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Moments 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

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Moments of Excess
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

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twentieth-century standards bear almost no relation. Emily Dickinson's do not anticipate Gertrude Stein's or Sylvia Plath's or Jayne Cortez'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,

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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,

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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

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Moments of an aesthetic and the necessity for it. Karen Jackson Ford is a professor in the English department at the University of Oregon.

Publisher Description

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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

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Moments of 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

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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.

Original investigation of courtship in
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This text offers a critique of the views concerning gender and gender roles in Pope's poetry. It engages directly with current issues in feminist criticism, cultural studies and identity politics.

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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.

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Moments Of Breakdown

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,

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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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Moments Of Process
This volume studies processes of creating voices of the past to analyze and to juxtapose, discussing the nature of the educational community viewed through feminist theory to reveal hidden ideas surrounding stereotypes, gender status, and power in the postcolonial era. The contributions brought together here

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Moments Of Breakdown
explore the various facets of language to focus on metaphorical grammatical constructions, unique and specific with form and function. They interpret various works to capture the essence of style, as well as rhetorical function of basic structure of grammar, diction and syntax, in a literary work as message and meaning.

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Furthermore, the book also discusses useful pedagogical and theoretical processes used by the literary scholar concerning the power of writing for cultural change. As such, the book will appeal to those who wish to heal through writing. The proceeds of the book support the authors' local soup kitchen and crisis

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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

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on three aspects of the play: the
love/friendship debate.

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