

My Life A Loaded Gun

Female Creativity and Feminist Poetics



PAULA BENNETT

My Life A Loaded Gun Female Creativity And Feminist Poetics

Gustavo Pérez Firmat



My Life A Loaded Gun Female Creativity And Feminist Poetics:

My Life, a Loaded Gun Paula Bennett, 1990 **The Creative Crone** Sylvia Henneberg, 2010 Henneberg shows how these writers offer radically different but richly complementary strategies for breaking the silence surrounding age Rich provides an approach to aging so strongly intertwined with other political issues that its complexity may keep us from immediately identifying age as one of her chief concerns On the other hand Sarton's direct treatment of aging sensitizes us to its importance and helps us see its significance in such writings as Rich's Meanwhile Rich's efforts to politicize age create stimulating contexts for Sarton's work Henneberg explores elements of these writers' individual poems that develop themes of aging including imagery and symbol the construction of a persona and the uses of rhythms to reinforce the themes She also includes analyses of their fiction and nonfiction works and draws ideas from age studies by scholars such as Margaret Morganroth Gullette Kathleen Woodward and Thomas Cole From publisher description **Walking to the Edge** Margaret Randall, 1991 Insightfully links the impact of U S foreign policy on the people of Latin America the female voice in art and literature and the need to break the silence around incest and other abuse *Reading the Fascicles of Emily Dickinson* Eleanor Elson Heginbotham, 2003 Heginbotham's book focuses on Emily Dickinson's work as a deliberate writer and editor The fascicles were forty small portfolios of her poems written between 1856 and 1864 composed on four to seven stationery sheets folded stacked and sewn together with twine What revelations might come from reading her poems in her own context Are they simply scrapbooks as some claim or are they evidence of conscious canny editing Read in their original places each lyric becomes different and more interesting than when read in isolation We cannot know why Dickinson compiled the books or what she thought of them but we can observe what she left in them What she left is visible only by noting the way the poem answers in a dialogue across the pages the way lines spilling onto a second page introduce the next poem the way openings suggest image clusters so that each book has its own network of concerns and language not a story or philosophical preachment but an aesthetic wholeness This book is the first to demonstrate that Dickinson's poetic and philosophical creativity is most startling when the reader observes the individual lyric in the poet's own and only context for them For teacher student scholar and poetry lover Heginbotham creates an important new framework for understanding one of the most complex clever and profound U S poets **Emily Dickinson, Woman of Letters** Lewis Turco, 1993-07-01 Buried in Emily Dickinson's letters are many lines that are stunningly beautiful as beautiful as any to be found in her poems Lewis Turco has taken some of these lines and written poems from them on them and around them This volume then is a collaboration between two writers one a 19th century woman whose work became known to most readers only in the 20th century and the other a post modernist man of letters an award winning poet critic and scholar In addition to the poems collected here Turco has written an informative introduction and included several essays by feminist critics and other scholars who discuss various aspects of Emily Dickinson's letters Emily Dickinson Woman of Letters is therefore at once an

addition to the Dickinson canon a distinguished collection of contemporary poems an important volume of critical scholarship in American literature and a fascinating reading experience that will appeal to a wide audience of professionals and non professionals alike

Do the Americas Have a Common Literature? Gustavo Pérez Firmat, 1990 This volume takes an important step toward the discovery of a common critical heritage that joins the diverse literatures of North America and Latin America Traditionally literary criticism has treated the literature of the Americas as New World literature examining it in relation to its Old World usually European counterparts This collection of essays redirects the Eurocentric focus of earlier scholarship and identifies a distinctive pan American consciousness The essays here place the literature of the Americas in a hemispheric context by drawing on approaches derived from various schools of contemporary critical thought Marxism feminism culture studies semiotics reception aesthetics and poststructuralism As part of their search for a distinctly New World literary idiom the contributors engage not only the major North American and Spanish American writers but also such marginal or minor literatures as Chicano African American Brazilian and Qu becois In identifying areas of agreement and confluence this work lays the groundwork for finding historical ideological and cultural homogeneity in the imaginative writing of the Americas Contributors Lois Parkinson Zamora David T Haberly Jos David Sald var Antonio Ben tez Rojo Jos Piedra Doris Sommer Enrico Mario Sant Eduardo Gonz lez John Irwin Wendy B Faris Ren Prieto Jonathan Monroe Gustavo P rez Firmat

The Mother / Daughter Plot Marianne Hirsch, 1989-10-22 Mothers and daughters the female figures neglected by classic psychoanalysis and submerged in traditional narrative are at the center of this book The novels of nineteenth and twentieth century women writers from the Western European and North American traditions reveal that the story of motherhood remains the unspeakable plot of Western culture Focusing on the feminine and more controversially on the maternal this book alters our perception of both the familial structures basic to traditional narrative the Oedipus story and the narrative structures basic to traditional representations of the family Freud s family romance Confronting psychoanalytic theories of subject formation with narrative theories Marianne Hirsch traces the emergence and transformation of female family romance patterns from Jane Austen to Marguerite Duras

Palace-burner Sarah Morgan Bryan Piatt, 2001 Sarah Morgan Bryan Piatt 1836 1919 now ranks as the strongest American woman poet of the nineteenth century after Emily Dickinson Published heavily in all the period s most prestigious journals Piatt was widely celebrated by her peers as a gifted stylist in the genteel tradition This selected edition reveals Piatt s other side a side that contemporary critics found more problematic ironic experimental pushing the limits of Victorian language and the sentimental female persona Spanning more than half a century this collection reveals the borderland temper of Piatt s mind and art As an expatriate southerner Piatt voices guilt at her own past as the daughter of slave holders and raw anguish at the waste of war as an eleven year exile in Ireland she expresses her dismay at the indifference of the wealthy to the daily suffering of the poor Her poetry whether speaking of children motherhood marriage or illicit love affairs uses conventional language and forms but in ways that

greatly broadened the range of what women's poetry could say moves toward an innovative kind of dramatic realism built on dialogue an approach more familiar to modern readers acquainted with Faulknerian polyvocal texts than to her contemporaries who were as ill at ease with complexity as they were with irony This astutely edited selection of Piatt's mature work much of it never before collected explains why her deviant poetics caused her peers such discomfort and why they offer such fertile ground for study today Illustrated with engravings from Harper's Weekly and Harper's Bazaar both periodicals in which Piatt's work appeared Palace Burner marks the reemergence of one of the most interesting writers in American literary history

The Posthumous Voice in Women's Writing from Mary Shelley to Sylvia Plath Claire Raymond, 2016-12-05 This provocative book posits a new theory of women's writing characterized by what Claire Raymond calls the posthumous voice This suggestive term evokes the way that women's writing both forefronts and hides the author's implied body within and behind the written work Tracing the use of the disembodied posthumous voice in fiction and poetry by Mary Shelley Emily Brontë Emily Dickinson and Sylvia Plath Raymond's study sounds out the ways that the trope of the posthumous voice succeeds in negotiating the difficult cultural space between the concept of woman's body and the production of canonical literature Arguing that the nineteenth century cult of mourning opens to women's writing the possibility of a post-Romantic self-elegy Raymond explores how the woman writer's appropriation and alteration of elegiac conventions signifies and revises her disrupted relationship to audience Theorizing the posthumous voice as a gesture by which the woman writer claims and in some cases gains canonicity Raymond contends that the elegy posed as if written by a dead woman for herself both describes and subverts the woman writer's secondary status in the English canon For the woman writer the self-elegy permits access to a topos central to canonical literature with the implementation of the trope of the posthumous voice marking a crucial site of woman's interaction with the English canon

The Cambridge Companion to Emily Dickinson Wendy Martin, 2002-09-05 Emily Dickinson one of the most important American poets of the nineteenth century remains an intriguing and fascinating writer The Cambridge Companion to Emily Dickinson includes eleven new essays by accomplished Dickinson scholars They cover Dickinson's biography publication history poetic themes and strategies and her historical and cultural contexts As a woman poet Dickinson's literary persona has become incredibly resonant in the popular imagination She has been portrayed as singular enigmatic and even eccentric At the same time Dickinson is widely acknowledged as one of the founders of American poetry an innovative pre-modernist poet as well as a rebellious and courageous woman This volume introduces new and practised readers to a variety of critical responses to Dickinson's poetry and life and provides several valuable tools for students including a chronology and suggestions for further reading

Millay at 100 Diane P. Freedman, 1995 In this newest addition to Sandra M. Gilbert's *Ad Feminam* Women and Literature series Diane P. Freedman brings together twelve essays by critics of poetry and women's writing for a critical reappraisal of the prolific work of Edna St. Vincent Millay Though finding its occasion in the life of Millay the centennial of

the writer's birth this volume refocuses attention on Millay's art by asking questions central to our present concerns What in the varied body of Millay's work speaks to us most forcefully today Which critical perspectives most illuminate her texts How might those approaches be challenged extended or reoriented In seeking the answers to such questions the volume's contributors illuminate the means by which Millay's early success has been slighted and misunderstood and examine issues of personality personae critical stature and formal experimentation in Millay's various genres lyric poetry the sonnet verse drama fiction and the personal letter In 1920 following the publication of *A Few Figs from Thistles* Millay was the It girl of American poetry But by the late 1930s her popularity waned as her critical reputation declined under the reign of high modernism and its critics In fact Millay like others of her generation had rejected modernist elitism in favor of public engagement using her powerful public voice to plead for an end to the Sacco Vanzetti trials as well as for U S entry into World War II Condemned for both her politicizing and her political poetry she was the first to admit that she and her poetry suffered in the service of public causes Grouped into four parts these essays focus on Millay's relation to modernism her revisionary perspectives on love her treatment of time and of the female body and her use of masquerade and impersonation in life and in art Throughout the essayists pose such questions as Where is Millay's place in the literary histories of modern writing and in our hearts How are we to value interpret and characterize the various forms and genres in which she wrote What is the cultural work Millay achieves and reflects How does she help us redefine modernism What do Millay's great gifts enable us to see about genre the social construction of gender the definition of modernism and the role of the poet Millay's considerable productivity the range and virtues of her forms and her experimentation clearly argue for a wide ranging reappraisal of her work

Literatures of Madness Elizabeth J. Donaldson, 2018-07-25 *Literatures of Madness Disability Studies and Mental Health* brings together scholars working in disability studies mad studies feminist theory Indigenous studies postcolonial theory Jewish literature queer studies American studies trauma studies and comics to create an intersectional community of scholarship in literary disability studies of mental health The collection contains essays on canonical authors and lesser known and sometimes forgotten writers including Sylvia Plath Louisa May Alcott Hannah Weiner Mary Jane Ward Michelle Cliff Lee Maracle Joanne Greenberg Ann Bannon Jerry Pinto Persimmon Blackbridge and others The volume addresses the under representation of madness and psychiatric disability in the field of disability studies which traditionally focuses on physical disability and explores the controversies and the common ground among disability studies anti psychiatric discourses mad studies graphic medicine and health medical humanities

Lesbian Texts and Contexts Karla Jay, Joanne Glasgow, 1990-06 Lesbian writers include some of the most innovative and adventurous writers of this century but only recently have they been given their due attention in terms of critical study This book is the first anthology to discuss the subject of lesbianism as it relates to the critical interaction among readers writers and literary critics It explores lesbian texts in terms of identification meaning and interpretation and examines the complex

entanglements of identity voice intersubjectivity textualities and sexualities A wonderful exploration of the varieties of life choices lesbians can and do make This book once again proves that telling the truth about yourself is a revolutionary act Rita Mae Brown They will probably drum Karla Jay and Joanne Glasgow out of the academy for this one A college text that is witty literate interesting and can be read for fun What s the world coming to Lesbian Texts and Contexts dry title wonderful book Barbara Grier Editor Naiad Press To call this collection much needed or eagerly awaited would be the understatement of the year It s thrilling to think of the new readings of classic texts the new directions for theory and maybe best of all the new range of literary encounters in the classroom that will be enabled by this radical intervention on the critical scene Eve Kosofsky Sedgwick Duke University Excellent challenging sexy never boring Outweek

Rowing in Eden Martha Nell Smith, 2010-07-05 Emily Dickinson wrote a letter to the world and left it lying in her drawer more than a century ago This widely admired epistle was her poems which were never conventionally published in book form during her lifetime Since the posthumous discovery of her work general readers and literary scholars alike have puzzled over this paradox of wanting to communicate widely and yet apparently refusing to publish In this pathbreaking study Martha Nell Smith unravels the paradox by boldly recasting two of the oldest and still most frequently asked questions about Emily Dickinson Why didn t she publish more poems while she was alive and Who was her most important contemporary audience Regarding the question of publication Smith urges a reconception of the act of publication itself She argues that Dickinson did publish her work in letters and in forty manuscript books that circulated among a cultured network of correspondents most important of whom was her sister in law Susan Huntington Gilbert Dickinson Rather than considering this material unpublished because unprinted Smith views its alternative publication as a conscious strategy on the poet s part a daring poetic experiment that also included Dickinson s unusual punctuation line breaks stanza divisions calligraphic orthography and bookmaking all the characteristics that later editors tried to standardize or eliminate in preparing the poems for printing Dickinson s relationship with her most important reader Sue Dickinson has also been lost or distorted by multiple levels of censorship Smith finds Emphasizing the poet sustaining aspects of the passionate bonds between the two women Smith shows that their relationship was both textual and sexual Based on study of the actual holograph poems Smith reveals the extent of Sue Dickinson s collaboration in the production of poems most notably Safe in Their Alabaster Chambers This finding will surely challenge the popular conception of the isolated withdrawn Emily Dickinson Well versed in poststructuralist feminist and new textual criticism Rowing in Eden uncovers the process by which the conventional portrait of Emily Dickinson was drawn and offers readers a chance to go back to original letters and poems and look at the poet and her work through new eyes It will be of great interest to a wide audience in literary and feminist studies

The Routledge Introduction to American Modernism Linda Wagner-Martin, 2016-02-12 The modernist period was crucial for American literature as it gave writers the chance to be truly innovative and create their own distinct identity Starting slightly earlier than many guides to

modernism this lucid and comprehensive guide introduces the reader to the essential history of the period including technology religion economy class gender and immigration These contexts are woven of into discussions of many significant authors and texts from the period Wagner Martin brings her years of writing about American modernism to explicate poetry and drama as well as fiction and life writing Among the authors emphasized are Ernest Hemingway William Faulkner Zora Neale Hurston Langston Hughes F Scott Fitzgerald Gertrude Stein Willa Cather John Dos Passos William Carlos Williams Mike Gold James T Farrell Clifford Odets John Steinbeck and countless others A clear and engaging introduction to an exciting period of literature this is the ultimate guide for those seeking an overview of American Modernism

Outward Ed Pavlic, 2021-06-01 The first scholarly study of Adrienne Rich's full career examines the poet through her developing approach to the transformative potential of relationships Adrienne Rich is best known as a feminist poet and activist This iconic status owes especially to her work during the 1970s while the distinctive political and social visions she achieved during the second half of her career remain inadequately understood In *Outward* poet scholar and novelist Ed Pavli considers Rich's entire oeuvre to argue that her most profound contribution in poems is her emphasis on not only what goes on within us but also what goes on between us Guided by this insight Pavli shows how Rich's most radical work depicts our lives from the public to the intimate in shared space rather than in owned privacy Informed by Pavli's friendship and correspondence with Rich *Outward* explores how her poems position visionary possibilities to contend with cruelty and violence in our world Employing an innovative framework Pavli examines five kinds of solitude reflected in Rich's poems relational solitude social solitude fugitive solitude dissident solitude and radical solitude He traces the importance of relationships to her early writing before turning to Rich's explicitly antiracist and anticapitalist work in the 1980s which culminates with her most extensive sequence *An Atlas of the Difficult World* Pavli concludes by examining the poet's twenty-first century work and its depiction of relationships that defy historical divisions based on region race class gender and sexuality A deftly written engagement in which one poet works within the poems of another *Outward* reveals the development of a major feminist thinker in successive phases as Rich furthers her intimate and erotic social and political reach Pavli illuminates Rich's belief that social divisions and the power of capital inform but must never fully script our identities or our relationships to each other

Solitary Pleasures Paula Bennett, Vernon Rosario, 2020-04-23 *Solitary Pleasures* is the first anthology to address masturbation exploring both the history and artistic representation of autoeroticism Masturbation today enjoys a highly equivocal and contradictory status among cultural discourses relating to sexuality On the one hand it is the subject of much popular treatment especially in sexual self-help books advice columns and in pop culture for example Madonna's *Like a Virgin* performance a recent Roseanne episode and David Russell's movie *Spanking the Monkey* On the other hand masturbation is still a taboo subject for most people in everyday conversation Perhaps more surprising it has been largely dismissed by academics as a trivial humorous topic and the history of a delusion It was not until the eighteenth century that onanism was

portrayed as a morbid act of epidemic proportions that produced pox hair loss blindness insanity impotence and a horrible Its prevention and treatment warranted diverse and often cruel measures surveillance diets drugs corsets electrical alarms urethral cauterization clitoridectomy and labial sewing This literature s apocalyptic warnings about the personal and social morbidity of pollution by the hand are largely unknown to most people today but the ghostly echoes of these admonitions still inform and preserve the present taboo of the subject Why did this apparently innocuous activity become so overpoweringly stigmatized Why was the eradication of masturbation one of the most important goals of 19th century public hygiene Why even after the sexual revolution is masturbation still shrouded in shame

Writers of the American Renaissance Denise Knight,2003-12-30 The American literary canon has undergone revision and expansion in recent years and our notions of the 19th century renaissance have been reevaluated Mainstream anthologies have been revised to reflect the expanding literary canon yet resources for readers have remained widely scattered This book expands earlier definitions of the 19th century American Renaissance as represented by canonical writers such as Emerson and Poe covering writers who published popular fiction and dominated the literary marketplace of the day Included is generous coverage of women writers and writers of color The volume provides alphabetically arranged entries for more than 70 writers of the period including Louisa May Alcott Emily Dickinson Frederick Douglass Margaret Fuller Nathaniel Hawthorne Herman Melville Harriet Beecher Stowe Henry David Thoreau Walt Whitman and many more Each entry was written by an expert contributor and includes a brief biography a discussion of major works and themes a survey of the writer s critical reception and primary and secondary bibliographies

The Medusa Reader Marjorie Garber,Nancy J. Vickers,2013-10-11 Fascinating and terrifying the Medusa story has long been a powerful signifier in culture with poets feminists anthropologists psychoanalysts political theorists artists writers and others Bringing together the essential passages and commentary about Medusa The Medusa Reader traces her through the ages from classical times through the Renaissance to the pop culture art and fashion of today This collection with a critical introduction and striking illustrations is the first major anthology of primary material and critical commentary on this most provocative and enigmatic of figures

Reading Fin de Siècle Fictions Lyn Pykett,2014-07-21 The fin de si cle the period 1880 1914 long associated with decadence and with the literary movements of aestheticism and symbolism has received renewed critical interest recently The essays in this volume form a valuable introduction to fin de si cle cultural studies and provide a commentary on important aspects of current critical debate and the place of culture in society

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Table of Contents My Life A Loaded Gun Female Creativity And Feminist Poetics

1. Understanding the eBook My Life A Loaded Gun Female Creativity And Feminist Poetics
 - The Rise of Digital Reading My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Advantages of eBooks Over Traditional Books
2. Identifying My Life A Loaded Gun Female Creativity And Feminist Poetics
 - 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 My Life A Loaded Gun Female Creativity And Feminist Poetics
 - User-Friendly Interface
4. Exploring eBook Recommendations from My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Personalized Recommendations
 - My Life A Loaded Gun Female Creativity And Feminist Poetics User Reviews and Ratings
 - My Life A Loaded Gun Female Creativity And Feminist Poetics and Bestseller Lists
5. Accessing My Life A Loaded Gun Female Creativity And Feminist Poetics Free and Paid eBooks
 - My Life A Loaded Gun Female Creativity And Feminist Poetics Public Domain eBooks
 - My Life A Loaded Gun Female Creativity And Feminist Poetics eBook Subscription Services
 - My Life A Loaded Gun Female Creativity And Feminist Poetics Budget-Friendly Options
6. Navigating My Life A Loaded Gun Female Creativity And Feminist Poetics eBook Formats

- ePub, PDF, MOBI, and More
- My Life A Loaded Gun Female Creativity And Feminist Poetics Compatibility with Devices
- My Life A Loaded Gun Female Creativity And Feminist Poetics Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Highlighting and Note-Taking My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Interactive Elements My Life A Loaded Gun Female Creativity And Feminist Poetics
- 8. Staying Engaged with My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers My Life A Loaded Gun Female Creativity And Feminist Poetics
- 9. Balancing eBooks and Physical Books My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection My Life A Loaded Gun Female Creativity And Feminist Poetics
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Setting Reading Goals My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of My Life A Loaded Gun Female Creativity And Feminist Poetics
 - Fact-Checking eBook Content of My Life A Loaded Gun Female Creativity And Feminist Poetics
 - 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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