**Sander L. Gilman, “Black Bodies, White Bodies: Toward an Iconography of Female Sexuality in Late Nineteenth-Century Art, Medicine, and Literature”**

1. How did something that was initially adopted as a political strategy to maintain white male supremacy during the period of slavery become so ingrained in society as to be recognizable as a culture?
2. Can you think of any contemporary examples?
3. Or was it a result of an absence of detailed historical studies that little is known about the social constructions of sexuality changing over time alongside changing social conditions?
4. How can feminists dislodge the negative stereotyping of a black woman’s sexuality and the attendant denials of citizenship and protection?
5. Has Jean Rhys contributed to this project in any way?

**Anne McClintock, *“’Massa’ and Maids: Power and Desire in the Imperial Metropolis”***

1. McClintock contends Munby equated female sexuality with servitude (80), is Anna’s sexuality servile or does she demonstrate some agency?
2. “Walking bespoke leisure and male class power.” (81) Analyse the figure of the Flaneur in Voyage in the Dark, what characters are seen to leisurely walk through the turmoil of the city? What does this tell us about their position within society?
3. ‘If the woman’s body is the child’s first space for knowledge and self-discovery, later the city, as the first space of modern self-knowledge, was mapped as a feminine space. Once feminized, the city was more easily represented and made docile for male knowledge and power, for such representations could depend on the prior fact of the social subordination of women.” (82) Explore whether the city is a feminine space in Voyage in the Dark?
4. “[G]ender is an articulated category, constructed through and by class.” (94) How is Anna’s gender articulated and constructed through her class?
5. Munby admired women who wore trousers but he was alone, most considered women in male attire as a threat to the “moral fiber of the nation”, “absolutely unsexing the women” and making them “utterly coarse and unfeminine” (117). Compare this to the way in which Rhys describes the importance of clothes in the novel?
6. “In the last decades of nineteenth century, the urban crowd became a recurring fetish for ruling-class fears of social unrest and underclass militancy. Lurking in the resplendent metropolis, the crowd embodied a “savage” and dangerous underclass waiting to spring upon the propertied classes. As the embodiment of deviant agency, the crowd became the metonymic symbol of the unemployed and unruly poor; who were associated with criminals and the insane; who were in turn associated with women, particularly prostitutes and alcoholics; who were in turn associated with children; who were associated with “primitives” and the realm of the empire. The degenerate crowd […] violently irrational yet hypnotically ductile, savage and bestial, inherently criminal and, above all, female” (119). Why is a masculine crowd feminized? Why is gender used as a regulatory discourse to manage class? Apply this to Anna, where is she positioned within the “urban crowd”?