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The Gendered Lyric - Gretchen Schultz 1999
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.

An Anthology of Nineteenth-Century Women's Poetry from France - Gretchen Schultz 2008
"Women poets in nineteenth-century French poetry played an important role in shaping the landscape of French literature. They contributed to major literary movements such as Romanticism, Realism, and Symbolism. However, their work has often been overlooked or marginalized, especially when compared to their male counterparts. This anthology seeks to redress that imbalance by presenting a range of women poets from the period 1789 to 1914. The selection includes poems by well-known figures such as Chateaubriand, Ronsard, and Lamartine, as well as lesser-known writers who deserve greater recognition." - from the introduction by the editor.

The Work of Self-Representation - Ivy Schweitzer 2000-11-09
In The Work of Self-Representation, Ivy Schweitzer examines early American poetry through the critical lens of gender. Her concern is not the inclusion of female writers into the canon; rather, she analyzes how the metaphors of "woman" and "feminine" function in Puritan religious and literary discourse to represent both the "otherness" of spiritual experience and the ways in which race and class function to keep the "other" in marginalized positions. Schweitzer argues that gender was for seventeenth-century New England -- and still is today -- a basic and most politically charged metaphor for the differences that shape identity and determine cultural position. To glimpse the struggle between gender ideology and experience, Schweitzer provides close readings of the poetry of four New Englanders writing between the Great Migration and the first wave of the Great Awakening: John Fiske, Edward Taylor, Anne Bradstreet, and Roger Williams. Schweitzer focuses exclusively on lyric poetry, she says,
because a first-person speaker wrestling with the intricacies of individual consciousness provides fruitful ground for exploring the politics of voice and identity and especially problems of authority, intertextuality, and positionality. Fiske and Taylor define the orthodox tradition, and Bradstreet and Williams in different ways challenge it. Her treatment of the familiar poetry of Bradstreet and Taylor is solidly grounded in historical and literary scholarship yet suggestive of the new insights gained from a gender analysis, while discussions of Fiske and Williams bring their little-known lyric work to light. Taken together, these poets' texts illustrate the cultural construction of a troubled masculinity and an idealized, effaced femininity implicit in the Puritan notion of redeemed subjectivity, and constitute a profoundly disturbing and resilient part of our Puritan legacy.

Gender and the Poetics of Reception in Poe's Circle-Eliza Richards 2004-09-06 Publisher Description

Gender, Discourse, and Desire in Twentieth-century Brazilian Women's Literature-Cristina Ferreira Pinto 2004 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-Seth Whidden 2007-01-01 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.

Modernist Poetry, Gender and Leisure Technologies-Alex Goody 2019-10-29 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.

Gendered Persona and Poetic Voice-Maija Bell Samei 2004 Gendered Persona and Poetic Voice considers the effects on poetic voice of a conventional feminine persona, the abandoned woman, in early Chinese song lyric (ci) poems. The author reads the literary cross-dressing and ventriloquism of these mostly male-authored poems in light of the highly indeterminate Chinese poetic language, resulting in a consideration of persona and poetic voice of interest to scholars of lyric poetry in any language.

Between Genders-Nathaniel Wing 2004 They share a preoccupation with experiences of gender and the vicissitudes of gender identities. Between Genders explores a pervasive yet frequently veiled crisis of authority throughout the century, regarding who or what institution might determine "correct" gender relations, and what these values might imply in aesthetic, ethical, and frequently political issues."--Jacket.
Maternal Echoes—Aimée Boutin 2001 ‘Maternal Echoes’ examines maternal imagery in the poetry of two French Romantic poets, the increasingly popular Desbordes-Valmore and the critically marginalized Lamartine. Drawing on psychoanalytic theories on the maternal voice as well as feminist criticism, the book argues that both poets find a voice of their own by echoing their mother’s voice.

Desire by Gender and Genre in Trouvère Song—Helen Dell 2008 Unspoken desire in trouvère song.


Genius Envy—Adrianna M. Paliyenko 2017-01-24 In Genius Envy, Adrianna M. Paliyenko uncovers a forgotten history: the multiplicity and diversity of nineteenth-century French women’s poetic voices. Conservative critics of the time attributed the phenomenon of genius to masculinity and dismissed the work of female authors as “feminine literature.” Despite the efforts of leading thinkers, critics, and literary historians to erase women from the pages of literary history, Paliyenko shows how these female poets invigorated the debate about the origins of genius and garnered considerable recognition in their time for their creativity and bold aesthetic ideas. This fresh account of French women poets’ contributions to literature probes the history of their critical reception. The result is an encounter with the texts of celebrated writers such as Marceline Desbordes-Valmore, Anaïs Ségalas, Malvina Blanchecotte, Louisa Siefert, and Louise Ackermann. Glimpses at the different stages of each poet’s career show that these women explicitly challenged the notion of genius as gender specific, thus advocating for their rightful place in the canon. A prodigious contribution to studies of nineteenth-century French poetry, Paliyenko’s book reexamines the reception of poetry by women within and beyond its original context. This balanced and comprehensive treatment of their work uncovers the multiple ways in which women poets sought to define their place in history.

American Hybrid Poetics—Amy Moorman Robbins 2014-07-21 American Hybrid Poetics explores the ways in which hybrid poetics—a playful mixing of disparate formal and aesthetic strategies—have been the driving force in the work of a historically and culturally diverse group of women poets who are part of a robust tradition in contesting the dominant cultural order. Amy Moorman Robbins examines the ways in which five poets—Gertrude Stein, Laura Mullen, Alice Notley, Harryette Mullen, and Claudia Rankine—use hybridity as an implicitly political strategy to interrupt mainstream American language, literary genres, and visual culture, and expose the ways in which mass culture in the twentieth and twenty-first centuries has had a powerfully standardizing impact on the collective American imagination. By forcing encounters between incompatible traditions—consumer culture with the avant-garde, low culture forms with experimental poetics, prose poetry with linguistic subversiveness—these poets bring together radically competing ideologies and highlight their implications for lived experience. Robbins argues that it is precisely because these poets have mixed forms that their work has gone largely unnoticed by leading members and critics in experimental poetry circles.

The History of British Women’s Writing, 1880-1920—Holly A. Laird 2016-10-06 The ranks of English women writers rose steeply in the late 19th and early 20th centuries, contributing to the era’s revolutionary social movements as well as to transforming literary genres in prose and poetry. The phenomena of ‘the new’ — ‘New Women’, ‘New Unionism’, ‘New Imperialism’, ‘New Ethics’, ‘New Critics’, ‘New Journalism’, ‘New Man’ — are this moment’s touchstones. This book tracks the period’s new social phenomena and unfolds its distinctively modern modes of writing. It provides expert introductions amid new insights into women’s writing throughout the United Kingdom and around the globe.

Masculinity, Gender and Identity in the English Renaissance Lyric—Catherine Bates 2007-12-13 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, Ralegh, 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.

The Cambridge Companion to Archaic Greece
H. A. Shapiro 2007-05-07
The Cambridge Companion to Archaic Greece provides a wide-ranging synthesis of history, society, and culture during the formative period of Ancient Greece, from the Age of Homer in the late eighth century to the Persian Wars of 490–480 BC. In ten clearly written and succinct chapters, leading scholars from around the English-speaking world treat all aspects of the civilization of Archaic Greece, from social, political, and military history to early achievements in poetry, philosophy, and the visual arts. Archaic Greece was an age of experimentation and intellectual ferment that laid the foundations for much of Western thought and culture. Individual Greek city-states rose to great power and wealth, and after a long period of isolation, many cities sent out colonies that spread Hellenism to all corners of the Mediterranean world. This Companion offers a vivid and fully documented account of this critical stage in the history of the West.

The Routledge Research Companion to Popular Music and Gender
Stan Hawkins 2017-03-16
Why is gender inseparable from pop songs? What can gender representations in musical performances mean? Why are there strong links between gender, sexuality and popular music? The sound of the voice, the mix, the arrangement, the lyrics and images, all link our impressions of gender to music. Numerous scholars writing about gender in popular music to date are concerned with the music industry’s impact on fans, and how tastes and preferences become associated with gender. This is the first collection of its kind to develop and present new theories and methods in the analysis of popular music and gender. The contributors are drawn from a range of disciplines including musicology, sociology, anthropology, gender studies, philosophy, and media studies, providing new reference points for studies in this interdisciplinary field. Stan Hawkins’s introduction sets out to situate a variety of debates that prompts ways of thinking and working, where the focus falls primarily on gender roles. Amongst the innovative approaches taken up in this collection are: queer performativity, gender theory, gay and lesbian agency, the female pop celebrity, masculinities, transculturalism, queering, transgenderism and androgyny. This Research Companion is required reading for scholars and teachers of popular music, whatever their disciplinary background.

The Censorship Effect
William Olmsted 2016-01-07
In 1857 the trials of Flaubert and Baudelaire for offending against religion and public morality drew attention to the features we now associate with literary modernism; but instead of winning praise for their innovations they were indicted for "ideological crimes." With the passage of time the offenses have been forgotten and the innovations inserted into a triumphal narrative about the rise of modernism. Far from manifesting the autonomy proclaimed by modernism’s defenders, though, Flaubert’s and Baudelaire’s works remain enmeshed in their socio-historical contexts. To that end, The Censorship Effect argues that the stylistic features that prompted the criminal indictment of Madame Bovary and Les Fleurs du Mal--Flaubert’s free indirect style and Baudelaire’s multiple poetic personae--were much more the products of an intense struggle with a culture of censorship than they were hallmarks of autonomous or autoreferential works of art. They exhibit signs of self-censorship and collaboration with a regime of ethical and political censorship that not only shaped their very composition but affected their reception and continues to operate in the field of literary criticism. Indeed, as William Olmsted compellingly demonstrates, French modernism begins and remains deeply embedded in a culture of censorship that they were hallmarks of autonomous or autoreferential works of art.
their trials to their monuments, The Censorship Effect recaptures some sense of their original anger as well as its ongoing suppression by new orthodoxies and reveals how the effect of censorship has implications beyond Flaubert and Baudelaire, beyond authors, but for us as readers too.

**Lyric Interventions**-Linda A. Kinnahan 2005-05-01 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 poetries 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 accented 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 poeticity. 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 women’s studies scholars, as well as poets on both sides of the Atlantic.

**The Ethics and Poetics of Alterity in Asian American Poetry**-Xiaojing Zhou 2006-05-01 Poetry by Asian American writers has had a significant impact on the landscape of contemporary American poetry, and a book-length critical treatment of Asian American poetry is long overdue. In this groundbreaking book, Xiaojing Zhou demonstrates how many Asian American poets transform the conventional “I” of lyric poetry—based on the traditional Western concept of the self and the Cartesian “I”—to enact a more ethical relationship between the “I” and its others. Drawing on Emmanuel Levinas’s idea of the ethics of alterity—which argues that an ethical relation to the other is one that acknowledges the irreducibility of otherness—Zhou offers a reconceptualization of both self and other. Taking difference as a source of creativity and turning it into a form of resistance and a critical intervention, Asian American poets engage with broader issues than the merely poetic. They confront social injustice against the other and call critical attention to a concept of otherness which differs fundamentally from that underlying racism, sexism, and colonialism. By locating the ethical and political questions of otherness in language, discourse, aesthetics, and everyday encounters, Asian American poets help advance critical studies in race, gender, and popular culture as well as in poetry. The Ethics and Poetics of Alterity is not limited, however, to literary studies: it is an invaluable response to the questions raised by increasingly globalized encounters across many kinds of boundaries. The Poets Marilyn Chin, Kimiko Hahn, Myung Mi Kim, Li Young Lee, Timothy Liu, David Mura, and John Yau

**The Faure Song Cycles**-Stephen Rumph 2020-09-29 Gabriel Fauré’s mélodies offer an inexhaustible variety of style and expression that have made them the foundation of the French art song repertoire. During the second half of his long career, Fauré composed all but a handful of his songs within six carefully integrated cycles. Fauré moved systematically through his poetic contemporaries, exhausting Baudelaire’s Les fleurs du mal before immersing himself in the Parnassian poets. He would set nine poems by
Armand Silvestre in swift succession (1878-84), seventeen by Paul Verlaine (1887-94), and eighteen by Charles Van Lerberghe (1906-14). As an artist deeply engaged with some of the most important cultural issues of the period, Fauré reimagined his musical idiom with each new poet and school, and his song cycles show the same sensitivity to the poetic material. Far more than Debussy, Ravel, or Poulenc, he crafted his song cycles as integrated works, reordering poems freely and using narratives, key schemes, and even leitmotifs to unify the individual songs. The Fauré Song Cycles explores the peculiar vision behind each synthesis of music and verse, revealing the astonishing imagination and insight of Fauré’s musical readings. This book offers not only close readings of Fauré’s musical works but an interdisciplinary study of how he responded to the changing schools and aesthetic currents of French poetry.

From Cohen to Carson-Ian Rae 2008 "From Cohen to Carson provides the first book-length analysis of one of Canada’s most distinctive fields of literary production. Ian Rogers argues that Canadian poets have turned to the novel because of the limitations of the lyric, but have used lyric methods - puns, symbolism, repetition, juxtaposition - to create a mode of narrative that contrasts sharply with the descriptive conventions of realist and plot-driven novels."
"Detailed case studies of novels by Leonard Cohen, Michael Ondaatje, George Bowering, Daphne Marlatt, and Anne Carson, as well as sections on A. M. Klein and Anne Michaels, reveal how these authors framed their early novels according to formal precedents established in their poetry. In tracking the authors’ shift from lyric to long poem to novel, Rae also investigates their experiments with non-literary art forms - photography, painting, and film. He argues convincingly that the authors discussed have combined disparate genres and media to alter notions of narrative coherence in the novel and engage the diverse but fragmented cultural histories of Canadian society."

New Definitions of Lyric-Mark Jeffreys 1998
This volume traces the modern critical and performance history of this play, one of Shakespeare’s most-loved and most-performed comedies. The essay focus on such modern concerns as feminism, deconstruction, textual theory, and queer theory.

The Arrow of Love-Dana E. Stewart 2003
In particular, optical imagery and paradigms afforded poets a new approach to the roles of the languishing male and his powerful beloved."--Jacket.

Wordsworth in His Major Lyrics-Leon Waldoff 2001

Oscar Wilde and Classical Antiquity-Alastair J. L. Blanshard 2018-01-30 Celebrated now and during his lifetime as a wit and aesthete, Oscar Wilde was also a talented classical scholar whose writings evince an enduring fascination with Graeco-Roman antiquity. Covering all the major genres of his literary output, from philosophical and critical writings to society plays, this volume explores the profound impact that ancient literature and thought had on his life and work and offers new perspectives on his most celebrated and canonical texts as well as close analyses of unpublished material.

The Cambridge Companion to Baudelaire-Rosemary Lloyd 2005 A comprehensive and stimulating guide to the extraordinary poet, his work, and his influence on modern literature.

Arts of Incompletion- 2021-07-19 Incompletion is an essential condition of cultural history, and particularly the idea of the fragment became a central element of Romantic art which continued being of high relevance to the various strands of modernist and contemporary aesthetics.

Historical Dictionary of Romanticism in Literature-Paul Varner 2014-11-18 The Historical Dictionary of Romanticism in Literature takes a close and comprehensive look at romanticism in literature through a chronology, an introductory essay, appendixes, and an extensive bibliography.

Historical Dictionary of French Literature-John Flower 2013-01-17 Almost all of us know French literature, even if we don’t know French, because it is probably the second largest and certainly the most translated into English. And, even if we don’t read, we would have seen film and television versions (think Count of Monte-Cristo) and even a musical rendition (Les Mis). So this is a particularly interesting volume in the literature series, since it covers French literature from the earliest times to the present. It is also a particularly rich literature, espousing every genre from poetry, to novel, to biography, to drama, and adopting every style, including realism and surrealism, and expressing the views of all classes and political stands, with recently strong feminist and gay strains. Obviously, the core dictionary section includes among its panoply of often substantial and detailed entries, hundreds of authors, dozens of significant works, the various styles mentioned above and many others, events that have impacted literature such as the Dreyfus Affair and the Algerian War, and literary prizes. The chronology manages to cover about 1,200 years of literary output. And the introduction sets it all out neatly from one historical and literary period to the next. The bibliography, broken down by period and author, directs us to further reading in both French and English.

The Violence of Modernity-Debarati Sanyal 2020-03-03 The result is a study that underscores how Baudelaire’s legacy continues to energize literary engagements with the violence of modernity.

Persephone Unbound-Catherine Perry 2003 Best understood in terms of a Dionysian aesthetics, her work is sensual, erotic, and playful, but also reflective, violent on occasion, and always marked by a tragic under-current that becomes magnified with time. Beyond the prominent place she held in the world of French letters, Noailles’ lifelong commitment to artistic creation invites a reconsideration of her work.”--BOOK JACKET.

Unacknowledged Legislators-Roger Pearson 2016-04-21 What is the public value of poetry? How do poets envisage their own role and function within society? How do we? Do poets seek to shape public opinion and behaviour? Should they? Or do they offer alternatives—perhaps sacred alternatives—to political and religious ideologies? Are they what Shelley in 1821 called 'the unacknowledged legislators of the World'? And what might that mean? During the decades immediately preceding the Revolution of 1789 the status of contemporary poetry in France was at its lowest ebb. At the same time the perceived power of the writer to influence public events reached a high-water mark with Voltaire’s triumphant return to Paris in 1778. In the course of the next century French poetry enjoyed an extraordinary renaissance and flowering, perhaps its greatest. But what of the poet’s public influence? In 1881 the people of Paris processed for six hours past
the home of Victor Hugo on the occasion of his 79th birthday, and in 1885 an estimated two million people witnessed his state funeral. But who or what were they acknowledging? Poetry or republicanism? Or perhaps their own power? For with each Revolution that passed—1789, 1830, 1848—French poets themselves felt increasingly marginalised. This study addresses the first part of this story and focuses on the role and function of the poet during the so-called Romantic Period. Beginning with an account of the literary climate in pre-revolutionary France it then maps the changes in that climate wrought by the events of the 1789 Revolution. It describes the new politico-literary agendas set by Chateaubriand and others on the monarchist Right, and by Staël and others on the liberal Left. Against this background it then analyses in detail the poetic output and public exploits of the three major French poets of the period: Lamartine, Hugo, and Vigny. The Romantic figure of the poet as prophet and magus is habitually dismissed as a cliché. But by focusing on the role of the poet as lawgiver this book reveals the rich and complex terms in which the public function of poetry was debated in post-revolutionary France - and how amidst the centenary celebrations of 1889, as Romanticism gave way to Symbolism, the poet as lawgiver continued to play a central part in that debate.

Remembering Paris in Text and Film- Alistair Rolls 2021-10-29 This new book explores aspects of Paris from the time of Baudelaire within the context of nostalgia and modernity. It seeks to see Paris, through written texts and movies, from the outside and as both concrete reality and a collection of myths associated with it. This collection of essays contains original research on the intersections of several disciplinary approaches to Paris and modernity. It is designed to make these complex concepts speak to an academic audience, but also to an undergraduate readership. It will therefore create intersections and problematize what are otherwise considered the remit of single disciplines. The book springs from two interdisciplinary courses on Paris and modernity - Paris at Dawn, which looks at modernity in the nineteenth and early twentieth centuries, and Paris at Midnight, which looks at left-bank culture following the Second World War – coordinated by Associate Professor Alistair Rolls (French studies) and Professor Marguerite Johnson (classics and classical reception) at the University of Newcastle, Australia. While it is driven by original research, notably by examining the intersections of any number of disciplinary lenses and positions on Paris and modernity, it is also designed to make these complex concepts understandable for a wider readership, including undergraduates. It will therefore create intersections and problematize what are otherwise considered the remit of single disciplines (with their monoliths and taxonomies); at the same time, it will also provide clarity and, importantly, make logical links between, for example, the past and present, myth and reality, poetry and history, and various schools and movements, including psychology, poetics, poststructuralism and critical theory, classical reception, feminism and existentialism. All contributors are academics working in the School of Humanities and Social Science, who have contributed to the development and delivery of these twinned courses. Remembering Paris investigates Paris as an urban and poetic site of remembrance. For Charles Baudelaire, the streets of Paris conjured visions of the past even as he contemplated the present. This book investigates this and other cases of double vision, tracing back from Baudelaire into antiquity, but also following Baudelaire forwards as his poetry is translated, received and referenced in texts and films in the twentieth century and beyond. Primary readership will be academics, educators, scholars and students – both undergraduate and postgraduate. The chapter structure and the relatively classic choice of authors and filmmakers is well suited to course use. Many universities are now turning to interdisciplinary courses, which combine historical, cultural, literary and artistic approaches to thematic studies. This book, therefore, will also be of interest to academics teaching courses on French language, literature and culture; literary studies; film studies; cultural studies; women studies, gender studies; LGBTQ+ studies; even human geography.

French Women Poets of Nine Centuries- Roberta Krueger 2008-09-22 "Original texts and translations are presented on facing pages, allowing readers to appreciate the vigor and variety of the French and the fidelity of the English versions. Divided into three chronological sections spanning the Middle Ages through the sixteenth century, the seventeenth and eighteenth centuries, and the nineteenth and twentieth centuries, the volume includes introductory essays by noted scholars of each
era's poetry along with biographical sketches and bibliographical references for each poet."--BOOK JACKET.

**Gender and History in Yeats's Love Poetry**
Elizabeth B. Cullingford 1996-05-01 In this, the first sustained feminist analysis of Yeats, Elizabeth Butler Cullingford resitutes his love poems in their cultural and historical context. Yeats himself said that when he started to write verse, "no matter how I begin, it becomes love poetry." Cullingford argues that the politics of sexuality are at the heart of his creative enterprise. From the early lyrics prompted by his frustrated love for Maud Gonne through later works such as "Leda and the Swan," "Among School Children," and the Crazy Jane sequence, she traces the complex intersections between history, aesthetics, and desire. Cullingford shows how women's demand for emancipation brought pressure to bear on the conventions of love poetry, which idealize woman as an aesthetic object; and how Yeats's revision of these formal conventions modifies his idea of the Irish nation, which has traditionally been represented as female. Yeats described himself as "a man of my time, through my poetical faculty living its history": his love poetry bears the impress of the shifting balance of sexual power and the struggle to define a postcolonial Irish identity.

**Into the Closet: Gender and Cross-dressing in Children's Fiction**
Victoria Flanagan 2013-08-21 Into the Closet examines the representation of cross-dressing in a wide variety of children's fiction, ranging from picture books and junior fiction to teen films and novels for young adults. It provides a comprehensive analysis of the different types of cross-dressing found in children's narratives, raising a number of significant issues relating to the ideological construction of masculinity and femininity in books for younger readers. Many literary and cultural critics have studied the cultural significance of adult cross-dressing, yet although cross-dressing representations are plentiful in children's literature and film, very little critical attention has been paid to this subject to date. Into the Closet fills this critical gap. Cross-dressing demonstrates how gender is symbolically constructed through various items of clothing and apparel. It also has the ability to deconstruct notions of problematizing the relationship between sex and gender. Into the Closet is an important book for academics, teachers, and parents because it demonstrates how cross-dressing, rather than being taboo, is frequently used in children's literature and film as a strategy to educate (or enculturate) children about gender.