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Breaking The Sequence: Women's Experimental Fiction (Princeton Legacy Library)

What would it mean to be avant-garde today? Arguing against the notion that the avant-garde is dead or confined to historically "failed" movements, this book offers a more dynamic and inclusive theory of avant-garde is dead or confined to historically "failed" movements, this book offers a more dynamic and digital publishing networks—to understand avant-gardes as provisional and heterogeneous communities. Paying particular attention to neglected women writers, and editors alongside more canonical figures, it shows how the study of little magazines can change our views of little magazines can change our views of literary and art history while shedding new light on individual careers. By focusing on the avant-garde's publishing history and group dynamics, Sophie Seita also demonstrates a new methodology for writing about avant-garde practice across time, one that is applicable to other artistic and non-artistic communities and that speaks to contemporary practitioners as much as scholars. In the process, she addresses fundamental questions of aesthetic form and politics and about what we consider to be literature and art.

An informal, jargon-free introduction to the fiction of 16 contemporary writers either brought up or now living in England, from Muriel Spark to Jeanette Winterson. It seeks to present a balanced view of women's writing since the 1970s and 1980s, and those who have burst upon the literary scene more recently, including Afro-Caribbean and African women. The essays show how each of these writers treats British subjects and themes, sometimes from radically different perspectives, and how those who are daughters of immigrants see themselves as women writing on the margins of society.

Experimental Literature maps this expansive and multifaceted field, with essays on: the history of literary experiment from the beginning of the twentieth century to the present the impact of new media on literature, digital fiction and code poetry through to gaming and interactive fiction experimental movements from Futurism

and Surrealism to Postmodernism. Avant-Pop and Flarf. Shedding new light on often critically neglected terrain, the contributors introduce this vibrant area, define its current state, and offer exciting new perspectives on its future. This volume is the ideal introduce this vibrant area, define its current state, and offer exciting new perspectives on its What if the American literary canon were expanded to consistently represent women writers, who do not always fit easily into genres and periods established on the basis of men's writings? How would the study of American literature benefit from this long-needed revision? This timely collection of essays by fourteen women writers into the "white male" scheme of anthologies and college courses, editors Margaret Dickie and Joyce W. Warren question the current boundaries of literary canon. The essays consider a wide range of American women writers, including Mary Rowlandson, Margaret Fuller, Harriet Beecher Stowe, Emily Dickinson, Frances Harper, Edith Wharton, Gertrude Stein, Amy Lowell and Adrienne Rich, discussing how the present classification of these writers by periods affects our reading of their work. Beyond the focus of feminist challenges to American literary periodization, this volume also studies issues of a need for literary periodization, this volume also studies issues of a need for literary periodization, this volume also studies of specific writers and their works. Challenging Boundaries presents intelligent, original, well-

What is experimental literature? How has experiment that always been diverse and challenging, but never more so than in our age of digital media and social networking, when the very category of the literary is coming under intense pressure. How will literature reconfigure itself in the future? The Routledge Companion to

Slipping Through the Labels

The Routledge Companion to Experimental Literature Body Language in Katherine Mansfield and Virginia Woolf

Contemporary Allegory and the Search for Postmodern Faith **Religion without Belief**

Look Who's Laughing

Lyric Interventions explores linguistically innovative poetry by contemporary women in North America and Britain whose experiments give rise to fresh feminist readings of the lyric subject in relation to the social: an "I" as a product of social discourse and feminist perspectives, this study of lyric experimentation brings attention to the cultural contexts of nation, gender, and race as they significantly shift the terms by which the "experimental" is produced, defined, and ideological norms of identity. Firstly, lyric innovations with visual and spatial realms of cultural practice and meaning, particularly as they naturalize ideological norms of identity. Firstly, lyric innovations with visual and spatial realms of cultural practice and meaning, particularly as they naturalize ideologics of gender and race in North America and the postcolonial legacies of the Caribbean, are investigated in the works of Barbara Guest, Kathleen Fraser, Erica Hunt, and M. Nourbese Philip. Secondly, experimental engagements with nationalist rhetorics of identity, marking the works of Carol Ann Duffy, Denise Riley, Mulford, and Geraldine Monk, are explored in regard to Guest, Fraser, Riley, Mulford, and Monk, formal experimentation with the lyric "I" is considered through gendered encounters with critical and avant-garde discourses of poetics. Throughout the study, Kinnahan seeks to illuminate and challenge the ways in which visual and verbal constructs function to make "readable" the subjectivities historically supporting white, male-centered power within the worlds of art, poetry, social locations, or national policy. The potential of the feminist, innovative lyric to generate linguistic surprise simultaneously with engaging risky strategies of social intervention lends force and significance to the public engagement of such poetic experimentation. This fresh, energetic study will be of great interest to literary critics and womens studies scholars, as well as poets on both sides of the Atlantic.

Against a background of enormous cultural change during the nineteenth and twentieth centuries, writing by British Jewish literature and women's writing in Britain. Drawing on new research in Jewish studies, postcolonial criticism, trauma theory and cultural aeography, contributors in Iewish Women Writers in Britain examine the ways that these women writers interpreted the experience of living between worlds and imaginatively transformed it for a wide general readership. Editor Nadia Valman brings together contributors to consider writers whose Iewish identity was central to their practice as well as those whose relationship to their lewish heritage was oblique, complicated, or mobile and figured in their work in varied and often unexpected ways. The chapters cover a range of genres including didactic fiction, devotional writing, modernist poetry, autobiographical fiction, the postmodern novel, memoir, and public poetry. Among the writers discussed are Grace Aguilar, Celia and Marion Moss, Katie Magnus, Lily Montagu, Amy Levy, Nina Salaman, Mina Loy, Betty Miller, Eva Figes, Ruth Fainlight, Elaine Feinstein, Anita Brookner, Julia Pascal, Diane Samuels, Jenny Diski, Linda Grant, and Sue Hubbard. Expanding the concerns of Jewish literature beyond existing male-centered narratives of the heroic conflict between family expectations and stylistic experimentation to challenge a religious establishment and social conventions that constrained women's public freedoms. The extraordinary range of responses to Jewish culture and history in the work of these writers will appeal to literary scholars and readers interested in Jewish women's history.

How did Great Britain, which entered the twentieth century, as a dominant empire, reinvent itself in reaction to its fears and fantasies about the United States? Investigating the first half of the twentieth century, Genevieve Abravanel theorizes the rise of the American Entertainment Empire as a new style of imperialism that threatened Britain's own. In the early twentieth century, the United States excited a range of utopian and dystopian and dystopian energies in Britain. Authors who might ordinarily seem to have little in common-H.G. Wells, Aldous Huxley, and Virginia Woolf-began to imagine Britain's future through America. Abravanel explores how these novelists fashioned transatlantic fictions as a response to the encroaching presence of Uncle Sam. She then turns her attention to the arrival of jazz after World War I, showing how a range of writers, from Elizabeth Bowen to W.H. Auden, deployed the new music as a metaphor for the modernization of England. The global phenomenon of Hollywood film proved even more menacing than the jazz craze, prompting nostalgia for English folk culture and a lament for Britain's literary heritage. Abravanel then refracts British debates about America through the writing of two key cultural critics: F.R. Leavis and T.S. Eliot. In so doing, she demonstrates the interdependencies of some of the most cherished categories of literary study-language, nation, and artistic value-by situating the high-low debates within a transatlantic framework.

This book situates the single woman within the evolving landscape of modernity, examining how she negotiated rural and urban worlds, explored domestic and behavior to societal expectations regarding femininity and sexuality. The different versions of single woman was both celebrated and derided for refusing to conform to societal expectations regarding femininity and sexuality. The different versions of single woman within the evolving landscape of modernity, examining how she negotiated rural and urban worlds, explored domestic and behavior to societal expectations and traversed public and private spheres. In the modern era, the single woman was both celebrated and derided for refusing to conform to societal expectations regarding femininity and sexuality. The different versions of single woman was both celebrated and derided for refusing to conform to societal expectations regarding femininity and sexuality. New Woman, spinster, and flapper—were all sexually suspicious. The single woman, however, was really an amorphous figure who defied straightforward categorization. Emma Sterry explores depictions of renowned and forgotten writers, such as Djuna Barnes, Rosamond Lehmann, Ngaio Marsh, and Eliot Bliss, this book argues that the single woman embodies the tensions between tradition and progress in both middlebrow and modernist literary culture.

In Defense of Dialogue

Leavina Lines of Gender Narratives of Nostalgia, Gender, and Nationalism

Theorizing Lesbian: Writing

The Rise of Modernism in the Age of the Entertainment Empire

The Cambridge Companion to British Fiction, 1945-2010 **British Women Writing Fiction**

This is a study of modernism, sexuality, and subjectivity in the work of two leading women modernists. Each confronted their relationship to female corporeality and fiction-writing.

Women and Experimental Filmmaking gathers essays by some of the topic across racial, economic, geographic, and even temporal boundaries, Jean Petrolle and Virginia Wexman's selections refiect the deep diversity of methodologies and research. The introduction sets out by addressing the basic difficulties of both historiography and definition before providing a historical overview of how these particular filmmakers have arisen around the work of groundbreaking traditions. The essays explore the major theoretical controversies that have arisen around the work of groundbreaking traditions of such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representations of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Thornton, Su Friedrich Hubley. With the film- makers representation of such as Leslie Th women's subjectivity ranging across film, video, digital media, ethnography, animation, and collage, Women and Experimental Filmmaking represents the full spectrum of genres, techniques, and modes.

This book scrutinizes a range of relatively overlooked post-WWII British women writers who sought to demonstrate that narrative prose fiction offered rich possibilities for aesthetic innovation. What unites all the primary authors in this collection reassesses how British female novelists operated in relation to transnational vanguard networking clusters, debates and tendencies, both politically dissident) about female experimental procedures and perspectives. This book also investigates the processes of canon politically dissident) about female experimentally different (or politically dissident) about female experimental procedures and perspectives. This book also investigates the processes of canon politically dissident) about female experimentally different (or political and artistic. The chapters collected in this volume enquire, for example, whether there is something fundamentally different (or politically dissident) about female experimentally dissident) about female experimental procedures and perspectives. rollished work in one way or another, these authors have been sidelined or misconstrued by recent and longer established work in the domain of modernist studies.

Acknowledging the importance of Bakhtin's concept of the dialogic, Judy Little demonstrates that the tradition of the self-as-individual their fiction. Little demonstrates that the tradition of the self-as-individual their fiction.

belongs to a complex, intricately dialogic discourse, with the self being an ongoing experiment in heteroglossia rather than a single, monologic "ism." Woolf, Pym, and Brooke-Rose, she argues, manifest a creative, experiment in heteroglossia rather than a single, monologic "ism." Woolf, Pym, and Brooke-Rose, she argues, manifest a creative, experiment in heteroglossia rather than a single, monologic "ism transformation. Among the novels in which Woolf explores subjectivity, Jacob's Room and The Waves are the most complex. Little shows that in Jacob's Room, Woolf reverses narrative tradition, the creatively dialogic female narrator appropriating a textually "masculine" status while reserving for Jacob's Room, Woolf reverses narrative tradition, the creatively dialogic female narrator appropriating a textually "masculine" status while reserving for Jacob's Room, Woolf reverses narrative tradition, the creatively dialogic female narrator appropriating a textually "masculine" status while reserving for Jacob's Room, Woolf reverses narrative tradition, the creatively dialogic female narrator appropriating a textually "masculine" status while reserving for Jacob's Room and The Waves are the most complex. Little shows that in Jacob's Room and The Waves are the most complex. Little shows that in Jacob's Room, Woolf reverses narrative tradition, the creatively more are the most complex. Little shows that in Jacob's Room, Woolf reverses narrative tradition, the creatively more are the most complex. Little shows that in Jacob's Room, Woolf reverses narrative tradition, the creatively more are the most complex. radically, the fragmented soliloquies implying that the post-modern self has a relational and "feminine" origin which the experimental selves in her fiction of Brooke-Rose are human or mere texts on a computer screen, they all respond to crises with a courageous faith in the self-inventive capacity of language. These heteroglossic subjectivities appropriate, amalgamate, and selves in the self-inventive capacity of language. generally maneuver the resources of narrative into fresh (and often comic) scenarios of the transgression of narrative levels and typographical features. Little also breaks with

Reading Habermas and Postwar American Literature

Hungarian Journal of English and American Studies The Texts of Christine Brooke-Rose

A Feminist Genealogy of Language Writing

A Vocabulary of Thinking

Lyric Interventions Jewish Women Writers in Britain

racker's most important avant-garde tradition in the avant-garde writers and literary form, asserting Acker's pivotal position in the avant-garde tradition in the avant-garde writers and literature and other disciplines.] study brings the radicalism of Acker's politics back to life. Moving beyond conventional accounts of the 1960s, to create her own political agenda. In doing so, it presents Acker in a new light: a revolutionary voice in an age

when such voices are sorely needed. The Cambridge Companion to British Fiction since 1945 provides insight into the critical traditions shaping the literary landscape of modern Britain.

written, and practical arguments in support of long-awaited changes in American literary scholarship and is a milestone of feminist literary study.

Shows there is a strong religious impulse in postmodern literature and film.

Explores the trailblazing work of the British literary avant-garde of the 1960s, which is diverse in its aesthetic practices and (sometimes) divided in its politics. It brings together a selection of the 1960s, which is diverse in its aesthetic practices and (sometimes) divided in its politics. It brings together a selection of the 1960s, revealing this to be a crucial - and crucially overlooked - period of British writers of the 1960s, revealing this to be a crucially overlooked - period of British writers of the 1960s, revealing this to be a crucially overlooked - period of British writers of the 1960s, which is diverse in its aesthetic practices and (sometimes) divided in its politics. _{interary history. Via detailed readings of authors such as Ann Quin, B.S. Johnson, Alexander Trocchi, Maureen Duffy, Alan Burns, Christine Brooke-Rose and indebtedness between the complex relations of influence and indebtedness between the diversity of material produced in this period of some vibrant period vibrant pe literary experiment in Britain than might previously have been supposed - and that the avant-garde fiction produced then rewards our renewed attention to it. Key Features: Provides much-needed critical/historical contexts - by experts in the field Recuperates a lost decade in British literature and thus fills a vital gap in literary history, between late modernism and early postmodernismResponds to burgeoning critical and popular interest in authors such as Christine Brooke-Rose, Ann Quin, and B.S. Johnson, and to a widespread interest in experimental and innovative writing more generally

Women in the House of Fiction

The Experimental Self Women's Experimental Writing

Utterly Other Discourse

An A-to-Z Guide

Gender and Comedy

An in-depth analysis of the work of one of the work of one of the twentieth centurys most innovative writing and draws on her knowledge of unpublished manuscripts, A in in-depth analysis of the work of the work of one of the twentieth centurys most innovative writing and draws on her knowledge of unpublished manuscripts, A in A i notebooks, essays, illustrations, and correspondence to produce new ways of reading Ackers works. Rather than treating Acker so favant-garde experiment to the process of making that are composition and writing that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of making that are composition and insists on the importance of avant-garde experiment to the process of avan new non-conventional modes of meaning. Combining close attention to the form of Ackers experimental writings with a consideration of the literary cultures from the Kathy Acker PapersFeatures eleven previously unpublished images of original manuscripts, correspondence, and colour illustrations from the Kathy Acker PapersUtilises major archival study of Ackers experimental compositional practicesSituates Acker as a late modernist writer and a key figure in the American Avant-Garde The most significant contribution to the literary history of Language writing to date.

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 Figes, 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 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 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 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 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 first in the volume, and the properties of the properties of the volume, and the properties of the volume, and the volume, and the volume is a superior of the volume, and the volume is a superior of the volume is a superior of the volume is a superior of the volume, and the volume is a superior of the volume. The volume is a superior of the volume is a super 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 of the continuing feminist project of the `recovery and of the continuing feminist project of th 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 distinguished backlist of Princeton University Press. These paperback editions preserve the original texts of these important books while presenting them in durable paperback 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.

Narrative Innovation and Cultural Rewriting undertakes a systematic study of postmodernism's responses to the polarized ideologies of the postwar period that have held cultures host and approaches (from polysystemic fiction, postmodern feminism, and multicultural/post colonial fiction), this book highlights their solutions to ontological division (real vs. imaginary, wordly and other-worldly), sociocultural oppositions, innovative novelists have tried to envision an alternative history of since the mid-1960s reveals the fact that innovative fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative novelists have tried to envision an alternative history of since the mid-1960s reveals the fact that innovative fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative fiction, narrative and cultural articulation. Stepping back from traditional polarizations, innovative fiction, narrative and cultural articulation are traditional polarizations. irreducible particularities, excluded middles, and creative intercrossings.

Negative Aesthetics and Feminist Critique Little Magazine Communities from Dada to Digital

British Avant-Garde Fiction of the 1960s Virginia Woolf, Jean Rhys, and the Aesthetics of Trauma

Kathy Acker

Revolution and the Avant-Garde Tributes and Essays

Women's Experimental Writing considers six contemporary authors who use experimental methods and negative modes of critique in their fiction and feminism. The authors covered are Valerie Solanas, Kathy Acker, These writers all share a commitment to combining extreme content with formally radical techniques in order to enact varieties of gender, sex, race, class and nation-based experience that, they suggest, may only be "represented" accurately through the experimental unmaking of dominant in queer studies by offering an alternative archive of feminist negative literary practices and explores the consequences of joining an anti-social critique with radical innovations in literary and cultural forms. She argues that the radical aesthetic practices the authors employ are central to the emergence of contemporary western feminisms and in doing so rectifies a critical neglect of contemporary experimental writing by women, especially in politicized forms, within the still-emerging postmodern

This book explores the history of women's engagement with writing experimentally. Women writers to be simultaneously creative and critical, engaged in and yet apart from stories and cultures that have so often seen them as 'other'. This collection shows that women writers in English over the past 400 years have challenged those ideas not only through explicit polemic and alternative representations but through disrupting the very modes of representation and story itself. In mapping the achievements of contemporary American women poets, this reference helps liberate them from restrictive conventional views and illustrates the tremendous diversity of their works. Included are alphabetically arranged entries on nearly 70 American women poets who published significant works after 1945. This monumental work maps the field of women's studies publications, covering thousands of titles and Web sites in 19 subject areas published in the last two decades of the 20th century.

The Single Woman, Modernity, and Literary Culture

Provisional Avant-Gardes Early Modern to Contemporary

Conquest of the New Word Women's Experimental Fiction

The Cambridge Companion to Modernist Women Writers

Women Writers and Experimental Narratives

A thorough overview of the main genres, important issues, and key figures in women's modernism during the years 1890-1945.

What is at stake in the production of experimental texts by lesbian writers? what motivates these writers and characterizes their work? In this work, Elizabeth Meese examines the ways in which the experiences of the text, and the experiences of character, diverge and converge wit the writer's own biography.

tradition in her use of Bakhtin. Most studies discuss Bakhtin's views philosophically and theoretically. By contrast, Little employs Bakhtin's ideas as strategies for reading and analyzing the discourses that are present in a text.

Word of Mouth focuses on the two most prominent women in British modernism, Virginia Woolf and Katherine Mansfield. Both wrote with an extraordinary and sometimes celebratory self-consciousness about their status as "women writers." At odds with their explicit privileging of female difference, however, are patterns of imagery that demonstrate self-revulsion and self-hatred, the woman writer's rejection of herself. Patricia Moran points out that strategies of resistance and challenge are also strategies

of repudiation and revulsion directed at female embodiment. Word of Mouth reevaluates Mansfield and Woolf, focusing on the figures of the anorexic and the hysteric and the hysteric and feminist work on women's anxiety of authorship. With Miss MacIntosh, My Darling (1965) Marguerite Young established herself as one of the greatest writers of our time, and yet she has been slow to attract critical attention. Miriam Fuchs remedies that defect with the first book-length study of her work, a gathering of personal reminiscences and appreciative essays that explore the breadth of Young's achievement. Part 1 consists of tributes and recollections by such writers as Anne Tyler, Amy Clampitt, Stanley Kunitz, Anna Balakian, among other friends and students. Part 2 offers a dozen critical essays on her work, from Angel in the Forest to Young's forthcoming biography of Eugene Debs, with special attention to the wonders of Miss MacIntosh, My Darling. Part 3 consists of two interviews with Young. Also included are a dozen photos, most published here for the first time, and a chronology by Martha J. Sattler.

Butler on Whitehead Women and Experimental Filmmaking

Word of Mouth Americanizing Britain

Dialogic Subjectivity in Woolf, Pym, and Brooke-Rose

On the Occasion

Poetry in America is flourishing in this new millennium and asking serious questions of itself: Is writing marked by gender and if so, how? What does it mean to be experimental? How can lyric forms be authentic? This volume builds on the energetic tensions inherent in these questions, focusing on ten major American women poets whose collective work shows an incredible range of poetic practice. Each section of the book is devoted to a single poet and contains new poems; a brief "statement; and a bibliography listing works by and about the poet. Underscoring the dynamic give and take between poets and the culture at large, this anthology is indispensable for anyone interested in poetry, gender and the creative process. CONTRIBUTORS: Rae Armantrout, Mei-mei Berssenbrugge, Lucie Brock Broido, Jorie Graham, Barbara Guest, Lyn Hejinian, Susan Howe, Ann Lauterbach, Harryette Mullen.

First Published in 1994. Look Who's Laughing belies the notion that in a joke the only place for a woman is in the butt, Rather than analysing women's humor in isolation, Gail Finney and twenty scholars map the terrain that the genders share and the areas that each hold exclusively. Their essays investigate witty heroines, sexual parodies, domestic humor and romantic power. They focus on comic drama and fiction, stand-up comedy, cartoons, and film describing the roles gender has played in the creation, reception and Virginia Woolf, whilst discussing characters such as V.I. Warshawski, Molly Bloom and Elizabeth Bennet. The book's emphasis on comedy's diverse sources uncovers critical prejudices and defines new contexts enabling men and women to understand more about each other's attitudes towards humor, its means and ends. Using experimental style as a framework for close readings of writings produced by late twentieth-century North American women, Deborah Mix places Gertrude Stein at the center of a feminist and multicultural account of twentieth-century innovative writing. Her meticulously argued work maps literary affiliations that connect Stein to the work of Harryette Mullen, Daphne Marlatt, Betsy

Warland, Lyn Hejinian, and Theresa Hak Kyung Cha. By distinguishing a vocabulary-which is flexible, evolving, and demands the complex responses of these authors. Arguing that these authors have received relatively little attention because of the difficulty in categorizing them, Mix brings the writing of women of color, lesbians, and collaborative writers into the discussion of experimental writing. Thus, rather than exploring conventional lines of influence, she departs from earlier scholarship by using Stein and her work as a lens through which to read the ways these authors have

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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 narrative now; and a celebration of the

energies that are undoing our definitions of women's work. Contemporary American Women Poets

Challenging Boundaries

Whore Turia Mosta Tanguage

Where Lyric Meets Language (Sem)Erotics

Gertrude Stein and Contemporary North American Women's Innnovative Writing

A Recommended Bibliography

Post-War Women Novelists
Politics of Kathy Acker

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

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

The texts of Christine Brooke-Rose, A collections of essays on Britains leading, experimental 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 a variety of critical angles.

The Feminist Avant-Garde in American Poetry offers a historical and theoretical account of avant-garde women poets in America from the 1990s and asserts an alternative tradition to the predominantly male-dominantly male counterparts.

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. In Signs of economic industry are erased and Ross's house is transformed into a home rather that 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 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 nostalgia functions to bind these two presumably unrelated constructions to gether. 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 Figes, Joyce Carol Oates, and Marguerite Pouras. "Friedman and Fuchs demonstrate the breadth of their research, first in their introduction to the volume, in which they ou 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 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books for 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 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 contemporarie been studied alongside one another, showing how they overcame the pervading skepticism of their contemporarie 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 reception of the "boom" in Latin American fiction from both Confusion for the fiction from both Confusion fiction from both Confusion fiction from both Confusion fiction from both American fiction from both Confusion fic

British Experimental Women's Fiction, 1945—1975

Breaking the Sequence

The Feminist Avant-Garde in American Poetry Marguerite Young, Our Darling