

The Gendered Lyric Subjectivity And Difference In Nineteenth Century French Poetry Purdue Studies In Romance Literatures

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Gendered Lyric Schultz, Gretchen Published by Purdue University Press Schultz, Gretchen Gendered Lyric: Subjectivity and Difference in Nineteenth-Century French Poetry

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gendered lyric comes to light mostclearly whenconsideredin the context ofand as a departure from the Romantic and Par nassian aesthetics detailed above I therefore departfrom the trendinrecentcriticismthat sees Baudelaire as a solitary figure in an urban setting largely un connectedto preceding poetic tendencies Indeed, currentcriti

1. Gretchen Schultz, Professor of French Studies

The Gendered Lyric: Subjectivity and Difference in 19th-Century French Poetry Purdue University Press, 1999 334 pp ii) edited volumes: Fairy Tales for the Disillusioned: Enchanted Stories from the French Decadent Tradition Edited and translated with Lewis Seifert Princeton UP, 2016

Gendering Liberation: Deprivatising" Women's Subjectivity ...

This study investigates the artistic expressions of women's subjectivity in the prayer-poetry of Dorothee Sölle (1929-2003) My aim is to develop a critical introduction of Sölle's poetry, in light of her theology and in conversation with literary theory, contextualising the reception of her work and the role of reception

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The Sonnet, Subjectivity, and Gender Diana E. Henderson

The Sonnet, Subjectivity, and Gender Diana E Henderson The Sonnet is a little poem with a big heart—and at its core lie subjectivity and gender Both words are grammatically basic yet surprisingly slippery Although people usually think they know what gender means, subjectivity is a ...

[Review of the books Women Poets from Dickinson to Dove ...

between the subjectivity of lyric and the performance of gendered embodiment in Swenson's oneact plays Given that the debates about gender and lyric so often confuse or conflate feminist political consciousness with gendered poetic practice without historicizing these tensions, I found myself returning to Zoa Burrs Of Women,

Representing the Gendered Discourse of Power: The Virgin ...

Representing the Gendered Discourse of Power: The Virgin Mary in Christ I is accomplished and subjectivity constituted Both point to the local and intimate operation of power human race (lyric IX), they would also have "mentally 111 The Gendered Discourse of Power

Experimental Poetics and the Lyric in British Women's ...

with language and subjectivity, in their reactions to the masculine domain of British poetic tradition, and in their negotiations with both the socialist-materialist bent of the British intellectual left and the capitalist conservatism of the Thatcherite right and its legacy The status of the gendered self and its lyric expression within

'Hoisting one's own banner:' self-inscription in lyric ...

This dissertation examines the innovative subjectivity of feminine voices the result of the gendered writing self seeking voices to express lived experiences, deeply felt emotions, desires, anxieties, and pleasures " SELF-INSCRIPTION IN LYRIC POETRY BY THREE WOMEN WRITERS OF LATE IMPERIAL CHINA by

General Biographical and Academic Information

"The Genesis of Gendered Subjectivity in the Divorce Tracts and Paradise Lost," Re-membering Milton (Routledge, 1987), 99-127 "Fallen Differences, Phallogocentric Discourses: Losing Paradise Lost to History," Post-Structuralism and the Question of History, ...

Monique R. Morgan, *Narrative Means, Lyric Ends* ...

retrospective narrative, and ambivalently gendered lyric The text's generic experiments render legible the struggle of a socially conscious woman writer who aspires to both Wordsworthian transcendence and Carlylean social realism A final chapter argues that although Aurora Leigh is a patchwork, Browning's The Ring and the Book achieves

Sixteenth-Century Women Petrarchists and the Legacy of Laura

the lyric tradition: marginalized, silenced, deprived of subjectivity, admitted to discourse only as desirable objects Although this silencing is not perceived as absolute in empirical terms—it hardly could be, given the evidence that women could and did "speak" in this sense—its weight is sufficient for

Charlotte Smith's Poetry as Sentimental Discourse

of her work as detected by scholars exploring the gendered and generic constructions of subjectivity and poetic identity in the Romantic lyric² Stuart Curran maintains that "Charlotte Smith was the first poet in England whom in retrospect we would call Romantic"³ It can be added that

Lyric↔L/language. Essaying the poetics of contemporary ...

curiously over-marked, gendered category At the same time, female experimental poets have not found a comfortable space within the avant-garde poetics loosely derived from L=A=N=G=U=A=G=E The essay moves to explore the challenges of the lyric-language conjunction in relation to the writer's second

Affective Intelligence And Political Judgment

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their experiences" (Outcome 4) Thus, for example, a twentieth-century lyric by Sophia de Mello Breyner Andresen, Portugal's most acclaimed female poet, may be read as a subtle philosophical inquiry into the effectively gendered nature of human values held to be universal (and thus gender-neutral) by male-dominated Western cultural tradition

POETIC ACTS: PERFORMANCE IN NINETEENTH-CENTURY

POETIC ACTS: PERFORMANCE IN NINETEENTH-CENTURY AMERICAN WOMEN'S POETRY, 1840-1880 By and related considerations of lyric subjectivity and sociality v The highly public terms of gendered subjectivity in the period required all women to perform - both in the home and beyond - from conventional scripts provided by sentimental