

WITHDRAWN

RESCUED READINGS

A Reconstruction
of
**GERTRUDE
STEIN'S**
Difficult Texts

Elizabeth Fifer

 **University of Chicago Press** 

Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts

M. Lynn Weiss



Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts:

Rescued Readings Elizabeth Fifer, 1992 Gertrude Stein's texts provoke readers Rescued Readings concentrating on the interaction of Stein's lesbianism and her art emphasizes the dynamics of this provocation The relationship between sexuality and textuality deserves attention not least because Stein's use of her homosexuality as a subject for her work has too long isolated her making her texts unreadable Fifer argues that Stein's equivocal attitude toward her homosexuality repeatedly discussed in many of the works she chose not to publish during her lifetime is the basis of her experimental style Regardless of the particularities of the time or place of their production Stein's erotic subjects produce similar patterns of complex language and experimental narrative strategies Fifer examines how we can learn to read these patterns and strategies just as we can decode Stein's conscious manipulation of an oblique vocabulary of lesbian eroticism in order to deepen our appreciation of Stein's art The particular literary works under discussion include parts of the Yale Edition of The Unpublished Writings three volumes of her plays Geography and Plays Operas and Plays Last Operas and Plays and one prose work Useful Knowledge Fifer presents an introduction to Stein's manifest and hidden texts and provides an overview of intention and technique exploring the defensive mechanisms of key texts from different points in Stein's career Rescued Readings also explores the revealing and concealing modes of Stein's erotic language her conversations with readers and others and the effect of her choosing the homosexual alliance as her specific paradigm for the relationship between reader and writer

BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved [Approaches to Teaching the Works of Gertrude Stein](#) Logan Esdale, Deborah M. Mix, 2018-08-01 Offers pedagogical techniques for teaching the prose poetry plays and libretti of Gertrude Stein in college literature and composition classrooms including consideration of race gender sexuality narrative diversity identity and visual arts Includes information on reference works and online resources Gives syllabus suggestions for undergraduate and graduate courses [The Composition of Sense in Gertrude Stein's Landscape Writing](#) Linda Voris, 2016-10-12 This book offers a bold critical method for reading Gertrude Stein's work on its own terms by forgoing conventional explanation and adopting Stein's radical approach to meaning and knowledge Inspired by the immanence of landscape both of Provence where she travelled in the 1920s and the spatial relations of landscape painting Stein presents a new model of meaning whereby making sense is an activity distributed in a text and across successive texts From love poetry to plays and portraiture Linda Voris offers close readings of Stein's most anthologized and less known writing in a case study of a new method of interpretation By practicing Stein's innovative means of making sense Voris reveals the excitement of her discoveries and the startling implications for knowledge identity and intimacy

Gertrude Stein Lucy Daniel, 2009-09-15 You are of course never yourself wrote Gertrude Stein 1874 1946 in Everybody's Autobiography Modernist icon Stein wrote many pseudo autobiographies including the well known story of her lover The Autobiography of Alice B Toklas but in Lucy Da [Rescued Readings](#) Elizabeth Fifer, 1992 Gertrude Stein's texts provoke

readers Rescued Readings concentrating on the interaction of Stein's lesbianism and her art emphasizes the dynamics of this provocation. The relationship between sexuality and textuality deserves attention not least because Stein's use of her homosexuality as a subject for her work has too long isolated her making her texts unreadable. Fifer argues that Stein's equivocal attitude toward her homosexuality repeatedly discussed in many of the works she chose not to publish during her lifetime is the basis of her experimental style. Regardless of the particularities of the time or place of their production, Stein's erotic subjects produce similar patterns of complex language and experimental narrative strategies. Fifer examines how we can learn to read these patterns and strategies just as we can decode Stein's conscious manipulation of an oblique vocabulary of lesbian eroticism in order to deepen our appreciation of Stein's art. The particular literary works under discussion include parts of the Yale Edition of The Unpublished Writings, three volumes of her plays *Geography* and *Plays*, *Operas* and *Plays*, *Last Operas* and *Plays*, and one prose work *Useful Knowledge*. Fifer presents an introduction to Stein's manifest and hidden texts and provides an overview of intention and technique, exploring the defensive mechanisms of key texts from different points in Stein's career. Rescued Readings also explores the revealing and concealing modes of Stein's erotic language, her conversations with readers and others, and the effect of her choosing the homosexual alliance as her specific paradigm for the relationship between reader and writer.

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Gertrude Stein and the Essence of what Happens Dana Cairns Watson, 2005

Watson traces Gertrude Stein's 1874-1946 growing fascination with the cognitive and political ramifications of conversation and how that interest influenced her writing over the course of her career.

Queering the Moderns NA NA, 2016-04-30

In *Queering the Moderns*, Anne Herrmann revisits the narrative of literary modernism and the historical uses of the term queer to explore the emergence of identities specific to modernism. Queer in the modernist period (1910-1945) means strange, odd, out of sorts, and although it begins to refer to those who are queer sexually, it does not yet police a hetero-homosexual divide. It means crossing boundaries in unexpected directions across the Atlantic, across the color line, across literary conventions that dictate autobiographies can't be written by someone else. Six memoirs that rely on cross-gender and cross-racial identifications are discussed within their specific cultural contexts so that female aviators Amelia Earhart and Beryl Markham, lesbian autobiographers Virginia Woolf and Gertrude Stein, and male auto-ethnographers James Weldon Johnson and Earl Lind, Ralph Werther begin to queer the traditional spaces of modernism.

Gertrude Stein and the Making of Jewish Modernism Amy Feinstein, 2022-06-28

Challenging the assumption that modernist writer Gertrude Stein seldom integrated her Jewish identity and heritage into her work, this book uncovers Stein's constant and varied writing about Jewish topics throughout her career. Amy Feinstein argues that Judaism was central to Stein's ideas about modernity, showing how Stein connects the modernist era to the Jewish experience. Combining through Stein's scholastic writings, drafting notebooks, and literary works, Feinstein analyzes references to Judaism that have puzzled scholars. She reveals the never before

discussed influence of Matthew Arnold as well as a hidden Jewish framework in Stein's epic novel *The Making of Americans*. In Stein's experimental voices poems Feinstein identifies an explicitly Jewish vocabulary that expresses themes of marriage nationalism and Zionism. She also shows how *Wars I Have Seen* written in Vichy France during World War II compares the experience of wartime occupation with the historic persecution of Jews. Affirming the importance of Jewish identity and modernist style to Gertrude Stein's legacy as a writer, this book radically changes the way we read and appreciate Stein's work. American Literature and Immediacy Heike Schaefer, 2020-01-16 Demonstrates that the quest for immediacy or experiences of direct connection and presence has propelled the development of American literature and media culture.

Making Girls into Women Kathryn R. Kent, 2003-01-17 Explores the links between the emergence of lesbian and proto-lesbian identities at the turn of the century and the discourses of sentimentality, mass culture and modernism. *Stanzas in Meditation* Gertrude Stein, 2012-01-17 In the 1950s Yale University Press published a number of Gertrude Stein's posthumous works among them her incomparable *Stanzas in Meditation*. Since that time scholars have discovered that Stein's poem exists in several versions: a manuscript that Stein wrote and two typescripts that her partner Alice B. Toklas prepared. Toklas's work on the second typescript changed the poem when enraged upon detecting in it references to a former lover, she not only adjusted the typescript but insisted that Stein make revisions in the original manuscript. This edition of *Stanzas in Meditation* is the first to confront the complicated story of its composition and revision. Through meticulous archival work the editors present a reliable reading text of Stein's original manuscript as well as an appendix with the textual variants among the poem's several versions. This record of Stein's multi-layered revisions enables readers to engage more fully with the author's radically experimental poem and also to detect the literary impact of Stein's relationship with Toklas. The editors' preface and poet Joan Retallack's introduction offer insight into the complexities of reading Stein's poetry and the innovative modes of reading that her works require and generate. Students and admirers of Stein will welcome this illuminating new contribution to Stein's oeuvre. **Gertrude Stein and Richard Wright** M. Lynn Weiss, 2009-11-12 After the Second World War Gertrude Stein asked a friend's support in securing a visa for Richard Wright to visit Paris. 'I've got to help him,' she said. 'You see, we are both members of a minority group.' The brief, little-noted friendship of Stein and Wright began in 1945 with a letter. Over the next fifteen months the two kept up a lively correspondence which culminated in Wright's visit to Paris in May 1946 and ended with Stein's death a few months later. Gertrude Stein and Richard Wright began their careers as marginals within marginalized groups and their desire to live peacefully in unorthodox marriages led them away from America and into permanent exile in France. Still, the obvious differences between them in class, ethnic and racial origins and in artistic expression beg the question: What was there to talk about? This question opens a window onto each writer's meditations on the influence of racial, ethnic, national origins on the formation of identity in a modern and post-modern world. The intuitive and intellectual affinities between Stein and Wright are illuminated in several works of nonfiction: Stein's *Paris, France* and

Wright's *Pagan Spain* are meditations on expatriation and creativity. Their so-called homecoming narratives. Stein's *Everybody's Autobiography* and Wright's *Black Power* examine concepts of racial and national identity in a post-modernist world. Respectively in *Lectures in America* and *White Man Listen*, Stein and Wright outline the ways in which the poetics and politics of modernism are inextricably bound. At the close of the twentieth century, the meditations of Stein and Wright on the protean quality of individual identity and its artistic, social, and political expression explore the most prescient and pressing issues of our time and beyond.

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.

A Vocabulary of Thinking Deborah M. Mix, 2007-12. 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 simultaneously individual and communal from a lexicon which is recorded, fixed, and carries the burden of masculine authority, Mix argues that Stein's experimentalism both enables 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 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 Routledge Encyclopedia of Jewish Writers of the Twentieth Century Sorrel Kerbel, 2004-11-23. Now available in paperback for the first time, *Jewish Writers of the Twentieth Century* is both a comprehensive reference resource and a springboard for further study. This volume examines canonical Jewish writers, less well-known authors of Yiddish and Hebrew, and emerging Israeli writers. It includes entries on figures as diverse as Marcel Proust, Franz Kafka, Tristan Tzara, Eugene Ionesco, Harold Pinter, Tom Stoppard, Arthur Miller, Saul Bellow, Nadine Gordimer, and Woody Allen. It contains introductory essays on Jewish American writing, Holocaust literature, and memoirs, Yiddish writing, and Anglo-Jewish literature.

provides a chronology of twentieth century Jewish writers Compiled by expert contributors this book contains over 330 entries on individual authors each consisting of a biography a list of selected publications a scholarly essay on their work and suggestions for further reading Henry James, Gertrude Stein, and the Biographical Act Charles Caramello, 2000-11-09 Focusing on biographical portraiture Charles Caramello argues that Henry James and Gertrude Stein performed biographical acts in two senses of the phrase they wrote biography but as a cover for autobiography Constructing literary genealogies while creating original literary forms they used their biographical portraits of precursors and contemporaries to portray themselves as exemplary modern artists Caramello advances this argument through close readings of four works that explore themes of artistry and influence and that experiment with forms of biographical portraiture James's early biography of Nathaniel Hawthorne and his much later group biography William Wetmore Story and His Friends and Stein's celebrated Autobiography of Alice B Toklas and her largely forgotten Four in America which comprises biographies of Ulysses S Grant Wilbur Wright Henry James and George Washington The first comparative study of these two great expatriate writers Henry James Gertrude Stein and the Biographical Act addresses questions of art influence and literary culture by analyzing important biographical portraits that themselves address the same questions Originally published 1996 A UNC Press Enduring Edition UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print These editions are published unaltered from the original and are presented in affordable paperback formats bringing readers both historical and cultural value The Making of Americans in Paris Noel Sloboda, 2008 While living in Paris at the beginning of the twentieth century expatriate American writers Edith Wharton 1862 1937 and Gertrude Stein 1874 1946 never crossed paths Even so they did rub shoulders in print in autobiographical essays published by The Atlantic Monthly in 1933 Noel Sloboda shows that the authors pursued many of the same professional goals in these essays and in the book length life writings that grew out of them A Backward Glance 1934 and The Autobiography of Alice B Toklas 1933 By analyzing the personal and cultural contexts in which these works were produced as well as subjects common to both of them Sloboda illuminates a previously unrecognized solidarity between Wharton and Stein The relationship between the authors is built upon careful analysis of A Backward Glance and The Autobiography of Alice B Toklas and it is framed by a consideration of the markets into which their life writings were first released The alignment of Wharton and Stein as life writers will be of interest to those studying autobiography modern literature and American women writers **Stein, Bishop, and Rich** Margaret Dickie, 1997 In an insightful and provocative juxtaposition Margaret Dickie examines the poetry of three preeminent women writers Gertrude Stein Elizabeth Bishop and Adrienne Rich investigating the ways in which each attempts to forge a poetic voice capable of expr **The Labors of Modernism** Mary Wilson, 2016-12-05 In The Labors of Modernism Mary Wilson analyzes the unrecognized role of domestic servants in the experimental forms and narratives of Modernist fiction by Virginia Woolf Gertrude Stein Nella Larsen and

Jean Rhys Examining issues of class gender and race in a transatlantic Modernist context Wilson brings attention to the place where servants enter literature the threshold In tracking their movements across the architectural borders separating indoors and outdoors and across the physical doorways between rooms Wilson illuminates the ways in which the servants who open doors symbolize larger social limits and exclusions as well as states of consciousness The relationship between female servants and their female employers is of particular importance in the work of female authors for whom the home and the novel are especially interconnected sites of authorization and domestication Modernist fiction Wilson shows uses domestic service to tame and interrogate not only issues of class but also the overlapping distinctions of racial and ethnic identities As Woolf Stein Larsen and Rhys use the novel to interrogate the limitations of gendered domestic ideologies they find they must deploy these same ideologies to manage the servant characters whose labor maintains the domestic spaces they find limiting Thus the position of servants in these texts forces the reader to recognize servants not just as characters but as conditions for the production of literature and of the homes in which literature is created

Transformations of Domesticity in Modern Women's Writing T. Foster, 2002-11-05 Transformations of Domesticity in Modern Women's Writing makes new connections between feminist criticism of domestic ideology in the nineteenth century modernist women's experiments with literary form contemporary feminist debates about the politics of location and postmodern theories of social space The book identifies a coherent transition of women's writing that transforms domestic ideologies of woman's place by redefining the ideas about space that underlie that ideology The result is to open the space of gender identity to new relations of class and race

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Table of Contents Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts

1. Understanding the eBook Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - The Rise of Digital Reading Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Advantages of eBooks Over Traditional Books
2. Identifying Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - User-Friendly Interface
4. Exploring eBook Recommendations from Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Personalized Recommendations
 - Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts User Reviews and Ratings
 - Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts and Bestseller Lists
5. Accessing Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts Free and Paid eBooks
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 - Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts eBook Subscription Services

- Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts Budget-Friendly Options
- 6. Navigating Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts eBook Formats
 - ePub, PDF, MOBI, and More
 - Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts Compatibility with Devices
 - Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Highlighting and Note-Taking Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Interactive Elements Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
- 8. Staying Engaged with Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
- 9. Balancing eBooks and Physical Books Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Setting Reading Goals Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Fact-Checking eBook Content of Rescued Readings A Reconstruction Of Gertrude Steins Difficult Texts
 - Distinguishing Credible Sources
- 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
- 14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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