



*renegotiated tradition, authority, and innovation. Building on the tradition of experimental or avant-garde writing in the United States, Mix questions the politics of the canon and literary influence, offers close readings of previously neglected contemporary writers whose work doesn't fit within conventional categories, and by linking genres not typically associated with experimentalism—lyric, epic, and autobiography—challenges ongoing reevaluations of innovative writing. The novel was once upon a time the genre women felt at home in. This wide-ranging and detailed study of contemporary novelists explores the forms of nostalgia (shared by many feminist critics) for a 'woman's novel'; and the subtle or savage strategies which have turned the house of fiction upside down. The result is a critique of the nature of narrative now; and a celebration of the energies that are undoing our definitions of women's work.*

**Contemporary American Women Poets**

**Challenging Boundaries**

**Where Lyric Meets Language**

**(Sem)Erotics**

**Gertrude Stein and Contemporary North American Women's Innovative Writing**

**Post-War Women Novelists**

**Politics of Kathy Acker**

The Feminist Avant-Garde in American Poetry offers a historical and theoretical account of avant-garde women poets in America from the 1910s through the 1990s and asserts an alternative tradition to the predominantly male-dominated avant-garde movements. Elisabeth Frost argues that this alternative lineage distinguishes itself by its feminism and its ambivalence toward existing avant-garde projects; she also thoroughly explores feminist avant-garde poets' debts and contributions to their male counterparts.

Breaking the SequenceWomen's Experimental Fiction

Considered together, Butler and Whitehead draw from a wide palette of disciplines to develop distinctive theories of becoming, of syntactical violence, and creative opportunities of limitation. The contributors of this volume offer a unique contribution to and for the humanities in the struggles of politics, economy, ecology, and the arts

The texts of Christine Brooke-Rose,A collections of essays on Britains leading,experimental writer, Christine Brooke-Rose is,increasingly regarded as one of the most,significant writers of the contemporary period. In,her dozen novels she has explored themes as,diverse as bilingualism,and the influences of,computer technology on the humanities. This is an,invaluable introduction to her work from various,scholars in America, England and Europe, examining,her work from a variety of critical angles.

A Recommended Bibliography

Women's Studies

Feminism, Experimental Poetry, and Contemporary Discourse

American Women Poets in the 21st Century

Women's Fiction from the 1920s to the 1940s

Writing the Impossible

Experimental Fiction and Translation in the Americas

Most Americans think of Betsy Ross as she was depicted in Charles Weisberger's popular painting The Birth of Our Nation's Flag--a motherly figure, sewing at the hearth. In fact, as Jo Ann Menezes's analysis in Nostalgia, Gender, and Nationalism points out, Ross was a widowed businesswoman who ran an upholstery shop out of her house. In Weisberger's painting, all signs of economic industry are erased and Ross's house is transformed into a home rather than the site of cottage industry. Ross is constructed as the perfect heroic mother, worthy of sacred creation; thus, our flag was born. Ross's transformation into an icon neatly illustrates the conjunction of soaring nationalism and the establishment of woman as a fixed domestic presence and serves as an excellent example of the master narratives revealed in Nostalgia, Gender, and Nationalism. The essays in this provocative anthology explore the connections between nation and gender and the ways in which nostalgia functions to bind these two presumably unrelated constructions together. Collectively they suggest that women pay a special fee on behalf of the nation, even though it is traditionally represented as an honorarium given to them and that, in fact, the nation-state takes as a foundational principle the subordination of women.

These nineteen essays introduce the rich and until now largely unexplored tradition of women's experimental fiction in the twentieth century. The writers discussed here range from Gertrude Stein to Christine Brooke-Rose and include, among others, Virginia Woolf, Jean Rhys, Jane Bowles, Marguerite Young, Eva Figs, Joyce Carol Oates, and Marguerite Duras. Friedman and Fuchs demonstrate the breadth of their research, first in their introduction to the volume, in which they outline the history of the reception of women's experimental fiction, and analyze and categorize the work not only of the writers to whom essays are devoted but of a number of others, too; and second in an extensive and wonderfully useful bibliography."--Emma Kafalenos, The International Fiction Review "After an introduction that is practically itself a monograph, eighteen essayists (too many of them distinguished to allow an equitable sampling) take up three generations of post-modernists."--American Literature "The editors see this volume as part of the continuing feminist project of the 'recovery and foregrounding of women writers.' Friedman and Fuchs's substantive introduction excellently synthesizes the issues presented in the rest of the volume."--Patrick D. Murphy, Studies in the Humanities Originally published in 1989, The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from our distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

In Defense of Dialogue: Reading Habermas and Postwar American Literature offers a timely investigation of the value of dialogue in contemporary American culture. Using Jürgen Habermas's theory of communicative action to read the work of Frank O'Hara, James Baldwin, Grace Paley, and Andy Warhol, In Defense of Dialogue assembles postwar writers who have never been studied alongside one another, showing how they overcame the pervading skepticism of their contemporaries to imagine sincere and rational speakers who seek to cultivate intersubjective discourse.

Latin American fiction won great acclaim in the United States during the 1960s, when many North American writers and critics felt that our national writing had reached a low ebb. In this study of experimental fiction from both Americas, Johnny Payne argues that the North American reception of the "boom" in Latin American fiction distorted the historical grounding of this writing, erroneously presenting it as mainly an exotic "magical realism." He offers new readings that detail the historical relation between experimental fiction and various authors' careful, deliberate deformations and reformations of the political rhetoric of the modern state. Payne juxtaposes writers from Argentina and Uruguay with North American authors, setting up suggestive parallels between the diverse but convergent practices of writers on both continents. He considers Nelson Marra in conjunction with Donald Barthelme and Gordon Lish; Teresa Porzecanski with Harry Mathews; Rigoberta Menchú with John Barth; Silvia Schmid and Manuel Puig with Fanny Howe and Lydia Davis; and Jorge Luis Borges and Luisa Valenzuela with William Burroughs and Kathy Acker. With this innovative, dual-continent approach, Conquest of the New Word will be of great interest to everyone working in Latin American literature, women's studies, translation studies, creative writing, and cultural theory.

Narrative Innovation and Cultural Rewriting in the Cold War Era and After

British Experimental Women's Fiction, 1945—1975

Breaking the Sequence

The Feminist Avant-Garde in American Poetry

Marguerite Young, Our Darling