

Waveless Feminism and *A Wrinkle in Time* (1962, 2018)

Surprisingly little scholarship has been devoted to Madeline L'Engle's 1962 novel *A Wrinkle in Time*, a text about the fluidity of time and space themselves. *School Library Journal* lists it as their #2 pick in their "Top 100 Children's Novels" and regularly comes in as one of the top 100 banned books in school libraries. Despite the fact the novel has nearly 700,000 ratings on Goodreads, where it carries a high scoring 4.04/5.00, relatively few academic publications address the novel. *A Wrinkle in Time* was published when mid-century feminist consciousness was on the rise and new questions about gender and power were under consideration. The main character, Meg Murry, is in many ways a feminist role model as she stands outside 1960s gender norms. Considering the novel's ideology and impact are newly relevant, as the film adaptation is set to be released in March, 2018.

In 1962, 26 publishers had rejected Madeline L'Engle's strange novel about time travel, otherworldly friendships, and individuality. In 2018, the film adaptation has a budget of 103 million dollars, the largest budget ever held by a female African-American director. Expectations from fans and Hollywood are high, and the casting choices have steered away from the all-white family and friends of the original. It is an adaptation for a new generation, but is it possible to fold time and space in order to examine ideological overlap?

This presentation examines the representations of friends, family, and romance in both the novel and its film adaptation. Rather than creating a set of comparisons between mid-century and early-century feminist theory, here I investigate the similarities between the two. This is where my concept of *waveless* feminism comes to play. My presentation is less concerned with hard divisions between feminists than it is the ongoing struggle, and as such considers Betty Friedan and Gloria Steinem alongside Roxanne Gay and Roberta Trites. The focus on the lack of

waves, rather than a narrative of feminist teleology, can remind us both where we have been, and where we are going.