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*The Gendered Lyric Subjectivity And Difference In ...*

Get this from a library! The gendered lyric : subjectivity and difference in nineteenth-century French poetry. [Gretchen Schultz] -- The Gendered Lyric portrays gender as being central to the full appreciation of nineteenth-century French poetry. She contends that both male and female poets of the major movements relied on sexual ...

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*The Gendered Lyric: Subjectivity and Difference in ...*

Subjectivity looks at how women saw their activities and roles as contributing (or not) to her identity and meaning. Subjectivity is an attempt to see history from the perspective of the individuals who lived that history, especially including ordinary women. Subjectivity requires taking seriously "women's consciousness."

*What Is Subjectivity in Women's History and Gender Studies?*

meanings which re-produce gendered subjectivity (what psychologists would call gender identity). My approach to subjectivity is through the meanings and incorporated values which attach to a person's practices and provide the powers through which he or she can position

*Gender difference and the production of subjectivity*

Girls have recently caught up with boys in the sciences in terms of achievements at GCSE, and continue to out-perform boys at languages at this level. However, there remains a sharp divergence in subject choice according to gender at A level and beyond.

*The Gendered Subject: Students' subject preferences and ...*

This chapter is a critical review of Amy Allen's book The Politics of Our Selves. It briefly reconstructs some of the book's impressive achievements: articulating a synthetic account of gendered subjectivity that accounts for both subjection and autonomy; imaginatively integrating poststructuralist and communicative theories; and, furthering important new interpretations of Butler, Foucault ...

The Gendered Lyric portrays gender as being central to the full appreciation of nineteenth-century French poetry. She contends that both male and female poets of the major movements relied on sexual difference to define their poetic.

"Women poets in nineteenth-century France made important contributions to major stylistic innovations - from the birth of elegiac Romanticism to the inauguration of free verse - and many were prominent in their lifetime. Yet only a few are known today, and nearly all have been unavailable in English translation. Of the fourteen poets of this anthology - the third bilingual volume in the MLA series Texts and Translations - some were wealthy, others struggled in poverty; some were socially conventional, others were cynical or defiant. Their poems range widely in style and idea, from Romantic to Parnassian to symbolist." "Gretchen Schultz, author of The Gendered Lyric: Subjectivity and Difference in Nineteenth-Century French Poetry, provides literary history and biographical notes to show the crucial role women played in nineteenth-century French poetry and to explain why they were criticized and - in the creation of the canon - often eclipsed."--BOOK JACKET.

In particular, optical imagery and paradigms afforded poets a new approach to the roles of the languishing male and his powerful beloved."--Jacket.

Modernist Poetry, Gender and Leisure Technologies: Machine Amusements explores how modernist women poets were inspired by leisure technologies to write new versions of the gendered subject. Focusing on American women writers and particularly on the city of New York, the book argues that the poetry of modernist women that engages with, examines or critiques the new leisure technologies of their era is fundamentally changed by the encounter with that technology. The chapters in the book focus on shopping, advertising, dance, film, radio and phonography, on city spaces such as Coney Island, Greenwich Village and Harlem, and on poetry that embraces the linguistic and formal innovations of modernism whilst paying close attention to the embodied politics of gender. The technologized city, and the leisure cultures and media forms emerging from it, enabled modernist women writers to re-imagine forms of lyric embodiment, inspired by the impact of technology on modern ideas of selfhood and subjectivity.

In early modern lyric poetry, the male poet or lover often appears not as powerful and masterly but rather as broken, abject, and feminine. Catherine Bates examines the cultural and literary strategies behind this representation and uncovers radically alternative models of masculinity in the lyric tradition of the Renaissance. Focusing on Sidney, Raleigh, Shakespeare, and Donne, she offers astute readings of a wide range of texts - a sonnet sequence, a blazon, an elegy, a complaint, and an epistle. She shows how existing critical approaches have too much invested in the figure of the authoritative male writer to be able to do justice to the truly radical nature of these alternative masculinities. Taking direction from psychoanalytic theories of gender formation, Bates develops critical strategies that make it possible to understand and appreciate what is genuinely revolutionary about these texts and about the English Renaissance lyric tradition at large.

In Song Dynasty Figures of Longing and Desire, Lara Blanchard examines the writing of interiority in paintings of women, considering correspondences to examples of erotic poetry and how such works address the concerns of artists, patrons, and viewers.

Publisher Description

This work studies the poetic and narrative strategies 20th century Brazilian women writers use to achieve new forms of representation of the female body, sexuality and desire, while deconstructing cultural myths of femininity and female behaviour.

Leaving Parnassus: The Lyric Subject in Verlaine and Rimbaud considers how the crisis of the lyric subject in the middle of the nineteenth century in France is a direct response to the aesthetic principles of Parnassian poetry, which dominated the second half of the century much more than critics often think. The poets considered here rebel against the strict confines of traditional and contemporary poetry and attempt to create radically new discursive practices. Specifically, the close readings of poems apply recent studies of subjectivity in poetry and focus on the works of Paul Verlaine and Arthur Rimbaud to see how each subverts the dominant tradition of French poetry in a unique way. Whereas previous studies considered isolated aspects of each poet's lyric subject, Leaving Parnassus shows that the situation of the lyric is a source of subversion throughout the poets' entire work, and as such it is crucial to our full understanding of their respective innovations.

Lyric Interventions explores linguistically innovative poetry by contemporary women in North America and Britain whose experiments give rise to fresh feminist 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 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 experimentation brings attention to the cultural contexts of nation, gender, and race as they significantly shift the terms by which the "experimental" is produced, defined, and understood. This study focuses upon lyric intervention in distinct but related spheres as they link public and ideological norms of identity. Firstly, lyric innovations with visual and spatial realms of cultural practice and meaning, particularly as they naturalize ideologies of gender and race in 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, experimental engagements with nationalist rhetorics of identity, marking the works of Carol Ann Duffy, Denise Riley, Wendy Mulford, and Geraldine Monk, are explored in 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, Mulford, and Monk, formal experimentation with the lyric "I" is considered through gendered encounters with critical and avant-garde discourses of poetics. Throughout the study, Kinnahan seeks to illuminate and challenge the ways in which visual and verbal constructs function to make "readable" the subjectivities 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 generate linguistic surprise simultaneously with engaging risky strategies of social intervention lends force and significance to the public engagement of such 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 Atlantic.

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