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Nota di contenuto	Book Cover; Title; Copyright; Contents; Series Editor's Foreword; Notes on the Text; Acknowledgments; Introduction: Innocence, Heterosexuality, and the Queerness of Children's Literature; Chapter One: "There lived in the Land of Oz two queerly made men": Queer Utopianism and Antisocial Eroticism in L. Frank Baum's Oz Books; Chapter Two: Eternal Childhood, Taming Tomboyism, and Equine Erotic Triangles in Laura Ingalls Wilder's Little House Series; Chapter Three: Erotic Heroism, Redemptive Teen Sexuality, and the Queer Republic of Heaven in Philip Pullman's His Dark Materials Chapter Four: Dumbledore's Queer Ghost: Homosexuality and Its Heterosexual Afterlives in J. K. Rowling's Harry Potter Novels Chapter Five: "What, Then, Does Beatrice Mean?": Hermaphroditic Gender, Predatory Heterosexuality, and Promiscuous Allusions in Daniel Handler / Lemony Snicket's A Series of Unfortunate Events; Chapter Six: Excremental Eroticism, Carnavalesque Desires, and Gross Adolescence in Eoin Colfer's Artemis Fowl; Chapter Seven: Masochistic Abstinence,

Bug Chasing, and the Erotic Death Drive in Stephenie Meyer's Twilight Series

Conclusion Homosexuality and the End of Innocence in David Levithan's Boy Meets BoyNotes; Bibliography; Index

Sommario/riassunto

Innocence, Heterosexuality, and the Queerness of Children's Literature examines distinguished classics of children's literature both old and new-including L. Frank Baum's Oz books, Laura Ingalls Wilder's Little House series, J. K. Rowling's Harry Potter novels, Lemony Snicket's A Series of Unfortunate Events, and Stephenie Meyer's Twilight series-to explore the queer tensions between innocence and heterosexuality within their pages. Pugh argues that children cannot retain their innocence of sexuality while learning about normative hetero
