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**Breaking The Sequence:  
Women's Experimental  
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What is at stake in the production

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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,

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diverge and converge with the  
writer's own biography.

Explores the role of gender in  
poetic production, the tensions  
between poetry and  
contemporary literary theory, and  
the fluid boundaries between

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theoretical and literary writing.

Americanizing Britain anatomizes the various ways British writers responded to the ever-increasing influence of U.S. culture on Britain and the rest of the world.

This volume argues that postwar

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writers queer the affective relations of reading through experiments with literary form. Tyler Bradway conceptualizes “bad reading” as an affective politics that stimulates queer relations of erotic and political

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belonging in the event of reading. These incipiently social relations press back against legal, economic, and discursive forces that reduce queerness into a mode of individuality. Each chapter traces the affective

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politics of bad reading against  
moments when queer relationality  
is prohibited, obstructed, or  
destroyed—from the pre-  
Stonewall literary obscenity  
debates, through the AIDS crisis,  
to the emergence of neoliberal

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homonormativity and the  
gentrification of the queer avant-  
garde. Bradway contests the  
common narrative that  
experimental writing is too  
formalist to engender a mode of  
social imagination. Instead, he



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illuminates how queer  
experimental literature uses form  
to redraw the affective and social  
relations that structure the  
heteronormative public sphere.  
Through close readings informed  
by affect theory, Queer

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Experimental Literature offers new perspectives on writers such as William S. Burroughs, Samuel R. Delany, Kathy Acker, Jeanette Winterson, Eve Kosofsky Sedgwick, Alison Bechdel, and Chuck Palahniuk. Queer

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Experimental Literature ultimately reveals that the recent turn to affective reading in literary studies is underwritten by a para-academic history of bad reading that offers new idioms for understanding the affective

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agencies of queer aesthetics.

Transnationalism and Resistance:

Experience and Experiment in

Women's Writing

Snow on the Cane Fields

Look Who's Laughing

Americanizing Britain

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Anglophone Responses  
1970-2000

A Recommended Bibliography  
Women, Writing, and Fetishism,  
1890-1950

Latin American fiction won great  
acclaim in the United States during

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the 1960s, when many North American writers and critics felt that our national writing had reached a low ebb. In this study of experimental fiction from both Americas, Johnny Payne argues that the North American reception

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of the "boom" in Latin American fiction distorted the historical grounding of this writing, erroneously presenting it as mainly an exotic "magical realism." He offers new readings that detail the specific, historical relation between

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experimental fiction and various authors' careful, deliberate deformations and reformations of the political rhetoric of the modern state. Payne juxtaposes writers from Argentina and Uruguay with North American authors, setting up



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suggestive parallels between the diverse but convergent practices of writers on both continents. He considers Nelson Marra in conjunction with Donald Barthelme and Gordon Lish; Teresa Porzecanski with Harry Mathews;

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Ricardo Piglia with John Barth;  
Silvia Schmid and Manuel Puig with  
Fanny Howe and Lydia Davis; and  
Jorge Luis Borges and Luisa  
Valenzuela with William Burroughs  
and Kathy Acker. With this  
innovative, dual-continent

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approach, Conquest of the New  
Word will be of great interest to  
everyone working in Latin American  
literature, women's studies,  
translation studies, creative writing,  
and cultural theory.

These nineteen essays introduce

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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

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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

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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

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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-

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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



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presented in the rest of the volume."--Patrick D. Murphy, *Studies in the Humanities* Originally published in 1989. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-

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informa company.

This book is an examination of the narrative strategies and stylistic devices of modernist writers and of earlier writers normally associated with late realism. In the case of the latter, Edith Wharton, Kate Chopin

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and Willa Cather are shown to have engaged in an ironic critique of realism, by exploring the inadequacies of this form to express human experience, and by revealing hidden, and contradictory, assumptions.

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(Sem)Erotics  
Post-War Women Novelists  
Leaving Lines of Gender  
Gender and Periodization  
Breaking the Sequence  
'Modernist' Women Writers and  
Narrative Art

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The Routledge Companion to  
Experimental Literature

Since Kathy Acker's death in  
1997 the body of critical work on  
her fiction has continued to grow,  
and even to flourish. The  
continuing critical attention that

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her work has received is  
testament both to the complexity  
and intellectual scope of her  
many artistic and critical projects,  
and to the continuing relevance  
of her concerns and ambitions in  
the recent and contemporary



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world; a world that her fictions prefigure and interrogate in ways that we perhaps could not have recognized during her lifetime. This collection of essays provides readers with access to a range of critical and theoretical

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essays that present a detailed analysis of transnationalism in Kathy Acker ' s fiction. A wider aim of this book is to locate Acker ' s work in the context of current debates on transnationalism,

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postnationalism, and global identity. Kathy Acker and Transnationalism therefore constitutes a timely re-appraisal of an important American writer, and a contribution to the growing field of studies in

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transnationalism.  
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Snow on the Cane Fields was  
first published in 1995.

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digital technology to make long-  
unavailable books once again  
accessible, and are published

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unaltered from the original  
University of Minnesota Press  
editions. In a probing analysis of  
creole women's writing over the  
past century, Judith Raiskin  
explores the workings and  
influence of cultural and linguistic

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colonialism. Tracing the  
transnational and racial  
meanings of creole identity,  
Raikin looks at four English-  
speaking writers from South  
Africa and the Caribbean: Olive  
Schreiner, Jean Rhys, Michelle

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Cliff, and Zoë Wicomb. She examines their work in light of the discourses of their times: nineteenth-century "race science" and imperialistic rhetoric, turn-of-the-century anti-Semitic sentiment and feminist

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pacifism, postcolonial theory,  
and apartheid legislation. In their  
writing and in their multiple  
identities, these women highlight  
the gendered nature of race,  
citizenship, culture, and the  
language of literature. Raiskin



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shows how each writer  
expresses her particular  
ambivalences and divided  
loyalties, both enforcing and  
challenging the proprietary  
British perspective on colonial  
history, culture, and language. A

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new perspective on four writers  
and their uneasy places in  
colonial culture, *Snow on the  
Cane Fields* reveals the value of  
pursuing a feminist approach to  
questions of national, political,  
and racial identity. Judith Raiskin

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is assistant professor of women's  
studies at the University of  
California, Santa Barbara.

A study of post-war European  
and American writing by women.  
The author uses "the house of  
fiction" as a metaphor for

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containment and a reminder that fiction isn't placeless. Writers discussed include Simone de Beauvoir, Doris Lessing, Tillie Olsen, Iris Murdoch, Angela Carter and Toni Morrison.

This monumental work maps the

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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.

Calling for Connection in a

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Disconnected Time

On the Occasion

Word of Mouth

Women's Experimental Fiction

Women's Writing and Creole

Subjectivity

Contemporary American Women

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Poets  
Lyric Interventions

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

*The most significant*

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*contribution to the literary history of Language writing to date.*

*Acknowledging the importance of Bakhtin's concept of the dialogic, Judy Little utilizes the insights of Bakhtin and theorists such*



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*as Derrida, Foucault, and Lyotard as strategies for examining the political complexity of the "self" as Virginia Woolf, Barbara Pym, and Christine Brooke-Rose construct it in their fiction. Little demonstrates*

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*that the tradition of the  
self-as-individual belongs  
to a complex, intricately  
dialogic discourse, with the  
self being an ongoing  
experiment in heteroglossia  
rather than a single,  
monologic "ism." Woolf, Pym,*

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*and Brooke-Rose, she argues, manifest a creative, experimental relationship to Western discourses of subjectivity, and their novels construct ideologically mobile selves that thrive on dialogic*

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*appropriation and 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*

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*tradition, the creatively dialogic female narrator appropriating a textually "masculine" status while reserving for Jacob the textual position of the "other," the feminine. The Waves questions subjectivity*

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*more radically, the  
fragmented soliloquies  
implying that the post-  
modern self has a relational  
and "feminine" origin after  
the demise of grand  
narratives. Examining Pym's  
major novels, Little locates*

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*the inventive discourse of  
the author's eccentrics in  
their dialogic construction  
of the "trivial." Pym's  
strategically conventional  
narrative style privileges  
the marginal symbolic  
discourses by which the*

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*experimental selves in her  
fiction appropriate the  
insignificant as a mode of  
signification. Little notes  
that whether the  
experimental selves in the  
fiction of Brooke-Rose are  
human or mere texts on a*



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*computer screen, they all  
respond to crises with a  
courageous faith in the self-  
inventive capacity of  
language. These  
heteroglossic subjectivities  
appropriate, amalgamate, and  
generally maneuver the*

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*resources of narrative into  
fresh (and often comic)  
scenarios of origin, author,  
and self. Discussing the  
novels of Woolf, Pym, and  
Brooke-Rose, Little defines  
experimental in terms of  
subjectivity (how the text*

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*constructs the self) rather than in the more traditional terms of the transgression of narrative levels and typographical features. Little also breaks with tradition in her use of Bakhtin. Most studies*

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*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.*

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*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*

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*alphabetically arranged  
entries on nearly 70  
American women poets who  
published significant works  
after 1945.*

*Experimental Fiction and  
Translation in the Americas  
Female Embodiment and*

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*Subjectivity in the  
Modernist Novel*

*Challenging Boundaries*

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

*Female Cross-gendering*

*The Experimental Self*

*Theorizing Lesbian: Writing*

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What kinds of pleasure do we take from writing and reading? What authority has the writer over a text? What are the limits of language's ability to communicate ideas and



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emotions? Moreover, what are the political limitations of these questions? The work of the French cultural critic and theorist Roland Barthes (1915-80) poses these

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questions, and has become influential in doing so, but the precise nature of that influence is often taken for granted. This is nowhere more true than in poetry, where Barthes'

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concerns about pleasure and origin are assumed to be relevant, but this has seldom been closely examined. This innovative study traces the engagement with Barthes by

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poets writing in English,  
beginning in the early  
1970s with one of Barthes'  
earliest Anglophone poet  
readers, Scottish poet-  
theorist Veronica Forrest-  
Thomson (194775). It goes

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on to examine the American  
poets who published in  
L=A=N=G=U=A=G=E and other  
small but influential  
journals of the period,  
and other writers who  
engaged with Barthes

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later, considering his  
writings' relevance to  
love and grief and their  
treatment in poetry.  
Finally, it surveys those  
writers who rejected  
Barthes' theory, and

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explores why this was. The first study to bring Barthes and poetry into such close contact, this important book illuminates both subjects with a deep contemplation of Barthes'

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work and a range of  
experimental poeties.  
An informal, jargon-free  
introduction to the  
fiction of 16 contemporary  
writers either brought up  
or now living in England,



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from Muriel Spark to  
Jeanette Winterson. It  
seeks to present a  
balanced view of women's  
writing since the 1950s  
and 1960s, those who  
attracted critical

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attention during 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

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each of these writers  
treats British subjects  
and themes, sometimes from  
radically different  
perspectives, and how  
those who are daughters of  
immigrants see themselves

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as women writing on the  
margins of society.

Do women preach  
differently than men? In  
Women Preaching Revolution  
Elaine J. Lawless contends  
that they do. Drawing on

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her study of more than 150 sermons and extensive interviews with the clergywomen who preached them, Lawless argues that women have changed traditional preaching in

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ways that reflect their socialization as women and their experiences of being female in America. Many of the women in her study were expected to take courses on the art of

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preaching as part of their  
seminary training. Most of  
them rejected the sermon  
structure and strategies  
they were taught in  
seminary, viewing them as  
part of a "male" homiletic

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tradition, and developed styles that celebrate their commitment to connection, relationship, and dialogue.

Most Americans think of Betsy Ross as she was



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depicted in Charles  
Weisberger's popular  
painting The Birth of Our  
Nation's Flag--a motherly  
figure, sewing at the  
hearth. In fact, as Jo Ann  
Menezes's analysis in

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Nostalgia, Gender, and  
Nationalism points out,  
Ross was a widowed  
businesswoman who ran an  
upholstery shop out of her  
house. In Weisberger's  
painting, all signs of

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economic industry are  
erased and Ross's house is  
transformed into a home  
rather than the site of  
cottage industry. Ross is  
constructed as the perfect  
heroic mother, worthy of

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sacred creation; thus, our  
flag was born. Ross's  
transformation into an  
icon neatly illustrates  
the conjunction of soaring  
nationalism and the  
establishment of woman as

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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

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explore the connections  
between nation and gender  
and the ways in which  
nostalgia functions to  
bind these two presumably  
unrelated constructions  
together. Collectively

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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

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nation-state takes as a  
foundational principle the  
subordination of women.

Women's Studies  
Gertrude Stein and  
Contemporary North  
American Women's



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Innovative Writing  
Conquest of the New Word  
Women in the House of  
Fiction  
The Corporeum of Virginia  
Woolf and Olive Moore  
Butler on Whitehead

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Contemporary Feminist Life-  
Writing

*What if the American literary  
canon were expanded to  
consistently represent women  
writers, who do not always fit  
easily into genres and periods*

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*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 breaks  
new ground in American literary*

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*study. Not content to rediscover  
and awkwardly "fit" female writers  
into the "white male" scheme of  
anthologies and college courses,  
editors Margaret Dickie and  
Joyce W. Warren question the  
current boundaries of literary*

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*periods, advocating a revised literary canon. The essays consider a wide range of American women writers, including Mary Rowlandson, Margaret Fuller, Harriet Beecher Stowe, Emily Dickinson, Frances*

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*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*

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*literary periodization, this volume also studies issues of a need for literary reforms considering differences in race, ethnicity, class, and sexuality. The essays are valuable and informative as individual critical studies of*

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*specific writers and their works.*

*Challenging Boundaries presents  
intelligent, original, well-written,  
and practical arguments in  
support of long-awaited changes  
in American literary scholarship  
and is a milestone of feminist*



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literary study.  
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*«America is now wholly given over to a d - d mob of scribbling women, and I should have no chance of success while the public taste is occupied with their trash...» Taking Hawthorne's*

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*famous 1855 complaint about  
women writers as a starting point  
for consideration, Scribbling  
Women and the Short Story Form  
is a collection of fourteen critical  
essays about the short fiction of  
British and American women*

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*writers. This anthology takes a feminist approach, examining the liberating possibilities for women writers of the form of the short story, a genre often associated with alienation or subversion (the writer Frank O'Connor describes*

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*the form as marginal or «outlaw»).*  
*Covering the work of selected  
women writers from the 1850s  
through the late twentieth century,  
this collection includes essays on  
well-known authors such as  
Rebecca Harding Davis, Louisa*

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*May Alcott, Kate Chopin,  
Katherine Anne Porter, Flannery  
O'Connor, Cynthia Ozick, and  
Ursula K. Le Guin, alongside  
essays on Harriett Prescott  
Spofford, Ruth Stewart, L. T.  
Meade, Alice Dunbar-Nelson,*

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*Experimental Fiction (Princeton  
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*Zitkala-Sa, Sui Sin Far, and Lydia  
Davis, less-known authors whose  
stories offer rich ground for  
consideration.*

*Clare L. Taylor investigates the  
problematic question of female  
fetishism within modernist*

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*women's writing, 1890-1950.*

*Drawing on gender and  
psychoanalytic theory, she re-  
examines the works of Sarah  
Grand, Radclyffe Hall, H.D.,  
Djuna Barnes, and Anaïs Nin in  
the context of clinical discourses*

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*of sexology and psychoanalysis  
to present an alternative theory of  
female fetishism, challenging the  
clinical perspective that denies  
the existence of the perversion in  
women. The author identifies a  
distinctive writing practice:*



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*fetishism, as envisioned by modernist women writers, is both sexual and textual. She shows how these writers produce a discourse that speaks of the very literariness of fetishism, bringing to the fore questions of gendered*

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*embodiment, women's writing,  
and sexual difference, and  
demonstrating how the cross-  
gendered woman as both the  
subject and the object of desire  
lies at the centre of this  
discourse.*

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*This book situates the single woman within the evolving landscape of modernity, examining how she negotiated rural and urban worlds, explored domestic and bohemian roles, and traversed public and private*

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*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 women*

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*presented in cultural narratives of this period—including the old maid, odd woman, New Woman, spinster, and flapper—were all sexually suspicious. The single woman, however, was really an amorphous figure who defied*

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*straightforward categorization.*

*Emma Sterry explores depictions  
of such single women in  
transatlantic women's fiction of  
the 1920s to 1940s. Including a  
diverse selection of renowned  
and forgotten writers, such as*

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*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.*

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*British Women Writing Fiction*

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

*Religion without Belief*

*HJEAS*

*Poetry & Barthes*

*Body Language in Katherine*



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*Mansfield and Virginia Woolf*  
*The Affective Politics of Bad  
Reading*

What is experimental literature?  
How has experimentation affected  
the course of literary history, and  
how is it shaping literary expression

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today? Literary experiment has 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

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literature reconfigure itself in the future? The Routledge Companion to Experimental Literature maps this expansive and multifaceted field, with essays on: the history of literary experiment from the beginning of the twentieth century

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to the present the impact of new  
media on literature, including  
multimodal literature, digital fiction  
and code poetry the development  
of experimental genres from  
graphic narratives and found poetry  
through to gaming and interactive

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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

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offer exciting new perspectives on its future. This volume is the ideal introduction for those approaching the study of experimental literature for the first time or looking to further their knowledge.

Word of Mouth focuses on the two

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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

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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



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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 on the extensive imagery of eating,

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feeding, starvation, suffocation, flesh, and longing that permeates both fictional and nonfictional texts; it locates this writing within the overlapping frames of psychoanalytic theory, studies of women and eating disorders, and

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feminist work on women's anxiety  
of authorship.

The Feminist Avant-Garde in  
American Poetry offers a historical  
and theoretical account of avant-  
garde women poets in America  
from the 1910s through the 1990s

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and asserts an alternative tradition to the predominantly male-dominated avant-garde movements. Elisabeth Frost argues that this alternative lineage distinguishes itself by its feminism and its ambivalence toward existing

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avant-garde projects; she also thoroughly explores feminist avant-garde poets' debts and contributions to their male counterparts.

The Cambridge Companion to British Fiction since 1945 provides

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insight into the critical traditions  
shaping the literary landscape of  
modern Britain.

Feminist Measures

Queer Experimental Literature

A Vocabulary of Thinking

Kathy Acker and Transnationalism

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Hungarian Journal of English and  
American Studies

Soundings in Poetry and Theory  
The Feminist Avant-Garde in  
American Poetry

**Poetry in America is  
flourishing in this new**

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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



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authentic? This volume  
builds on the energetic  
tensions inherent in  
these questions,  
focusing on ten major  
American women poets  
whose collective work

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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 of

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poetics" by the poet  
herself in which she  
explores the forces –  
personal, aesthetic,  
political – informing  
her creative work; a  
critical essay on the

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poet's work; a

biographical statement;

and a bibliography

listing works by and

about the poet.

Underscoring the dynamic

give and take between

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poets and the culture at  
large, this anthology is  
indispensable for anyone  
interested in poetry,  
gender and the creative  
process. CONTRIBUTORS:

Rae Armantrout, Mei-me

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Berssenbrugge, Lucie  
Brock Broido, Jorie  
Graham, Barbara Guest,  
Lyn Hejinian, Brenda  
Hillman, Susan Howe, Ann  
Lauterbach, Harryette  
Mullen.

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

This study presents a

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unique collection of  
essays which focus on  
the relationships among  
form, aesthetics, and  
transnational women's  
writing produced in  
recent years. The essays



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in this volume treat  
literary works from  
diverse cultures and  
geographies,  
concentrating on the  
intersections of theory  
and literature. This

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results in a wide

spectrum of identities

and texts - including

the work of Swedish poet

Aase Berg, the Indian

translation market, the

Chicana novel, creative

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non-fiction by Croatian  
writer Dubravka Ugrešić,  
and multilingual hybrid  
texts by Theresa Hak  
Kyung Cha - in order to  
provide a framework for  
an overarching theory of

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transnationalism as it  
interacts with newer  
paradigms of gendered  
identity and the new  
forms of literature to  
which they contribute.  
Transnationalism and

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Resistance offers a  
multifaceted approach to  
transnational studies  
and constitutes a cogent  
analysis of the ways in  
which women's writing  
informs contemporary

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global literary  
Production. This volume  
is of interest for  
scholars in women's  
studies, literature, the  
social sciences,  
cultural studies and all

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other fields that take  
an interest in writing  
that addresses  
contemporary global  
issues.

Contemporary Feminist  
Life-Writing is the

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first volume to identify  
and analyse the 'new  
audacity' of recent  
feminist writings from  
life. Characterised by  
boldness in both style  
and content, willingness



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to explore difficult and  
disturbing experiences,  
the refusal of  
victimhood, and a lack  
of respect for  
traditional genre  
boundaries, new audacity

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writing takes risks with  
its author's and others'  
reputations, and even,  
on occasion, with the  
law. This book offers an  
examination and critical  
assessment of new

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audacity in works by  
Katherine Angel, Alison  
Bechdel, Marie Calloway,  
Virginie Despentes,  
Tracey Emin, Sheila  
Hetu, Juliet Jacques,  
Chris Krauss, Jana Leo,

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Maggie Nelson, Vanessa  
Place, Paul Preciado,  
and Kate Zambreno. It  
analyses how they write  
about women's self-  
authorship, trans  
experiences, struggles

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with mental illness,  
sexual violence and  
rape, and the desire for  
sexual submission. It  
engages with recent  
feminist and gender  
scholarship, providing

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discussions of  
vulnerability,  
victimhood,  
authenticity, trauma,  
and affect.

American Women Poets in  
the 21st Century

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The Single Woman,  
Modernity, and Literary  
Culture  
Women and Experimental  
Filmmaking  
Gender and Comedy

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**Scribbling Women & the  
Short Story Form**  
**The Cambridge Companion  
to Modernist Women  
Writers**

Acting as a corrective to the  
skewed avant-garde history that



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neglects women, Women and  
Experimental Filmmaking  
gathers essays by some of the  
top scholars in cinema studies  
dealing with women  
experimental filmmakers.  
Tracking the topic across racial,

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economic, geographic, and even temporal boundaries, Jean Petrolle and Virginia Wexman's selections reflect the deep diversity of methodologies and research. The introduction sets out by addressing the basic

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difficulties of both  
historiography and definition  
before providing a historical  
overview of how these particular  
filmmakers have helped shape  
moviemaking traditions. The  
essays explore the major

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theoretical controversies that have arisen around the work of groundbreaking women such as Leslie Thornton, Su Friedrich, Nina Menkes, and Faith Hubley. With the filmmakers re-presentations of women's

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subjectivity ranging across film,  
video, digital media,

ethnography, animation, and  
collage, Women and

Experimental Filmmaking

represents the full spectrum of  
genres, techniques, and modes.

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Taken together, these essays  
comprise a sustained analysis of  
the conjunction of aesthetics and  
politics in the work of both  
pioneer and contemporary  
experimental women filmmakers.  
Using experimental style as a

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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

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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



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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

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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

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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

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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

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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

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conventional categories, and by linking genres not typically associated with experimentalism—lyric, epic, and autobiography—challenges ongoing reevaluations of innovative writing.

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This study considers the work of two experimental British women modernists writing in the tumultuous interwar period--Virginia Woolf and Olive Moore--by examining four crucial incarnations of female

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embodiment and subjectivity:  
female bodies, geographical  
imagery, national ideology and  
textual experimentation.

Dickinson proposes that the  
ways Mrs. Dalloway, and The  
Waves by Virginia Woolf and



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Spleen and Fugue by Olive Moore reflect, expose and criticize physical, geographical and national bodies in the narrative and form of their texts reveal the authors' attempts to try on new forms and experiment

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with new possibilities of female embodiment and subjectivity. Considered together, Butler and Whitehead draw from a wide palette of disciplines to develop distinctive theories of becoming, of syntactical violence, and

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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

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Look Who's

Laugh: Stud/Gender/C

Contemporary Allegory and the  
Search for Postmodern Faith  
Dialogic Subjectivity in Woolf,  
Pym, and Brooke-Rose

The Rise of Modernism in the

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and Contemporary Discourse

A Feminist Genealogy of  
Language Writing

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*Lyric Interventions*  
explores linguistically  
innovative poetry by  
contemporary women in  
North America and Britain  
whose experiments give  
rise to fresh feminist

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*readings of the lyric  
subject. The works  
discussed by Linda  
Kinnahan explore the lyric  
subject in relation to the  
social: an "I" as a  
product of social*

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*discourse and as a conduit  
for change. Contributing  
to discussions of language-  
oriented poetics through  
its focus on women writers  
and feminist perspectives,  
this study of lyric*



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***experimentation brings  
attention to the cultural  
contexts of nation,  
gender, and race as they  
significantly shift the  
terms by which the  
“experimental” is***

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Experimental Fiction (Princeton  
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*produced, defined, and  
understood. This study  
focuses upon lyric  
intervention in distinct  
but related spheres as  
they link public and  
ideological norms of*

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***identity. Firstly, lyric  
innovations with visual  
and spatial realms of  
cultural practice and  
meaning, particularly as  
they naturalize ideologies  
of gender and race in***

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*Experimental Fiction (Princeton  
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***North America and the post-  
colonial legacies of the  
Caribbean, are  
investigated in the works  
of Barbara Guest, Kathleen  
Fraser, Erica Hunt, and M.  
Nourbese Philip. Secondly,***

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***experimental engagements  
with nationalist rhetorics  
of identity, marking the  
works of Carol Ann Duffy,  
Denise Riley, Wendy  
Mulford, and Geraldine  
Monk, are explored in***

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*relation to contemporary  
evocations of "self" in  
Britain. And thirdly, in  
discussions of all of the  
poets, but particularly  
accenuated in regard to  
Guest, Fraser, Riley,*

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*Mulford, and Monk, formal experimentation with the lyric "I" is considered through gendered encounters with critical and avant-garde discourses of poetics. Throughout the*

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***study, Kinnahan seeks to  
illuminate and challenge  
the ways in which visual  
and verbal constructs  
function to make  
"readable" the  
subjectivities***



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*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*

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***generate linguistic  
surprise simultaneously  
with engaging risky  
strategies of social  
intervention lends force  
and significance to the  
public engagement of such***

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*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*

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Experimental Fiction (Princeton  
*Atlantic.*

*Legacy Library)*  
*Breaking the*

*Sequence Women's*

*Experimental*

*Fiction Princeton*

*University Press*

*The Beat Movement was and*

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***is a literary and arts  
movement, the most radical  
and innovative of the 20th  
century, and because it  
was so open to new ideas  
of poetics and aesthetics,  
it has adapted from decade***

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*to decade. The history of  
the Beat Movement is still  
being written in the early  
years of the 21st century.  
Unlike other kinds of  
literary and artistic the  
Beat Movement is self-*

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***perpetuating. After the 1950s generation, a new generation arose in the 1960s led by writers such as Diane Wakowski, Anne Waldman, and poets from the East Side Scene. In***

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***the 1970s and 1980s  
writers from the Poetry  
Project at St. Mark's  
Church and contributors to  
World magazine continued  
the movement. The 1980s  
and 1990s Language***



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*Movement saw itself as an  
outgrowth and progression  
of previous Beat  
aesthetics. Today poets  
and writers in San  
Francisco still gather at  
City Lights Bookstore and*

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*in Boulder at the Jack  
Kerouac School of  
Disembodied Poetics and  
continue the movement. It  
is now a postmodern  
movement and probably  
would be unrecognizable to*

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*the earliest Beats. It may even be in the process of finally shedding the name Beat. But the Movement continues. The Historical Dictionary of the Beat Movement covers the*

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***movements history through a chronology, an introductory essay, and an extensive bibliography. The dictionary section has over 700 cross-referenced entries on significant***

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***people, themes, critical issues, and the most significant novels, poems, and volumes of poetry and prose that have formed the Beat canon. This book is a vital reference tool for***

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***any researcher interested  
in learning more about the  
Beat Movement.***

***Women Preaching Revolution  
The New Audacity  
Historical Dictionary of  
the Beat Movement***

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***Approaches by American &  
British Women Writers  
Where Lyric Meets Language  
An A-to-Z Guide***