. Burr is Marcie's ex-husband, though "ex" in name only, for they still see each other often and still sleep together. While overtly Burr is figured as a significant obstacle to Laura's happiness due to his repeated intrusion into Laura and Marcie's domestic bliss, in fact, as his name implies, he is merely an annoyance, a rough, prickly husk; he does not make Marcie heterosexual therefore it is not he who prevents Marcie from completing Laura. Similarly, while Marcie's heterosexuality is a fundamental obstacle that cannot be overcome any more than Laura's

homosexuality can be overcome, it is not an obstacle of action, for it is not what Marcie does or doesn't do that stands in the way of Laura's fulfillment but rather who she is: Marcie says, "If I could love you the way you want me to, I'd do that. I'll even try, if you want it."<sup>75</sup>

Even Laura's father, who figures in the novel as evil incarnate calling to mind Frye's belief that romance acts out the battle between heaven and hell, acts very little in the narrative. The story begins after Laura has left her father, and while Laura repeatedly calls up painful memories of him and conjures future encounters with him where he prevents or destroys her happiness, there is only one scene in the present tense of the novel where her father acts on the page. Thus, as an obstacle, he is largely psychological and exists almost entirely within Laura.

Beebo, on the other hand, is all action, and she represents both obstacle and fulfillment. Obstacle because Laura wants Marcie, and fulfillment because Beebo can return Laura's love if only she will give it. This tension between fulfillment and obstacle is evident in the complex representation of Beebo who is aggressive and coarse and whose sexual advances bridge on rape: "You're not going anywhere, Bo-Peep,' [Beebo] said. And began to kiss her. Laura fought her, half sobbing, groaning, furious. Beebo's lips were all over her face, her throat, her breasts, and she took no notice of Laura's blows and sharp nails."<sup>76</sup> Laura initiates their initial sexual encounter and Beebo forces their second, and in so doing their sexual encounter reflects the battle within Laura herself.

Laura, then, is the only pure obstacle to her own fulfillment. Although she is portrayed as a victim of Burr, her father, Marcie, and Beebo, which connotes Jameson's passivity, it is Laura who acts against herself: Jack says, "It's no good falling for a

straight one. Believe me.”<sup>77</sup> And Laura says, “I won't leave her [...] I know what I'm doing.”<sup>78</sup> Jack directs Laura again and again to Beebo and again and again Laura turns to Marcie. The protagonist being an obstacle to herself does not disrupt the romance script. In fact, it is a common plot device in romance: a woman who does not know what is best for her while the author, historically male, and the audience, critically positioned at a distance, does. However, the fact that Laura finds fulfillment in a homosexual relationship *does* disrupt both the script of romance and the script of lesbian pulp. At the end of the novel Laura does see the error of her ways, but the error is her rejection of self, not her rejection of societal norms, thus Bannon rejects the conventional ending of lesbian pulp which offers only three options for lesbians—death, madness, or conversion to heterosexuality—and instead adopts the conventional ending of the romance: Beebo says, “‘There's nothing left but love.’ And she kissed her. Their arms went around each other suddenly, hard, and they stood there in the lamplight, kissing. Then they turned and walked into the night toward Cordelia Street.”<sup>79</sup> By disrupting both scripts Bannon lets the male reader inhabit the romance, become someone else, and in that becoming, find himself, if only briefly.

## XI. Conclusion

Bannon's *I am a Woman* addresses the identity issues that post-World War II/Cold War men faced by addressing the identity issues that lesbians faced. Further, Bannon's novel explores the fears men had of a home without a wife and mother, and the deeper fear of the father/daughter relationship, a fear of their own heterosexuality being a

danger both to themselves and to their children. Within that safety men were offered two positions: that of the voyeur outside the text and that of Laura Landon inside the text. Both positions are equally important, for the former allows men to fear themselves and others, and the latter allows them to enter into one psyche and understand.

I hope that my work complicates the usual conception of the voyeur and complicates the idea of a gender specific reading of any fictional work. I believe that cognitive narratology will eventually yield a much greater understanding of how narrative works to shape our identity and that eventually science will prove what any lover of literature knows: that every story lives in you, becomes part of you, makes you see what you never saw both in the world and in yourself.

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<sup>1</sup> Lee Server, *Over My Dead Body* (San Francisco: Chronicle Books, 1994), 12.

<sup>2</sup> *Ibid.*, 29.

<sup>3</sup> Yvonne Keller, "Was it Right to Love her Brother's Wife so Passionately: Lesbian Pulp Novels and Lesbian Identity, 1950-1964," *American Quarterly* 52 no. 2 (June 2005): 390.

<sup>4</sup> Nicola Luksic, "Authors Look Back at the Heyday of Lesbian Pulp," *Xtra* (August 2005): [http://www.xtra.ca/public/Toronto/Authors\\_look\\_back\\_at\\_the\\_heyday\\_of\\_lesbian\\_pulp-785.aspx](http://www.xtra.ca/public/Toronto/Authors_look_back_at_the_heyday_of_lesbian_pulp-785.aspx) (accessed June 23, 2009).

<sup>5</sup> Yvonne Keller, see endnote 3, 385-410.

<sup>6</sup> I could not find a direct or indirect statement from Fawcett about "seeking" lesbian authors. More likely, lesbian authors sought lesbian authors, and Fawcett's receptive and fairly supportive attitude allowed those authors to flourish.

<sup>7</sup> Nicola Luksic (see endnote 4).

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- <sup>8</sup> “World War II,” Women Veterans Historical Collection The University of North Carolina Greensboro: <http://library.uncg.edu/dp/wv/conflict/?c=2> (accessed July 18, 2009).
- <sup>9</sup> K. A. Cuordileone, *Manhood and American Political Culture in the Cold War* (New York: Routledge, 2005), 15.
- <sup>10</sup> K. A. Cuordileone, *Manhood and American Political Culture in the Cold War* (New York: Routledge, 2005), 71.
- <sup>11</sup> Elaine Tyler May, *Homeward Bound: American Families in the Cold War Era* (New York: Perseus, 1988), 90.
- <sup>12</sup> K. A. Cuordileone (see endnote 10), xx.
- <sup>13</sup> Elaine Tyler May (see endnote 11), 16.
- <sup>14</sup> K. A. Cuordileone (see endnote 10), 15.
- <sup>15</sup> Yvonne Keller, “Pulp Politics: Strategies of Vision in Pro-Lesbian Pulp Novels, 1955-1965,” *The Queer Sixties*. Ed. Patricia Smith (New York: Routledge, 1999), 11.
- <sup>16</sup> K. A. Cuordileone (see endnote 10), 21.
- <sup>17</sup> James Burkhardt Gilbert, *Men in the Middle: Searching for Masculinity in the 1950s* (Chicago: University of Chicago Press, 2005), 48.
- <sup>18</sup> Yvonne Keller “Was it Right,” 406-407.
- <sup>19</sup> Michele Aina Barale “When Jack Blinks: Si(gh)ting Gay Desire in Ann Bannon’s *Beebo Brinker*,” *The Lesbian and Gay Reader* eds. Henry Abelove, Michele Aina Barale, and David M. Halperin (New York: Routledge, 1993), 535.
- <sup>20</sup> Roland Barthes “The Pleasure of the Text” in *A Roland Barthes Reader*, ed. Susan Sontag (New York: Hill and Wang, 1982), 406.
- <sup>21</sup> Ann Bannon *I am a Woman* (San Francisco: Cleis Press, 1959), 56.
- <sup>22</sup> *Ibid.*, 208.
- <sup>23</sup> *Ibid.*
- <sup>24</sup> *Ibid.*, 207.
- <sup>25</sup> *Ibid.*, 52-53.
- <sup>26</sup> Michael Kearns, “Genre Theory in Narrative Studies” in *Routledge Encyclopedia of Narrative Theory*, eds. David Herman, Manfred Jahn, and Marie-Laure Ryan (New York: Routledge, 2008) 205.
- <sup>27</sup> *Ibid.*, 201.
- <sup>28</sup> Jaye Zimet *Strange Sisters: The Art of Lesbian Pulp Fiction 1949-1969* (New York: Penguin, 1999), 20.
- <sup>29</sup> Brian McHale “Genre Theory” in *Routledge Encyclopedia of Narrative Theory* eds. David Herman, Manfred Jahn, and Marie-Laure Ryan (New York: Routledge, 2008) 199.
- <sup>30</sup> *Ibid.*
- <sup>31</sup> *Ibid.*
- <sup>32</sup> *Ibid.*
- <sup>33</sup> Laura Mulvey “Visual Pleasure and Narrative Cinema” in *The Critical Tradition: Classic Texts and Contemporary Trends*, ed. David H. Richter (Boston: Bedford St. Martins, 2007).
- <sup>34</sup> Northrop Frye *Anatomy of Criticism* (New Jersey: Princeton, 1957) in Frederic Jameson “Magical Narratives: Romance as Genre,” *New Literary History* 7 no. 1 (Autumn 1975):138.
- <sup>35</sup> Yvonne Keller “Was it Right” (see endnote 3), 400.
- <sup>36</sup> Scott McCracken, *Pulp: Reading Popular Fiction* (Manchester: Manchester University Press, 1998), 14.
- <sup>37</sup> Marvin Minsky “A Framework for Representing Knowledge,” *Frame Conceptions and Text Understanding* ed. Dieter Metzger (Berlin: de Gruyter, 1979), 1-25, quoted in Manfred Jahn “‘Speak, Friend, and Enter’: Garden Paths, Artificial Intelligence, and Cognitive Narratology” *Narratologies* ed. David Herman (Columbus: Ohio State University Press, 1997), 174.
- <sup>38</sup> Marina Grishakova “Beyond the Frame: Cognitive Science, Common Sense and Fiction,” *Narrative* 17 no. 2 (May 2009): 183.
- <sup>39</sup> *Ibid.*, 190.
- <sup>40</sup> Ray Jackendoff, *Ray Semantics and Cognition* (London: MIT Press, 1983) in Manfred Jahn “Cognitive Narratology” *Routledge Encyclopedia of Narrative Theory*, eds. David Herman, Manfred Jahn, and Marie-Laure Ryan (New York: Routledge, 2008), 69.
- <sup>41</sup> Manfred Jahn “Cognitive Narratology” *Routledge Encyclopedia of Narrative Theory*, eds. David Herman, Manfred Jahn, and Marie-Laure Ryan (New York: Routledge, 2008), 69.
- <sup>42</sup> Ann Bannon (see endnote 21), 32.

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- <sup>43</sup> Ibid., 33.  
<sup>44</sup> Ibid.  
<sup>45</sup> Ibid.  
<sup>46</sup> Ibid., 23.  
<sup>47</sup> Ibid., 24.  
<sup>48</sup> Ibid., 69.  
<sup>49</sup> Ibid.  
<sup>50</sup> Ibid., 116.  
<sup>51</sup> Manfred Jahn “‘Speak, Friend, and Enter’: Garden Paths, Artificial Intelligence, and Cognitive Narratology” *Narratologies* ed. David Herman (Columbus: Ohio State University Press, 1997), 174.  
<sup>52</sup> Ibid., 170.  
<sup>53</sup> Ann Bannon (see endnote 21), 32.  
<sup>54</sup> Ibid., 93.  
<sup>55</sup> Ibid., 94.  
<sup>56</sup> Ibid., 79.  
<sup>57</sup> Ibid., 113.  
<sup>58</sup> Ibid., 137.  
<sup>59</sup> Ibid., 14.  
<sup>60</sup> Ibid., 106.  
<sup>61</sup> Ibid., 17.  
<sup>62</sup> Ibid., 94.  
<sup>63</sup> Ibid., 59.  
<sup>64</sup> Ibid., 172.  
<sup>65</sup> Ibid., 174.  
<sup>66</sup> Ibid., 27.  
<sup>67</sup> Ibid.  
<sup>68</sup> Ibid., 131.  
<sup>69</sup> Ibid., 169.  
<sup>70</sup> Ibid.  
<sup>71</sup> Ibid.  
<sup>72</sup> Ibid.  
<sup>73</sup> Ibid., 175.  
<sup>74</sup> Ibid., 216.  
<sup>75</sup> Ibid., 194.  
<sup>76</sup> Ibid., 98.  
<sup>77</sup> Ibid., 69.  
<sup>78</sup> Ibid.  
<sup>79</sup> Ibid., 232.