

# Contents

Preface	xi
Acknowledgements	xiii
List of Abbreviations	xv
Introduction	xvii
A Note on This Book	xxv
<b>CHAPTER 1</b>	
Objectification of Women in “A Leisure Centre is also a Temple of Learning” and “Eat Me”	1
<b>CHAPTER 2</b>	
Dead or Alive? Redefining History in “The Fox in the National Museum of Wales” and “History”	5
<b>CHAPTER 3</b>	
The Self and the Other in “From the Journal of a Disappointed Man” and “Ode on a Grayson Perry Urn”	11
<b>CHAPTER 4</b>	
Monster Machines in “Chainsaw versus The Pampas Grass” and “The Gun”	17
<b>CHAPTER 5</b>	
Female-centrism in “An Easy Passage” and “Inheritance”	21

<b>CHAPTER 6</b>	
The Child versus the Adult Self in “Material” and “To My Nine-Year-Old Self”	27
<b>CHAPTER 7</b>	
Use of Experimental Form and Language in “Look We Have Coming to Dover!” and “Please Hold”	31
<b>CHAPTER 8</b>	
Chaos and the Futility of War in “The War Correspondent”	37
<b>CHAPTER 9</b>	
A Sense of Place in “The Deliverers” and “You, Shiva, and My Mum”	43
<b>CHAPTER 10</b>	
“Out of the Bag” as a Bildungsroman	49
<b>CHAPTER 11</b>	
Female Selfhood and Empowerment in “The Furthest Distances I’ve Travelled” and “Map Woman”	55
<b>CHAPTER 12</b>	
Murder and Psychosis in “The Lammas Hireling” and “Giuseppe”	59
<b>CHAPTER 13</b>	
Caregiving in “A Minor Role” and “On Her Blindness”	65
<b>CHAPTER 14</b>	
Race and Class in “Song” and “Fantasia on a Theme of James Wright”	71

**CHAPTER 15****Synecdoche in “Genetics” and “Effects”** 75**Glossary**

79

**Bibliography**

87

**Index**

89