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Dickinson, Stein, Plath, Cortez, and Shange all engage in a poetics of excess as a means of rejecting the limitations and conventions of "female writing" that the larger culture imposes on them. In resisting conventions for feminine writing, these poets developed radical new poetics, yet their work was typically criticized or dismissed as excessive.

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*Gender and the Poetics of Excess: Moments of Brocade* Hokanson, Robert O'Brien 2000-06-01 00:00:00 6059 American Literature 72:2 / sheet 180 of 223 418 American Literature those who propose the decline of captivity narratives into mere propaganda by the eighteenth century and those who use witchcraft cases and apparition tales simply as proof texts in assorted attacks on Puritan culture (ix). In some ways, *Providence Tales* resembles the work of a historian more than that ...

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Identity politics is a term that describes a political approach wherein people of a particular religion, race, social background, class or other identifying factor develop political agendas and organize based upon the interlocking systems of oppression that affect their lives and come from their various identities. Identity politics centers the lived experiences of those facing various systems ...

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### **Euripides and the Poetics of Sorrow: Art, Gender, and ...**

In articulating this poetics of (ir)responsibility, Elmgren offers the first sustained engagement with the intersections between Coetzee's work and the philosophical thought of Giorgio Agamben. With reference also to Hannah Arendt's thinking on natality, education, and amor mundi, Elmgren demonstrates the inextricable links in Coetzee's writing between freedom, play, and serious attention to ...

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Does gender have a poetics: What difference does gender make? How does it affect writing, reading, and the functions of text in society? The Poetics of Gender is a brilliant assembly of leading feminist critics whose collective effort presents the most up-to-date research on these important issues. The range of techniques and theories represented here are applied across a broad spectrum of texts and cultural forms, extending from women's writing of the Renaissance and the fiction of George Sand to the relation between quilting and nineteenth-century literary forms, the pornography of Georges Bataille, and the theories of Julia Kristeva.

### Publisher Description

Through examination of the functions of language and cross-cultural readings of literature – from African queer reading to postcolonial Shakespeare – Rooney explores the nature of the real, providing: a way out of some of the current deadlocks of feminist theory an anti-essentialist approach to gender in which both male and female readers may address a consciousness of the feminine a platform for postcolonial and postmodernist thinkers to engage in a dialogue around the status of the performative in regard to the other a new theory of poetic realism in both canonical and postcolonial literatures a re-reading of the Enlightenment legacy in terms of postcolonial liberation theory a comparison of contemporary debates on the real across the humanities and the sciences. Exploring current ideas of performativity in literature and language, and negotiating a path between feminist theory's common pitfalls of essentialism and constructivism, Caroline Rooney argues convincingly that by rethinking our understanding of gender we might also equip ourselves to resist racism and totalitarianism more effectively.

Twenty-nine collected essays represent a critical history of Shakespeare's play as text and as theater, beginning with Samuel Johnson in 1765, and ending with a review of the Royal Shakespeare Company production in 1991. The criticism centers on three aspects of the play: the love/friendship debate.

"... transcends the realm of literature and poetic criticism to include virtually every field of Arabic and Islamic studies." -- Roger Allen Throughout the classical Arabic literary tradition, from its roots in pre-Islamic Arabia until the end of the Golden Age in the 10th century, the courtly ode, or qasida, dominated other poetic forms. In *The Poetics of Islamic Legitimacy*, Suzanne Stetkevych explores how this poetry relates to ceremony and political authority and how the classical Arabic ode encoded and promoted a myth and ideology of legitimate Arabo-Islamic rule. Beginning with praise poems to pre-Islamic Arab kings, Stetkevych takes up poetry in praise of the Prophet Mohammed and odes addressed to Arabo-Islamic rulers. She explores the rich tradition of Arabic praise poems in light of ancient Near Eastern rites and ceremonies, gender, and political culture. Stetkevych's superb English translations capture the immediacy and vitality of classical Arabic poetry while opening up a multifaceted literary tradition for readers everywhere.

*Queering Modernist Translation* explores translations by Ezra Pound, Langston Hughes, and H.D. through the concept of queering translation. As Bancroft argues, queering translation is an intersectional lens for gleaning identity and socio-cultural issues in translation, such as gender, sexuality, diaspora, and race. Using theories espoused by Jack Halberstam, José Esteban Muñoz, Elizabeth Grosz, Sara Ahmed, and Rinaldo Walcott as foundations for his arguments, Bancroft demonstrates that queering translation offers more expansive ways of imagining the relationship between translation and the identities, cultures, and societies that produce them. Intervening in new Modernist studies and translation studies, *Queering Modernist Translation* furthers contemporary conversations regarding Modernism and its lasting importance in the twenty-first century.

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The argument posed in this analysis is that the poetic excesses of several major female poets, excesses that have been typically regarded as flaws in their work, are strategies for escaping the inhibiting and sometimes inimical conventions too often imposed on women writers. The forms of excess vary with each poet, but by conceiving of poetic excess in relation to literary decorum, this study establishes a shared motivation for such a strategy. Literary decorum is one instrument a culture employs to constrain its writers. Perhaps it is the most effective because it is the least definable. The excesses discussed here, like the criteria of decorum against which they are perceived, cannot be itemized as an immutable set of traits. Though decorum and excess shift over time and in different cultures, their relationship to one another remains strikingly stable. Thus, nineteenth-century standards for women's writing and late twentieth-century standards bear almost no relation. Emily Dickinson's do not anticipate Gertrude Stein's or Sylvia Plath's or Ntozake Shange's. Yet the charges of indecorousness leveled at these women poets repeat a fixed set of abstract grievances. Dickinson, Stein, Plath, Jayne Cortez, and Shange all engage in a poetics of excess as a means of rejecting the limitations and conventions of "female writing" that the larger culture imposes on them. In resisting conventions for feminine writing, these poets developed radical new poetics, yet their work was typically criticized or dismissed as excessive. Thus Dickinson's form is classified as hysterical and her figures tortured. Stein's works are called repetitive and nonsensical. Plath's tone is accused of being at once virulent and confessional, Cortez's poems violent and vulgar, Shange's work vengeful and self-righteous. The publishing history of these poets demonstrates both the opposition to such an aesthetic and the necessity for it. Karen Jackson Ford is a professor in the English department at the University of Oregon.

In *Women's Mysteries*, Christine Downing celebrates the gains and achievements of women, psychologically speaking, as they have been recovered, reclaimed, and repossessed by women over the past several decades. Her title is itself a conscious appropriation, in homage, of a book Esther Harding wrote fifty years ago and an extension of her own much celebrated book *The Goddess*.

Where is the pleasure in tragedy? This question, how suffering and sorrow become the stuff of aesthetic delight, is at the center of Charles Segal's new book, which collects and expands his recent explorations of Euripides' art. *Alcestis*, *Hippolytus*, and *Hecuba*, the three early plays interpreted here, are linked by common themes of violence, death, lamentation and mourning, and by their implicit definitions of male and female roles. Segal shows how these plays draw on ancient traditions of poetic and ritual commemoration, particularly epic song, and at the same time refashion these traditions into new forms. In place of the epic muse of martial glory, Euripides, Segal argues, evokes a muse of sorrows who transforms the suffering of individuals into a "common grief for all the citizens," a community of shared feeling in the theater. Like his predecessors in tragedy, Euripides believes death, more than any other event, exposes the deepest truth of human nature. Segal examines the revealing final moments in *Alcestis*, *Hippolytus*, and *Hecuba*, and discusses the playwright's use of these deaths--especially those of women--to question traditional values and the familiar definitions of male heroism. Focusing on gender, the affective dimension of tragedy, and ritual mourning and commemoration, Segal develops and extends his earlier work on Greek drama. The result deepens our understanding of Euripides' art and of tragedy itself.

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