Bridging feminist and cultural studies, the book shows how British and American women poets often operate as cultural insiders. Individual chapters reassess major figures (H.D., Gwendolyn Brooks, Sylvia Plath), alternative modernist poets (Edith Sitwell, Stevie Smith), and contemporary poets (Ai, Carol Ann Duffy).

Three modernist women, H.D. (Hilda Doolittle, 1886-1961), Mina Loy (1882-1966), and Nancy Cunard (1896-1965), came to define the interwar avant-garde through their experimental writing and unconventional pursuits. In Staging Modernist Lives, Sasha Colby dramatizes these women’s lives and writing in three new plays that traverse the origins of modernism, Parisian literary circles, two world wars, the Spanish Civil War, and race and gender relations in the first half of the twentieth century. Leveraging each writer’s autobiographical materials, the plays explore the work of H.D., Loy, and Cunard as artists, publishers, and activists, and their quests for self-definition amid political and historical upheaval, and their development as modernists among mentors, detractors, lovers, and friends including Blythe Ellerman, Ezra Pound, Sigmund Freud, Gertrude Stein, Arthur Cravan, D.H. Lawrence, and Pablo Neruda. Navigating the emerging field of research-creation, Staging Modernist Lives maps the critical terrain for dramatized literary inquiry. Bridging scholarship and creative practice, extant biographical drama and the possibilities of research-theatre, Staging Modernist Lives demonstrates how performance can deliver literary history to new audiences - and how research in turn reimagines itself through performance.

Volume 2 of the journal Glossator: Practice and Theory of the Commentary.

“Although these three modernist writers were not primarily playwrights, as experimentations they were interested in the European theme of women in exile: each independently chose to rewrite Euripides’ Hippolytus, a play in which the protagonist is a woman in exile whose writing, acting, and passion are deeply problematic. Each author approaches the Euripidean material in a different way. Tsvetayaeva focuses on gender in language, Yourcenar explores the feminizing of a self, and H.D. performs the undoing of gendered oppositions.”—BOOK JACKET.

Throughout history, men have prayed to gods and poets have interpreted ancient myths for new audiences. But what about women? With sections on teaching and modern writing, this collection of new essays examines how modern female poets—including H.D., Louise Gluck, Ruth Fainlight, Rita Dove, Sylvia Plath and others—have subverted classical expectations in interpreting such legends as Persephone, Helen and Eurydice. Other mythological figures are also explored and rewritten, including Buddha’s Kwan Yin, Celtic Macha, the Aztec’s Coatlicue, Pele of Hawaii, India’s Sita, Sumer’s Inanna, Yemonja of the Yoruba and many more.

By investigating the relationship between acoustical technologies and twentieth-century experimental poetry, this collection, with an accompanying compact disc, aims to ‘turn up the volume’ on printed works and rethink the way we read, hear, and talk about literary texts composed after telephones, phonographs, radios, loudspeakers, microphones, and tape recorders became facts of everyday life. The collection’s twelve essays focus on earplay in texts by James Joyce, Ezra Pound, H.D., Samuel Beckett, William Burroughs, Amiri Baraka, Bob Kaufman, Robert Duncan, and Kamau Brathwaite and in performances by John Cage, Caribbean DJ-poets, and Cecil Taylor. From the early twentieth-century soundscapes of Futurist and Dadaist ‘sonographers’ to Henri Chopin’s electroacoustical audio-poemes, the authors argue, these states of sound make bold but wavering statements—statements held only partially in check by meaning. The contributors are Loretta Collins, James A. Connor, Michael Davidson, N. Katherine Hayles, Nathaniel Mackey, Steve McCaffery, Alec McHoul, Toby Miller, Adelaide Morris, Fred Moten, Marjorie Perloff, Jed Rasula, and Garrett Stewart.

Provides a comprehensive reference to the novel in American literature with over 900 entries containing critical analyses and synopses of individual novels, novelist biographies, essays on fiction genres, and more.

H.D.’s Nights is about one woman’s attempt to get to the essence of her bisexuality and failed marriage through an illicit heterosexual affair—an attempt that eventually ends in suicide. Much like a mystery novel, we are given the clues to the writer Natalia Sunderson’s death: a muff and watch left beside a frozen pond and two parallel skating lines that meet. Following her drowning, Natalia’s manuscripts, a kind of experimental diary, are delivered to a publisher friend, and they provide the details which lay bare the often painful story. Publisher’s note.

The Transmutation of Love and Avant-Garde Poetics is a probing examination of how the writing of sexual love undergoes a radical revision at avant-garde poets in the twentieth and twenty-first centuries. Today, the exploration of love by poets—long a fixture of Western poetic tradition—is thought to be in decline, with love itself understood to be a mere ideological overlay for the more “real” entities of physical sex and desire. In The Transmutation of Love and Avant-Garde Poetics, Jeanne Heuving claims that a key achievement of poetry by Ezra Pound, H.D., Robert Duncan, Kathleen Fraser, Nathaniel Mackey, and others lies significantly in their engagement with the synergistic relations between being in love and writing love. These poets, she argues, have traded the clichéd lover of yore for impersonal or posthuman poetic speakers that sustain the stoic and mystery of love poetry of prior centuries. As Robert Duncan writes, “There is a love in which we are outright and vagabond from what we are that we call ‘falling in love.’” Heuving claims that this writing of love is defining for avant-garde poets, identifying how such important discoveries as Pound’s and H.D.’s Imagism, Pound’s Cantos, and Duncan’s “open field poetics” are derived through their changed writing of love. She draws attention to how the prevalent concept of language as material is inadequate to the ways these poets also engage language as a medium—as a conduit—enabling them to address love affairs in a time defined through preoccupations with sexuality. They engage love as immanent and change it through a writing that acts on itself. The Transmutation of Love and Avant-Garde Poetics ascribes the waning of love poetry to its problematic form: a genre in which empowered poetic speakers constitute their speech through the objectification of disempowered subjects, or beloveds. Refusing this pervasive practice, the poets she highlights reject the delimiting, one-sided tradition of masculine lovers and passive feminine beloveds; instead, they create a more nuanced, dynamic poetic of ecstatic exploration, what Heuving calls “projective love” and “libidinized field poetics,” a formally innovative poetry, in which one...
perception leads directly to the next and all aspects of a poem are generative of meaning.

"D. H. Lawrence and Nine Women Writers sheds fresh light on how a number of women writers of his time and our own reacted, in their thinking and writing, to D. H. Lawrence’s unbridled individualism, sensitive genius, creative energy, and his sometimes infuriating misogynistic resonances." "Critic and scholar Leo Hamalian explores the ways that the sensibilities of nine important women writers were both extensively and profoundly influenced by the English author’s fiction, poetry, criticism, and self-styled ‘polyanalytics.’" "Hamalian’s series of comparative readings is illuminating. They demonstrate clearly that the hard questions of ideology, subject matter, and style, which engaged Lawrence throughout his turbulent, career, continued to challenge a number of women writers who were grappling with these issues from another vantage point. Through skeptical of some of Lawrence’s theories, these writers valued the dynamic aspects of Lawrence’s creativity, especially his emphasis on consciousness of wider meanings rather than character, on symbol rather than narrative – although he was a masterful storyteller. They realized that his intensely conceived and evocatively concentrated scenes could be turned into a highly rewarding technique for suggesting the emotional conflicts and moral dilemmas of their own characters. His primitivist philosophy struck them as healthy and his sensibility as a kind of appealing vulnerability." –BOOK JACKET.Title Summary field

This volume sheds new light on a wealth of early 20th-century engagement with literature of Graeco-Roman antiquity that significantly shaped the work of anglophone literary modernism. The essays spotlight ‘translation,’ a concept the modernists themselves used to reckon with the Classics and to denote a range of different kinds of reception -- from more literal to more liberal translation work, as well as forms of what contemporary reception studies would term ‘adaptation’, ‘refiguration’ and ‘intervention.’ As the volume’s essays reveal, modernist ‘translations’ of Classical texts crucially informed the innovations of many modernists and often themselves constituted the modernist literary projects. Thus the volume responds to gaps in both Classical reception and Modernist studies: essays treat a comparatively understudied area in Classical reception by revising work in a subfield of Modernist studies relatively inactive in recent decades but enjoying renewed attention through the recent work of contributors to this volume. The volume’s essays address work significantly informed by Classical materials, including Homer, Sophocles, Euripides, Sappho, Ovid, and Propertius, and approach a range of modernist writers: Pound and H.D., among the modernists best known for work engaging the Classics, as well as Cummings, Eliot, Joyce, Laura Riding, and Yeats.

Adelaide Morris removes the work of the iconic poet, dramatist, and novelist H.D. from compartments into which it has historically been placed. As she examines the "ongoingness" of H.D.’s writing, Morris makes an eloquent and compelling case for a consideration of poems—all poems—as forms of cultural mediation, instructive historical documents that engage the reader in wide-ranging contemporary debates and use their acoustical richness to generate tangible cultural effects. As she argues in this volume, the writing and, crucially, the reading of poetry is a process in which meaning is produced by the interplay of words on a page and in the ear of the reader. Morris shows H.D. to be a playful linguistic innovator whose writings bear on debates in science, technology, and cinema as well as on poetry. Foremost, however, H.D. was a profound reshaper of the boundaries and possibilities of poetry, a generative form that, as this book shows, can indeed serve the cultural work of survival and resistance against the violence of modern culture.

Penelope’s Web, published in 1991, was the first book to examine fully the brilliantly innovative prose writing of Hilda Doolittle. H. D.’s reputation as a major modernist poet has grown dramatically; but she also deserves to be known for her innovative novels and essays.

An exhaustive treatment of the modern American poet H. D.’s poetic engagement with Greece.

H.D. and the Image is the only book-length study to explore how H.D.’s involvement with the moving image—from her appearance in avant-garde films, to her experience of film editing and her discursive writing on cinema—forms the textual practice of her poetry and prose. Focusing on the ecclecticism of H.D.’s intellectual pursuits and drawing on a broad theoretical framework, which includes gender, film and cultural theory, the book makes a significant contribution to the increasing multidisciplinary field of transatlantic modernist studies.

HD, Hermetic Definition. Late poems from H.D. embracing the passion of an elderly life.

Lheisa Dustin describes "language of suffering" of iconic modernist authors H.D. and Djuna Barnes, tracing psychic splitting and virulent thought patterns in their creative works. She argues that this language, where word and meaning are disconnected, signals breaks in consciousness haunted by spectral objects of fear and desire.

Modernist poet H.D. had many visionary and paranormal experiences throughout her life. Although Sigmund Freud worried that they might be "symptoms," she rebelled, educating herself in the alternative world of the occult and spiritualism in order to transform her raw material into a mythography woven throughout her poetry, prose, and life-writing. The Astral H.D. narrates the fascinating story of how she used the occult to transform herself, and provides surprising revelations about her friendships and conflicts with famous figures such as Sigmund Freud and the Battle of Britain War Hero Hugh Dowding along the way.

Ezra Pound and Hilda Doolittle, who used the pseudonym H.D., are among the most important American modernist poets. In this comparative study, Jacob Korg examines their intertwined lives, from an early romantic relationship when both writers were in their early twenties, through the ongoing friendship and artistic dialogue that helped shape their work. Drawing on unpublished letters and manuscripts as well as published works, Korg offers a fresh view of two American artists and a wholly unexpected portrait of Pound—examined here, for the first time, through the context of a female modernist.

"This dual biography takes on the daring task of examining how two women, who didn’t feel like women, survived as a couple, raising an illegitimate child during a period when such arrangements were frowned upon, if even recognized. When they met in 1918, H.D. (born Hilda Doolittle in 1886), had already achieved recognition as an Imagist poet, engaged in a lesbian affair, was married to a shell-shocked adulterous poet, and was pregnant by another. She fell in love with Bryher (born Annie Winifred Ellerman in 1894), trapped both in a female body and in the shadow of her father, Sir John Ellerman, a wealthy shipping magnate. They felt a telepathic and electric connection, bonding over Greek poetry, geography, ancient history, and a shared bodily dysphoria. Bryher introduced H.D. to cinema, psychoanalysis, and politics, herself rescuing refugees from Nazis throughout the 1930s. Bryher engaged in legal strategies to protect H.D., marrying Kenneth Macpherson, who adopted H.D.'s child and collaborated with the couple in filmmaking, discovering his queerness. Both H.D. and Bryher were on vision quests, and their cerebral eroticism led them to otherworldly experiences. During World War II, they held séances in London.

After 'V-J Day' was announced, H.D. had a severe nervous breakdown, which Bryher, taking great pains, ensured she survived. They realized that they had intensely conceived and evocatively concentrated scenes could be turned into a highly rewarding technique for suggesting the emotional conflicts and moral dilemmas of their own characters. Their primitivist philosophy struck them as healthy and their sensibility as a kind of appealing vulnerability." –BOOK JACKET.Title Summary field

Page 2/4
Moving back and forth between two perspectives, the Unspokable Woman Mother operates outside of the two perspectives: women's immersion in the mother/daughter dyad and the paradoxical absence of the mother in the daughter's discourse. Deborah Kelly Kloepfer calls attention to the repeated allusions to dead mothers, dying mothers, mad mothers, stepmothers, abortions, stillbirths, miscarriages, and infant death in the novels of Jean Rhys and the poems and prose of H.D. Drawing on French and French feminist theories, she suggests that Rhys and H.D. are encoding the mother in relation to language. The dead mother is a trope for textlessness, a trope that also serves to inscribe the repression of the female speaking/writing subject. Challenging a number of assumptions of critical discourse, in which the father traditionally functions as the guardian of the symbolic, Kloepfer shows how thematic violence toward the female body is accompanied by the rupturing of conventional language, an act that both reconstitutes the abandoned mother body and turns the violence against the androcentric discourse that has denied her. In the work of both Rhys and H.D., Kloepfer uncovers a startling and unsettling incestuous language between mother and daughter which relies not only on the unspoken but on the unspeakable. Anyone interested in literary modernism will find The Unspokable Mother fascinating reading, as will students and scholars in the fields of psychoanalytic criticism and feminist theory.

Poets have long been defending poetry in prose, and essays by Sidney, Shelley, and others are a familiar and important part of the Anglo-American literary tradition. This book identifies and examines a related genre: the verse defense of poetry - which shares the same impulse that has led to the composition of prose essays: the desire to protect poetry from its detractors and to promote its value as a vital human endeavor. In the last century or so, this impulse to engage questions of poetry’s value in poems has become increasingly widespread, and it has dominated the careers of at least five poets: H.D., Wallace Stevens, W. H. Auden, Adrienne Rich, and Geoffrey Hill. Though these poets espouse very different aesthetic principles, they, like many of their contemporaries, have repeatedly turned to poetry in their verse. At first glance, this seems an odd gesture, given that the readers and writers of poetry are those who least need convincing of poetry’s worthiness. But questioning poetry in verse is a form of lyric introspection that is productive and well-suited for a modern poet. Characterized as one of indifference, defense helps these authors make a claim for poetry’s cultural relevance, as well as for its private profit. Jeaninne Johnson is a Preceptor in Expository Writing at Harvard University.

This collection of essays examines the various ways in which the Homeric epics have been responded to, reworked, and rewritten by women writers of the twentieth and early twenty-first centuries. Beginning in 1914 with the First World War, it charts this understudied strand of the history of Homeric reception over the subsequent century up to the present day, examining the extraordinary responses both to the Odyssey and to the Iliad by women from around the world. The backgrounds of these authors and the genres they employ - memoir, poetry, children's literature, rap, novels - testify not only to the plasticity of Homeric epic, but also to the widening social classes to whom Homer appeals, and it is unsurprising to see the myriad ways in which women writers across the globe have played their part in the story of Homer's afterlife. From surrealism to successive waves of feminism to creative futures, Homer's footprint can be seen in a multitude of different literary and political movements, and the essays in this volume bring an array of critical approaches to bear on the work of authors ranging from H.D. and Simone Weil to Christa Wolf, Margaret Atwood, and Kate Tempest. Students and scholars of not only classics, but also translation studies, comparative literature, and women's writing will find much to interest them, while the volume's concluding reflections by Emily Wilson on her new translation of the Odyssey are an apt reminder to all of just how open a text can be, and of how great a difference can be made by a woman's voice.

Spiritualism is often dismissed by literary critics and historians as merely a Victorian fad. Helen Sword demonstrates that it continued to flourish well into the twentieth century and seeks to explain why. Literary modernism, she maintains, is replete with ghosts and spirits. In Ghostwriting Modernism, Sword explores spiritualism's striking persistence and what she calls "the intertwined Poetics of the Esoteric." Sword begins with a brief historical review of spiritualism's roots in nineteenth-century literary culture. In subsequent chapters, she discusses the forms of mediumship that are most closely allied with writing, the forms of writing most closely allied with mediumship, and the thematic and aesthetic alliances between popular spiritualism and modernist literature. Finally, she accounts for the recent proliferation of a spiritualist-influenced vocabulary (ghostliness, hauntings, the uncanny) in the works of historians, sociologists, philosophers, and especially literary critics and theorists. Documenting the hitherto unexplored relationship between spiritualism and modern literature, Sword offers compelling readings of works by James Joyce, T. S. Eliot, W. B. Yeats, H. D., James Merrill, Sylvia Plath, and Ted Hughes. Even as modernists mock spiritualism's lurid lingo and deride its metaphorical excesses, she finds, they are intrigued and attracted by its ontological shiftiness, its blurring of the traditional divide between high culture and low culture, and its self-serving tendency to favor form over content (medium, so to speak, over message). Like modernism itself, Sword asserts, spiritualism embraces rather than eschews paradox, providing an ideological space where conservative beliefs can coexist with radical, even iconoclastic, thought and action.

In The American H.D., Annette Debo considers the significance of nation in the artistic vision and life of the modernist writer Hilda Doolittle. Her versatile career stretching from 1906 to 1961, H.D. was a major American writer who spent her adult life abroad; a poet and translator who also wrote experimental novels, short stories, essays, reviews, and a children's book; a white writer with ties to the Harlem Renaissance; an intellectual who collaborated on avant-garde films and film criticism; and a woman with ties to the feminist movement. Bespiegeltes Kunst untersucht literarische Beschreibungstechniken wie Ekphrasis und Pikturalismus in sogenannten Ikontexten der anglo-amerikanischen AutorInnen Henry James, Ezra Pound, T. S. Eliot, H. D., H. D., W. B. Yeats, H. D., James Merrill, Sylvia Plath, and Ted Hughes. Annette Debo considers the significance of nation in the artistic vision and life of the modernist writer Hilda Doolittle. Her versatile career stretching from 1906 to 1961, H.D. was a major American writer who spent her adult life abroad; a poet and translator who also wrote experimental novels, short stories, essays, reviews, and a children's book; a white writer with ties to the Harlem Renaissance; an intellectual who collaborated on avant-garde films and film criticism; and a woman with ties to the feminist movement. Bespiegeltes Kunst untersucht literarische Beschreibungstechniken wie Ekphrasis und Pikturalismus in sogenannten Ikontexten der anglo-amerikanischen AutorInnen Henry James, Ezra Pound, T. S. Eliot, H. D., W. B. Yeats, H. D., James Merrill, Sylvia Plath, and Ted Hughes. Even as modernists mock spiritualism's lurid lingo and deride its metaphorical excesses, she finds, they are intrigued and attracted by its ontological shiftiness, its blurring of the traditional divide between high culture and low culture, and its self-serving tendency to favor form over content (medium, so to speak, over message). Like modernism itself, Sword asserts, spiritualism embraces rather than eschews paradox, providing an ideological space where conservative beliefs can coexist with radical, even iconoclastic, thought and action.

In The American H.D., Annette Debo considers the significance of nation in the artistic vision and life of the modernist writer Hilda Doolittle. Her versatile career stretching from 1906 to 1961, H.D. was a major American writer who spent her adult life abroad; a poet and translator who also wrote experimental novels, short stories, essays, reviews, and a children's book; a white writer with ties to the Harlem Renaissance; an intellectual who collaborated on avant-garde films and film criticism; and an upper-middle-class woman who refused to follow gender conventions. Her wide-ranging career thus embodies an expansive narrative about the relationship of modernism to the United States and the nuances of the American nation from the Gilded Age to the Cold War. Making extensive use of material in the Beinecke Rare Book and Manuscript Library at Yale—including correspondences, unpublished autobiographical writings, family papers, photographs, and Professor Norman Holmes Pearson’s notes for a planned biography of H.D.—Debo’s American H.D. reveals details about her subject never before published. Artfully weaving together literary criticism, biography, and cultural history, The American H.D. tells a new story about the significance of this important writer. Written with clarity and sincere affection for its subject, the American H.D. brings together a sophisticated understanding of modernism, the poetry and prose of H.D., the personalities of her era, and the ideological context in which they developed: America’s emergence as a dominant economic and political power that was riven by racial and social inequities at home.

An original and valuable intervention in the fast-growing field of feminist and new art histories, Nancy Spero, Encounters offers a sophisticated interpretation of the work of a highly original and under-represented woman artist. The study proposes a historical and cultural context in which they developed: America’s emergence as a dominant economic and political power that was riven by racial and social inequities at home.
families and communities. Medea as a tragic figure, whose sense of isolation and betrayal interferes with her ability to form healthy attachments, reveals the human propensity for violence when the agony of unresolved grief turns to vengeance against those we hold most dear. However, metaphorically, her life story as an emblem for existential crisis serves as a psychological touchstone in the lives of early twentieth-century female authors, who struggled to find their rightful place in the world, to resolve the sorrow of unrequited love and devotion, and to reconcile experiences of societal abandonment and neglect as self-discovery.

An overview of this important early twentieth-century female writer's work and career and her contribution to the development of modernism.

Concentrating on female modernists specifically, this volume examines spiritual issues and their connections to gender during the modernist period. Scholarly inquiry surrounding women writers and their relation to what Wassily Kandinsky famously hoped would be an 'Epoch of the Great Spiritual' has generated myriad contexts for closer analysis including: feminist theory, literary and religious history, psychoanalysis, queer and trauma theory. This book considers canonical authors such as Virginia Woolf while also attending to critically overlooked or poorly understood figures such as H.D., Mary Butts, Rose Macaulay, Evelyn Underhill, Christopher St. John and Dion Fortune. With wide-ranging topics such as the formally innovative poetry of Stevie Smith and Hope Mirrlees to Evelyn Underhill’s mystical treatises and correspondence, this collection of essays aims to grant voices to the mostly forgotten female voices of the modernist period, showing how spirituality played a vital role in their lives and writing.

"Everything you might want to know about the history and practice of feminist criticism in North America" - Feminist Bookstore News

Pool was an avant-garde group that originated in 1927 in Britain and was active under this name until 1933. The group consisted of the well-known modernist poet H.D., the English writer Bryher, and the young Scottish writer and artist Kenneth Macpherson. All three were first and foremost writers, who at one point discovered film as another modern, experimental medium of artistic expression. Pool associated with almost all the iconic modernists of their time, with Ezra Pound, Gertrude Stein, Ernest Hemingway, James Joyce, Marianne Moore, William Carlos Williams, T.S. Eliot, and Virginia Woolf, to name only a few. In addition, due to their interest in film, they were also befriended with such influential filmmakers as Sergei Eisenstein and Georg Wilhelm Pabst, and became closely associated with Weimar Berlin film culture. Pool unites classical Modernism and modernity, two directions that are usually considered to be contradictory. The Pool phenomenon opens a new perspective on Modernism and prompts a reconsideration of its canonical texts and figures. Contrary to many artists of Modernism, who devised highly individualistic aesthetic styles, the artists of Pool strove towards a universal art of humanity that was rooted in all-human nature and psychology.

This comparative study crosses multiple cultures, traditions, genres, and languages in order to explore the particular importance of Homer in the emergence, development, and promotion of modernist writing. It shows how and why the Homeric epics served both modernist formal experimentation, including Pound's poetics of the fragment and Joyce's sprawling epic novel, and sociopolitical critiques, including H.D.'s analyses of the cultural origins of twentieth-century wars and Mandelstam's poetic defiance of the totalitarian Stalinist regime. The book counters a long critical tradition that has recruited Homer to consolidate, champion and, more recently, chastise an elitist, masculine modernist canon. Departing from the tradition of reading these texts in isolation as mythic engagements with the Homeric epics, Leah Flack argues that ongoing dialogues with Homer helped these writers to mount their distinct visions of a cosmopolitan post-war culture that would include them as artists working on the margins of the Western literary tradition.

This collection of 16 essays discusses the broad relationship of women poets to the American literary tradition

The ethnically diverse scope, broad chronological coverage, and mix of biographical, critical, historical, political, and cultural entries make this the most useful and exciting poetry encyclopedia of its kind for students today. Covers American poetry from the Colonial era to the present in roughly 300 alphabetically arranged entries. Features key contemporary poets, including those appearing in current journals. Brings together approximately 80 contributors who are among the most widely known scholars in the field. Supports Common Core State Standards for English Language Arts and Social Studies by helping students gain a greater understanding of language.

Drawing on classical and feminist psychoanalytic theory, Thomas Simmons argues that mentor-apprentice relationships are inescapably erotic, though not necessarily sexual. Pound and Winters manifest profound conflicts between allegiance to a tradition of knowledge and allegiance to apprentices; both tend to master the apprentice, to bind her to a body of knowledge.

The scientific discovery that chaotic systems embody deep structures of order is one of such wide-ranging implications that it has attracted attention across a spectrum of disciplines, including the humanities. In this volume, fourteen theorists explore the significance for literary and cultural studies of the new paradigm of chaos, forging connections between contemporary literature and the science of chaos. They examine how changing ideas of order and disorder enable new readings of scientific and literary texts, from Newton's Principia to Ruskin's autobiography, from Victorian serial fiction to Borges's short stories. N. Katherine Hayles traces shifts in meaning that chaos has undergone within the Western tradition, suggesting that the science of chaos articulates categories that cannot be assimilated into the traditional dichotomy of order and disorder. She and her contributors take the relation between order and disorder as a theme and develop its implications for understanding texts, metaphors, metafiction, audience response, and the process of interpretation itself. Their innovative and diverse work opens the interdisciplinary field of chaotics to literary inquiry.

The highly influential Poetics Journal, whose ten issues were published between 1982 and 1998, contributed to the surge of interest in the practice of poetics. Edited by internationally recognized poet/critics Lyn Hejinian and Barrett Watten, the journal presents major conversations and debates, and invites readers to expand on the critical and creative engagements they emerge. This archive re-presents virtually all the articles originally published in Poetics Journal, organized alphabetically by author and in searchable form. It features indexes by contributors, keywords, and volume. The writing that appeared in Poetics Journal reflects the development of a range of creative and critical approaches in avant-garde poetry and art over two decades. In making this content newly available, the editors hope to preserve the generative enthusiasm for innovative writing and art it represents, while encouraging new uses and contexts. A Guide to Poetics Journal is also available, see http://www.upne.com/0819571205.html for more information.

Copyright code: c0f7a424e0a8d9b5a90078d4aa27