Five Get into Gender Trouble: A Comparative Exploration of Gender Performativity and Identities, As Portrayed in the First Editions of Enid Blyton's Famous Five Series through to Hodder's 2010 Revised Texts

Abstract

The portrayals of sex and gender in children’s literature have developed rapidly in the last century, progressing alongside gender studies and feminist theory. A comparative exploration of different editions of Enid Blyton’s bestselling Famous Five series is presented in this research. The editions studied range from the first editions of the texts which were written for a 1940s middle-class child audience, to Hodder Children’s Books “contemporary” (Hodder 2010, 1) yet “timeless” revisions. These are aimed towards “today’s children”, implied to be a stable and uniform group. As the essentially fluid nature of gender immediately troubles the suggestion that static gender performances and identities are possible, Hodder’s revisions are questioned for their claims of “sensitively and carefully” altered text. From the initial publication in 1942 onwards, the Famous Five series has been subject to minor revisions, with contentious words and minor mistakes edited out. These are typically structural or typographical errors. The few language changes are words or phrases which are no longer acceptable in society.

Hodder’s advertised aim for their altered editions was to retain Blyton’s original narrative and to focus exclusively on the dialogue, allowing “today’s children” to enjoy the story without being impeded by the 1940s language. Hodder’s attempts to merge the original narrative with contemporary “expressions and language” reached further than solely replacing old fashioned adjectives with modern alternatives. The new editions of the texts also altered aspects of the gender performativity of the protagonists, and the norms they were expected to adhere to, effectively renegotiating the implied child reader. The changes inspired this research, raising questions of why these gender standards were deemed more “relevant” than those in previous editions, how and why Hodder deemed themselves worthy judges of “accessible” and
Gender Trouble sought to uncover the ways in which the very thinking of what is possible in gendered life is foreclosed by certain habitual and violent presumptions. The text also sought to undermine any and all efforts to wield a discourse of truth to delegitimate minority gendered and sexual practices. I take it that this is the first formulation of “gender trouble” in this text. I sought to understand some of the terror and anxiety that some people suffer in “becoming gay,” the fear of losing one's place in gender or of not knowing who one will be if one sleeps with someone of the ostensibly “same” gender. This constitutes a certain crisis in ontology experienced at the level of both sexuality and language. Gender performativity is a term first used by the feminist philosopher Judith Butler in her 1990 book Gender Trouble. She argues that being born male or female does not determine behavior. Instead, people learn to behave in particular ways to fit into society. The idea of gender is an act, or performance. This act is the way a person walks, talks, dresses, and behaves. She calls this acting “gender performativity.” What society regards as a person's gender is just a performance made to please social Recent papers in Gender Identity and Consumption Practices. Papers. People. A Comparison Study: How the Rise of Shopping Malls in Istanbul Transformed Young Professional Women's Self-Identification, Self-Representation and Self-Discipline under the Gaze of Others. 

Box 1 provides a brief review of how women have been portrayed in commercial communication over time, and the extent to which the transformation of these representations have accompanied their socio-political empowerment. As a result of positioning strategies, products can also be gendered. Meat is said to be masculine (Rozin et al. 2012); fairytales as well as dolls and toys set standards of femininity/masculinity from infancy onwards. The five factor model or Big Five categorizes traits into the broad domains of Extraversion, Agreeableness, Conscientiousness, Neuroticism, and Openness/Intellect (Digman, 1990; John et al., 2008). Gender differences in personality are often examined in terms of the Big Five. However, the Big Five do not exhaust all of the important distinctions among personality traits. In the study of gender differences, therefore, one can investigate gender differences in personality traits at multiple levels of resolution. Most trait research has focused on two levels of traits: (1) the broad Big Five domains and (2) many more specific traits, called facets, which are grouped together within the Big Five. Currently, there is no consensus as to the identity and number of facets within the Big Five. Five Get Into Trouble book. Read 185 reviews from the world's largest community for readers. Dick's been kidnapped, mistaken for someone else, and the Fa... This offering in the Famous Five series was a solid and sometimes brilliant entry as far as enjoyment goes. There have to be some coincidences. And there had to be a secret room. Things go awry when, in a classic case of mistaken identity, Dick is kidnapped by a criminal gang who are under the impression he's the rich Richard (hang on; Richie Rich? Nah)... The remaining members of the gang (plus rich Richard) aren't going to take that lying down, though, and they set off to rescue their abducted pal.