9/5
A current important/invasive cultural practice that I believe will be overlooked by history books is violence against people of color—more particularly, LGBTQIA+ PoC and WoC. A prevailing cultural notion is the idea that because slavery was abolished in 1863, slavery no longer exists, and while this reigns true in the historical sense of the word, prejudice and violence against PoC is still extremely prevalent. We can observe this through multiple situations, but I will take the Trans-Panic Defense as a prime example. This defense can and has been used in courts of law to justify violence perpetrated by men against trans women/trans WoC on the grounds that the perpetrators were tricked.

9/7
What surprised me about Friedan's chapter was the portion in which Friedan discusses the idea that there are no words accurate enough to describe this "problem that has no name." Women expressed their emptiness, their feelings of nonexistence and being incomplete, even so far as to seek out professional help in an attempt to uncover what exactly it was that was making them feel this way. While "the problem that has no name" is not a mental illness in itself, the effects it had on these women were quite often catalysts for mental illness to develop—feelings of emptiness and depersonalization are common side effects of clinical depression. And even when these symptoms were dismissed because they're unseen, "bleeding blisters" were not enough even to warrant any kind of concern other than "the housewife's blight," as if it was something normal.

9/12
Considering the fact that Herland is a utopia, the idea that there are no male inhabitants speaks to the women of Herland's views of gender. Van, the narrator, views Herland as more civilized than is his domestic world of men and women. Upon a woman boring a child without having had sexual intercourse with a man, the women of Herland "placed the proud mother in the Temple of Maaia—their Goddess of Motherhood," which shows that the act of becoming a mother is something holy and sacred. The first five daughters of Maaia saw motherhood as "not only a personal joy, but a nation's hope."

9/24
In the context of the novel specifically, I believe that the ending is a sufficient ending; however, this is due to the novel's structure and techniques as a whole. It is so easy to *say* that Leopold's mother simply did not show up, as it is easy to say that his father committed suicide, and also as it is easy that Leopold *did* end up finding some sense of family/a paternal figure to which he could relate. For me, the novel falters a bit in terms of its structure and its essence of time (or lack thereof). Throughout *The House in Paris,* the characters really do not go anywhere successfully—whether it be geographically or emotionally. The middle section seems to almost slow down the plot, as moving backwards creates a sort of stasis which interrupts the novel's forward momentum. For example, in the past, Karen spent years chasing Max, yet still remained tethered to her caste and marriage in her English culture. Another example is Madame Fisher waiting until she died to sell her house, despite the fact that she had been waiting to die for

around a decade or so. Leopold's childhood developmental skills and maturity level are stunted by his living with an adoptive family, which kept him in an aura of perpetual dependency. Both Leopold and Henrietta remain in transit throughout the book, yet neither reach their anticipated destinations. On a lesser level, Mrs. Arbuthnot, Henrietta's grandmother, claims in her letter to Naomi Fisher that she has been and continues to wait for a visit from her.

9/26
"Bowen divides her characters into romantics like Karen and Max, who live figuratively in the past and literally only in the past section of the novel, and those who, like Leopold and Mme. Fisher, represent the other extreme and live exclusively in and for the present . . . As this division of characters suggests, Bowen's brand of nostalgia is not, asthe term technically denotes, "a longing for the conditions of a past age," nor is it, as the original word "nostos" designates, a "return" ("Nostalgia"). For Bowen, nostalgia is instead a situation, like Karen's, in which the past has never been left and the present never fully acknowledged (Kelly). This quote from Kelly's "The Power of the Past: Structural Nostalgia in Elizabeth Bowen's *The House in Paris* and *The Little Girls* exemplifies the notion of liminal space which we have previously discussed. Kelly states that "nostalgia is instead a situation" rather than "a longing for the conditions of a past age," and we see these ideas coalesce in the novel.

9/28
There are a few different types of conversations surrounding genetics which we engage in today. Most applicable to the US is the notion of genetic superiority, i.e. the idea (as proposed by the country's leaders) that the genetics of a white cishet male are far superior than the genetics of other genders, races, and sexualities. Another conversation we have as a response to technological advancements is the genetic engineering of children. The increasingly realistic idea that parents will have the ability to alter and choose certain genes--such as eradication of "disabilities," hair color, eye color, dimples, etc--

10/3
what is the relationship between Irene and Clare? how does larsen use techniques to explore theme, why does it matter (to novel, to reader, etc)
Their relationship seems to me to run deeper than just platonic. Irene briefly details the problems she has with her marriage, going so far as to distinguish Brian, her husband's, effeminacy in an attempt to possibly

10/17
Motherhood is a central dynamic to the characters in *The Price of Salt*—namely Carol and Therese's relationship. Therese has not had any relationship with her mother since the last time her mother came to visit her at her religious boarding school, during which it was decided that she shouldn't come back to visit Therese. Similarly, Carol is also quite absent in her daughter's life; however, not because she wants to be, but because of the conditions of the divorce—Harge doesn't let Carol see her daughter, Rindy, on the grounds that Carol's involvement with women

is somehow wrong and thus Rindy should not be exposed to it. This, in turn, leads to the dynamic between Carol and Therese: they are in love, certainly, but the age difference suggests a kind of reconciliation between each of the women and their relationships with their daughter and mother, respectively. Carol loves Therese, yet sees her for her young age, and so this becomes an opportunity for Carol to influence and have a “daughter” (though this isn’t the correct word given their relationship). Therese, on the other hand, may be attracted to Carol beyond queerness due to her age, as Carol gives her the love and nurturing that she lacked from her mother. Carol had to give up her role as mother in order to pursue her relationship with Therese, as being a lesbian deems her as an unfit mother.

10/24

I do find Jones’ language to be effective in the novel. Her use of AAVE (African American Vernacular English) is very true to the way the characters, if real, would have spoken. AAVE has its own system of communication along with its own grammatical rules as opposed to slang words, the need for which arose during times of slavery as a way through which African slaves could communicate as they didn’t know English.