

Mary E.  
Galvin

# QUEER

Five  
Modernist  
Women  
Writers

POETICS

# Queer Poetics Five Modernist Women Writers

**Sandeep Parmar**



## **Queer Poetics Five Modernist Women Writers:**

**Queer Poetics** Mary E. Galvin, 1999-09-30 Galvin provides a critical look at the intersections between the development of queer consciousness and the poetic experimentations of Emily Dickinson Amy Lowell Gertrude Stein Mina Loy Djuna Barnes and H D one that places them in a continuum of non heterocentric existence While these writers were non heterocentric in their personal identities they were also all innovators of modernist poetics For lesbians and other non heterocentrically defined writers the active creation of identity outside the heterosexual economy demands new ways of writing and this demand manifests itself not only in content but also in poetic technique The basic assumption of this work is that the mind which can imagine other sexual orientations and gender identities can and must also imagine new ways of writing and that a consideration of the poets sexualities is central to a fuller understanding of both the message and the medium of their poetic practices A full length exploration of the relationship between poetics and queer theory *Queer Poetics* presents a theoretical framework that can illuminate not only the ways we read the specific poetic innovations of these six writers but also the ways we read literary modernism itself by placing both in a different social and epistemological context that of queer existence This work is important to scholars and researchers in Women s Studies Gay and Lesbian Studies feminist criticism and the study of poetry

**Artistic Outlaws** Sonja Samberger, 2005 The creator of the new composition in the arts is an outlaw until he is a classic Gertrude Stein wrote in 1926 Unlike male modernists such as T S Eliot or Ezra Pound the modernist women poets Edith Sitwell Amy Lowell Stein and H D never became high modernist models but remained artistic outlaws The present study shows how these women were present on the modernist scene but followed their own concepts and struggled to establish their position as modernist women poets Defying definition the four poets not only richly contributed to modernism but were indeed its developers

**Questions of Possibility: Contemporary Poetry and Poetic Form** David Caplan, 2006-09-26 *Questions of Possibility* examines the particular forms that contemporary American poets favor and those they neglect The poets choices reveal both their ambitions and their limitations the new possibilities they discover and the traditions they find unimaginable By means of close attention to the sestina ghazal love sonnet ballad and heroic couplet this study advances a new understanding of contemporary American poetry Rather than pitting closed verse against open and traditional poetry against experimental *Questions of Possibility* explores how poets associated with different movements inspire and inform each other s work Discussing a range of authors from Charles Bernstein Derek Walcott and Marilyn Hacker to Agha Shahid Ali David Caplan treats these poets as contemporaries who share the language not as partisans assigned to rival camps The most interesting contemporary poetry crosses the boundaries that literary criticism draws synthesizing diverse influences and establishing surprising affinities In a series of lively readings Caplan charts the diverse characteristics and accomplishments of modern poetry from the gay and lesbian love sonnet to the currently popular sestina

*Women's Studies* Linda Krikos, Cindy Ingold, 2004-08-30 This truly monumental work maps the

literature of women s studies covering thousands of titles and Web sites in 19 subject areas published between 1985 and 1999 Intended as a reference and collection development tool this bibliography provides a guide for women s studies information for each title along with a detailed often evaluative review The annotations summarize each work s content its importance or contribution to women s studies and its relationship to other titles on the subject Core titles and titles that are out of print are noted and reviews indicate which titles are appropriate as texts or supplemental texts This definitive guide to the literature of women s studies is a must purchase for academic libraries that support women s studies programs and it is a useful addition to any academic or public library that endeavors to represent the field A team of subject specialists has taken on the immense task of documenting publications in the area of women s studies in the last decades of the 20th century The result is this truly monumental work which maps the field covering thousands of titles and Web sites in 19 subject areas published between 1985 and 1999 Intended as a reference and collection development tool this bibliography provides a guide for women s studies information for each title along with a detailed often evaluative review The annotations summarize each work s content its importance or contribution to women s studies and its relationship to other titles on the subject Most reviews cite and describe similar and contrasting titles substantially extending the coverage Core titles and titles that are out of print are noted and reviews indicate which titles are appropriate as texts or supplemental texts Taking up where the previous volume by Loeb Searing and Stineman left off this is the definitive guide to the literature of women s studies It is a must purchase for academic libraries that support women s studies programs and a welcome addition to any academic or public library that endeavors to represent the field

RE:Verse Jeremy Tambling,2018-10-08 Many people are intimidated by poetry thinking it difficult and high brow and not for them But it is still considered an essential part of art and literature RE Verse asks Why and How should we read poetry This book aimed at people just starting with literature takes nothing for granted but opens poetry up to all in a way that makes it both exciting and fresh Examples are taken from a balanced combination of traditional writers such as Keats Wordsworth Blake and Shakespeare and modern poets such as Seamus Heaney Jackie Kay and Benjamin Zephaniah RE Verse ranges over all periods of literature and over the many critical theories that attempt to show why poetry matters It places poems into their historical context looks at poetry in translation and discusses why much poetry is so difficult as to seem almost unreadable It sets the standard for talking about how to read poetry and what to do when this seems to be impossibly difficult Ultimately it is the essential easy to read guide to the subject

**Cultures of Modernism** Cristanne Miller,2007 Examines the influences of location on the literary achievements of three modernist women writers Amy Lowell, American Modern Adrienne Munich,Melissa Bradshaw,2004 A collection of essays that explore the influence work and legacy of Pulitzer Prize winning American poet Amy Lowell **Virtual Modernism** Katherine Biers,2013-10-01 In Virtual Modernism Katherine Biers offers a fresh view of the emergence of American literary modernism from the eruption of popular culture in the early twentieth century Employing dynamic

readings of the works of Stephen Crane Henry James James Weldon Johnson Djuna Barnes and Gertrude Stein she argues that American modernist writers developed a poetics of the virtual in response to the rise of mass communications technologies before World War I These authors modernist formal experimentation was provoked by the immediate individualistic pleasures and thrills of mass culture But they also retained a faith in the representational power of language and the worth of common experience more characteristic of realism and naturalism In competition with new media experiences such as movies and recorded music they simultaneously rejected and embraced modernity Biers establishes the virtual poetics of these five writers as part of a larger virtual turn in the United States when a fascination with the writings of Henri Bergson William James and vitalist philosophy and the idea of virtual experience swept the nation Virtual Modernism contends that a turn to the virtual experience of language was a way for each of these authors to carve out a value for the literary both with and against the growth of mass entertainments This technologically inspired reengagement with experience was formative for American modernism Situated at the crossing points of literary criticism philosophy media studies and history Virtual Modernism provides an examination of Progressive Era preoccupations with the cognitive and corporeal effects of new media technologies that traces an important genealogy of present day concerns with virtuality

**Emily Dickinson and Hymn Culture** Victoria N. Morgan, 2016-12-05 Extending the critical discussion which has focused on the hymns of Isaac Watts as an influence on Emily Dickinson's poetry this study brings to bear the hymnody of Dickinson's female forbears and contemporaries and considers Isaac Watts's position as a Dissenter for a fuller understanding of Dickinson's engagement with hymn culture Victoria N Morgan argues that the emphasis on autonomy in Watts a quality connected to his position as a Dissenter and the work of women hymnists who sought to redefine God in ways more compatible with their own experience posing a challenge to the hierarchical I Thou form of address found in traditional hymns inspired Dickinson's adoption of hymnic forms As she traces the powerful intersection of tradition and experience in Dickinson's poetry Morgan shows Dickinson using the modes and motifs of hymn culture to manipulate the space between concept and experience a space in which Dickinson challenges old ways of thinking and expresses her own innovative ideas on spirituality Focusing on Dickinson's use of bee imagery and on her notions of religious design Morgan situates the radical re-visioning of the divine found in Dickinson's alternative hymns in the context of the poet's engagement with a community of hymn writers In her use of the fluid imagery of flight and community as metaphors for the divine Dickinson anticipates the ideas of feminist theologians who privilege community over hierarchy Queer Transgressions in Twentieth-Century Polish Fiction Jack J. B. Hutchens, 2020-07-22 Throughout the twentieth century in Poland various ideologies attempted to keep queer voices silent whether those ideologies were fascist communist Catholic or neo liberal Despite these pressures there existed a vibrant transgressive trend within Polish literature that subverted such silencing This book provides in depth textual analyses of several of those texts covering nearly every decade of the last century and includes authors such as Witold

Gombrowicz Marian Pankowski and Olga Tokarczuk winner of the 2018 Nobel Prize in Literature Jack J B Hutchens demonstrates the subversive power of each work showing that through their transgressions they help to undermine nationalist and homophobic ideologies that are still at play in Poland today Hutchens argues that the transgressive reading of Polish literature can challenge the many binaries on which conservative heteronormative ideology depends in order to maintain its cultural hegemony

**The Imagist Poets** Andrew Thacker, 2011 A clear and incisive account of the Imagists the first significant group of modernist poets writing in English

**Modernism** Lawrence Rainey, 2005-07-15 Modernism An Anthology is the most comprehensive anthology of Anglo American modernism ever to be published Amply represents the giants of modernism James Joyce Gertrude Stein Virginia Woolf T S Eliot Ezra Pound Wallace Stevens Marianne Moore Samuel Beckett Includes a generous selection of Continental texts enabling readers to trace modernism s dialogue with the Futurists the Dadaists the Surrealists and the Frankfurt School Supported by helpful annotations and an extensive bibliography Allows readers to encounter anew the extraordinary revolution in language that transformed the aesthetics of the modern world

**Improper Modernism** Daniela Caselli, 2016-12-05 In her compelling reexamination of Djuna Barnes s work Daniela Caselli raises timely questions about Barnes biography and feminist criticism identity and authority and modernist canon formation Through close readings of Barnes s manuscripts correspondence critically acclaimed and little known texts Caselli tackles one of the central unacknowledged issues in Barnes intertextuality She shows how throughout Barnes s corpus the repetition of texts by other authors from Blake to Middleton and by Barnes herself forces us to rethink the relationship between authority and gender and the reasons for her marginal place within modernism All her texts linked as they are by correspondences and permutations wage a war against the common sense of the straight mind Caselli begins by analyzing how literary criticism has shaped our perceptions of Barnes showing how the various personae assigned to Barnes are challenged when the right questions are posed Why is Barnes such a famous author when many of her texts remain unread even by critics Why has criticism reduced Barnes s work to biographical speculations How can Barnes s hybrid eccentric and unconventional corpus be read as part of literary modernism when it often seems to sever itself from it How can an oeuvre reject the labels of feminist and lesbian literature whilst nevertheless holding at its centre the relationships between language sexuality and the real How can Barnes s work help us to rethink the relation between simplicity and difficulty within literary modernism Caselli concludes by arguing that Barnes s complex and bewildering work is committed to a high modernist notion of art as a supremely difficult undertaking whilst refusing to conform to standards of modernist acceptability

**The Cambridge Companion to Latina/o American Literature** John Morán González, 2016-06-13 This Companion presents key texts authors themes and contexts of Latina o literature and highlights its increasing significance in world literature

**Amy Lowell, Diva Poet** Melissa Bradshaw, 2016-12-05 In her reassessment of Amy Lowell as a major figure in the modern American poetry movement Melissa Bradshaw uses theories of the diva and

female celebrity to account for Lowell's extraordinary literary influence in the early twentieth century and her equally extraordinary disappearance from American letters after her death. Recognizing Amy Lowell as a literary diva Bradshaw shows accounts for her commitment to her art, her extravagant self-promotion and self-presentation and her fame which was of a kind no longer associated with poets. It also explains the devaluation of Lowell's poetry and criticism since a woman's diva status is always short-lived and the accomplishments of celebrity women are typically dismissed and trivialized. In restoring Lowell to her place within the American poetic renaissance of the nineteenth and twentieth centuries Bradshaw also recovers a vibrant moment in popular culture when poetry enjoyed mainstream popularity, audiences packed poetry readings and readers avidly followed the honors, exploits and feuds of their favorite poets in the literary columns of daily newspapers. Drawing on a rich array of letters, memoirs, newspapers and periodicals but eschewing the biographical interpretations of her poetry that have often characterized criticism on Lowell, Bradshaw gives us an Amy Lowell who could not be further removed from the lonely victim of ill health and obesity who appears in earlier book-length studies. Amy Lowell as diva poet takes her rightful place as a powerful writer of modernist verse who achieved her personal and professional goals without capitulating to heteronormative ideals of how a woman should act, think or appear. *Collected Poems* Djuna Barnes, 2005. This collection of many unpublished works of American writer Djuna Barnes is accompanied by her autobiographical notes which describe the expatriate scene in Paris during the 1920s including her interactions with James Joyce and Gertrude Stein and her intimate recollections of T. S. Eliot. *Intertwinings* Gail Weiss, 2008-11-05. *Intertwinings* presents exciting interdisciplinary scholarship on twentieth-century French philosopher Maurice Merleau-Ponty. The contributors break new ground by bringing Merleau-Ponty's work into conversation with literary theory, architecture, cultural studies, critical race studies and current feminist theory and practice. Spanning Merleau-Ponty's early and late thought, this volume focuses on the ontological, ethical and political implications of his unique emphasis on the constitutive intertwinings of inside and outside, self and other, language and gesture, body and world, and identity and difference. *Intertwinings* affirms Merleau-Ponty's insight that we should not eradicate but rather celebrate the corporeal differences that make our encounters with both human and nonhuman others a source of inexplicable richness and endless fascination. *Secrecy and Sapphic Modernism* S. Nair, 2011-12-06. Novels by significant Modernist authors can be described as romans clef providing insight into restrictions governing the representation of female homosexuality in the early twentieth century. Nair argues that key novels of the period represented same-sex desire through the encryption of personal references directed towards coterie audiences. *Modernism and Perversion* A. Schaffner, 2015-12-11. Charting the construction of sexual perversions in nineteenth and early twentieth-century medical, psychiatric and psychological discourse, Schaffner argues that sexologists' preoccupation with these perversions was a response to specifically modern concerns and illuminates the role of literary texts in the formation of sexological knowledge. *Reading Mina Loy's Autobiographies* Sandeep Parmar, 2013-06-06. Mina Loy is recognised today as

one of the most innovative modernist poets numbering Gertrude Stein Marcel Duchamp Djuna Barnes and T S Eliot amongst her admirers Drawing on substantial new archival research this book challenges the existing critical myth of Loy as a modern woman through an analysis of her unpublished autobiographical prose Mina Loy's *Autobiographies* explores this major twentieth century writer's ideas about the modern and how they apply to the modernist writer based on her engagement with twentieth century avant garde aesthetics and charts how Loy herself uniquely defined modernity in her essays on literature and art Sandeep Parmar here shows how ultimately Loy's autobiographies extend the modernist project by rejecting earlier impressions of avant garde futurity and newness in favour of a late modernist aesthetic one that is more pessimistic inward and interested in the fragmentary interplay between the past and present

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