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Stealing The Language represents the first comprehensive appraisal of women's poetry in American and brilliantly defines one of the most exciting and original literary movement of our time.

Lyrical Ballads, published as a single volume in 1798, then in 1800 as a two-volume set including new poems, is widely regarded as having inaugurated the Romantic Revolution in poetry. The present edition provides the first comprehensive textual history - from earliest manuscript to final lifetime printing - of the poems published in Lyrical Ballads, and of

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contemporaneous short poems by Wordsworth. For those poems originally published in 1800, this edition is the first to be based on the printer's manuscript approved by Wordsworth. A richly detailed editors' introduction examines the conception of the Lyrical Ballads, the chronology of composition of its contents, the roles of the two authors, Wordsworth and Samuel Taylor Coleridge, their complex dealings with publishers and printers, and the reception of the volumes. Drawing on 78 different manuscripts, the edition provides 113 photographic facsimiles accompanied by transcriptions on facing pages. It offers an extensive apparatus incorporating all variant readings and nonverbal variants, as well as appendixes including variants in Coleridge's Rime of the Ancient Mariner and the other poems

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that he contributed to the collection. Among the distinctive features of this edition are the Mathew elegies, three texts for "Nutting," and a chronology of the work of the fertile Goslar period in which *The Prelude* was begun. A dozen poems are printed here for the first time, or are printed in previously unpublished versions, and hundreds of fresh readings are supplied, many of them from the largely unpublished early manuscripts of "Michael." Presenting a full record of three of the most important years in Wordsworth's career, this long-awaited addition to the Cornell Wordsworth will be an essential resource for scholars and students of English romanticism.

Richard Bradford's new introduction to poetry begins with and answers the slippery question, 'what is poetry?'. The book

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provides a compact history of English poetry from the 16th century to the present day and surveys the major critical and theoretical approaches to verse. It tackles the important issues of gender, race and nationality and concludes with a lengthy account of how to recognise good poetry. This engaging and readable book is accessible to all readers, from those who simply enjoy poetry through university first years to graduate students. Poetry: The Ultimate Guide provides the technical and critical tools you need to approach and evaluate poetry, and to articulate your own views.

Herself an Author

Troubadour Poems from the South of France

Transforming the Inner Chambers

A Bio-bibliographical Source Book

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Poems

The Poetry of Nissim Ezekiel

Presents a complete reference to the life and works of Walt Whitman.

Alongside Spenser, Sidney and the early Donne, Shakespeare is the major poet of the 16th century, largely because of the status of his remarkable sequence of sonnets. Professor Cousins' new book is the first comprehensive study of the Sonnets and narrative poems for over a decade. He focuses in particular on their exploration of self-knowledge, sexuality,

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and death, as well as on their ambiguous figuring of gender. Throughout he provides a comparative context, looking at the work of Shakespeare's contemporaries. The relation between Shakespeare's non-dramatic verse and his plays is also explored.

Each chapter explores the interrelationships of representation, identification, and desire, while the book as a whole gradually shifts in emphasis from new historicist concerns with representation and the social realm toward

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psychoanalytic themes of identification, desire, and inwardness.

*A Literary Reference to His Life and Work
Lyrical Ballads, and Other Poems,
1797-1800*

Poetry and Voice

Man to Man: Poems for Men

The Poems

A Book of Essays

This collection of original essays focuses on new and continuing movements in British Poetry. It offers a wide ranging look at feminist, working class, and other poets

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of diverse cultural backgrounds.

The Poems of Browning is the first collected edition to be based on the earliest printed texts, and to present these texts in order of their composition. Together, volumes I and II provide an authoritative and accessible tribute to this great poet. Volume II, 1841-1846 includes Pippa Passes and many of the poems for which Browning is best known and loved: My Last Duchess, The Pied Piper of Hamelin, Home-Thoughts from Abroad, and The Lost Reader.

Nissim Ezekiel Is Probably The Most Famous Living Indian Poet In English. Displaying A Dedication Of

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Heroic Dimensions To His Vocation, He Has Created An Oeuvre Remarkable For Its Range And Depth. He Was Responsible For Spearheading The Modernist Revolution In Indian Poetry In English. All But Divorcing His Wife, Denying His Family Time And Commitment, Creating And Fighting Enemies, Ezekiel Has Served The Muse Indefatigably And Evangelically, And At Great Personal Cost, For He Is As Much Activist For Poetry As Poet. He Has Published The Work Of Others, Edited Journals, Held Offices In Literary Organizations, Selected Poetry For Magazines, Advised Publishing Houses And Helped And Guided Generations Of Poets. Besides, Ezekiel Has

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Made Significant Contributions As Playwright, Prose Writer, Critic, Translator And Teacher. The Poetry Of Nissim Ezekiel Is A Product Of A. Raghu S Close Familiarity With The Work Of The Poet As Well As His Long Interaction With The Man. The Book Carries Out A Thorough Thematic And Stylistic Analysis Of The Corpus Of Ezekiel, Seeking To Effect A Comprehensive Assessment Of The Same. Efforts Are Made To Foreground The Corpus Against The Tradition Of Indian Poetry In English And To Establish The Work Of Ezekiel As The Main Link Between Pre-Independence Indian Poetry In English And Its Post-Independence

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Counterpart. Ever Willing To Battle It Out, Raghu Takes On Some Of The Biggest Names In The Contemporary Literary World Of India To Craft A Book Which Is Provocatively Brilliant. The Poetry Of Nissim Ezekiel Will Remain The Book On Ezekiel S Verse For A Very Long Time To Come.

Cornelius O'Dowd Upon Men and Women and Other Things in General

Representations of Women in the Poetry of Alexander Pope

Stealing the Language

Contemporary British Poetry

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Making Style

An anthology of previously unpublished and hard-to-find poetic material from early modern women who wrote in manuscript form. It features a broad and useful introduction examining the phenomenon of manuscript writing, and biographical notes preface the work of each author

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.

“ I say that even later someone will remember us. ” —Sappho, Fragment 147, sixth century, BC

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Sappho ' s prediction came true; fragments of work by the earliest woman writer in Western literate history have in fact survived into the twenty-first century. But not without peril. Sappho ' s writing remains only in fragments, partly due to the passage of time, but mostly as a result of systematic efforts to silence women ' s voices. Sappho ' s hopeful boast captures the mission of this anthology: to gather together women engaged in the art of persuasion—across differences of race, class, sexual orientation, historical and physical locations—in order to remember that the rhetorical tradition indeed includes them. Available Means

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offers seventy women rhetoricians—from ancient Greece to the twenty-first century—a room of their own for the first time. Editors Joy Ritchie and Kate Ronald do so in the feminist tradition of recovering a previously unarticulated canon of women ' s rhetoric. Women whose voices are central to such scholarship are included here, such as Aspasia (a contemporary of Plato ' s), Margery Kempe, Margaret Fuller, and Ida B. Wells. Added are influential works on what it means to write as a woman—by Virginia Woolf, Adrienne Rich, Nancy Mairs, Alice Walker, and H é l è n e Cixous. Public “ manifestos ” on the rights of women by Hortensia,

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Mary Astell, Maria Stewart, Sarah and Angelina Grimké, Anna Julia Cooper, Margaret Sanger, and Audre Lorde also join the discourse. But Available Means searches for rhetorical tradition in less obvious places, too. Letters, journals, speeches, newspaper columns, diaries, meditations, and a fable (Rachel Carson's introduction to *Silent Spring*) also find places in this room. Such unconventional documents challenge traditional notions of invention, arrangement, style, and delivery, and blur the boundaries between public and private discourse. Included, too, are writers whose voices have not been heard in any tradition.

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Ritchie and Ronald seek to “unsettle” as they expand the women’s rhetorical canon. Arranged chronologically, *Available Means* is designed as a classroom text that will allow students to hear women speaking to each other across centuries, and to see how women have added new places from which arguments can be made. Each selection is accompanied by an extensive headnote, which sets the reading in context. The breadth of material will allow students to ask such questions as “How might we define women’s rhetoric? How have women used and subverted traditional rhetoric?” A topical index at the end of the book provides

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teachers a guide through the rhetorical riches. Available Means will be an invaluable text for rhetoric courses of all levels, as well as for women ' s studies courses.

Catalogue of Books in the South End Branch
Library of the Boston Public Library

The Subject of Donne

Spanish American Women Writers

The Ethics and Poetics of Alterity in Asian
American Poetry

Challenging Change

Women ' s Poetry of Late Imperial China

The Image of Modern Man in T. S. Eliot's

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Poetry The book , presents an original understanding of The Image of Modern Man in T. S. Eliots complex and difficult poems in an easy and understandable way. Eliots vision of the Modern Man and the modern world is depicted throughout Eliots most well-known poems. Eliot was criticized by some critics for the quality of his work. The aim of this book is to show what an excellent and successful writer he is, to reveal the value and the contemporaneity of his work. His poetry is highly evaluated for its unique way of

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depicting the Modern humanity by realizing their problems as well as finding solutions for them. The book is a great help not only for students, but also for researchers as the writer has spent much time in reading Eliots Poems. He has also written an ample introduction about modernism, modernity, modern literature and modern poetry, which might be enough to understand the rise of modern poetry. ... All of Eliots poems especially The Waste Land has presented readers with all the aspects of the modern life. Life is

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depicted as a mirror, broken and shattered into pieces as it is clear in the different parts of the poem. Eliot unlike many poets did not leave the modern man lost in despair but he finds them, their peace of mind by having a true and stable faith as well as their turning to God. The only solution for the entire problems of modern man is to turn to God and neglect the world that completely occupied them spiritually. ...Modern man has lost his values especially women by only looking after children, many of them turned to

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prostitution because they did not have any source of income; therefore, they used that as a way to earn money to maintain life. These are the characteristics of the modern city, which are shared by all the countries, especially Europe. Eliot insists on the necessity of turning from world to God. He believed that God can solve their problems, because man or any other earthly power could not change that gloomy and aimless life, which modern man complained against.

Modern English translations of a wide

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selection of troubadour poems.

Grace Fong has written a wonderful history of female writers' participation in the elite conventions of Chinese poetics.

Fong's recovery of many of these poets, her able exegesis and elegant, analytical grasp of what the poets were doing is a great read, and her bilingual presentation of their poetry gives the book additional power. This is a persuasive and elegant study. –Tani Barlow, author of The Question of Women in Chinese Feminism "In this quietly authoritative book, Grace

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Fong has brought a group of women poets back to life. Previously ignored by scholars because of their marginal status or the inaccessibility of their works, these remarkable writers now speak to us about the sensualities, pains, satisfactions, and sadness of being a woman in a patriarchal society. Professor Fong—a superb translator of Chinese poetry, prose, and criticism—has rendered the works of these women in a way that is true both to our theoretical concerns and theirs." –Dorothy Ko, author of

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Cinderella's Sisters: A Revisionist History of Footbinding "Professor Fong approaches the poetry of Ming-Qing upper-class women as a social-cultural activity that allowed these women to manifest their agency and assert their own subjectivity against the background of virtual and actual networks of fellow female poets. As the distillation of more than ten years of research by one of the leading scholars in this field, this work is a timely contribution that eminently deserves our attention. Given the inclusion of

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translations of some of the texts discussed, the book provides a comprehensive introduction to the reading of women's poetry of the Ming-Qing period." –Wilt Idema, Harvard University

Herself an Author addresses the critical question of how to approach the study of women's writing. It explores various methods of engaging in a meaningful way with a rich corpus of poetry and prose written by women of the late Ming and Qing periods, much of it rediscovered by the author in rare book collections in China

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and the United States. The volume treats different genres of writing and includes translations of texts that are made available for the first time in English. Among the works considered are the life-long poetic record of Gan Lirou, the lyrical travel journal kept by Wang Fengxian, and the erotic poetry of the concubine Shen Cai. Taking the view that gentry women's varied textual production was a form of cultural practice, Grace Fong examines women's autobiographical poetry collections, travel writings, and

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critical discourse on the subject of women's poetry, offering fresh insights on women's intervention into the dominant male literary tradition. The wealth of texts translated and discussed here include fascinating documents written by concubines—women who occupied a subordinate position in the family and social system. Fong adopts the notion of agency as a theoretical focus to investigate forms of subjectivity and enactments of subject positions in the intersection between textual practice and

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social inscription. Her reading of the life and work of women writers reveals surprising instances and modes of self-empowerment within the gender constraints of Confucian orthodoxy. Fong argues that literate women in late imperial China used writing and reading to create literary and social communities, transcend temporal-spatial and social limitations, and represent themselves as the authors of their own life histories.

Poetry

The Wicked Sisters

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***Contemporary Caribbean Women's Poetry
Women in Song and Yuan China
Venus and Adonis, The Rape of Lucrece, The
Phoenix and the Turtle, The Passionate
Pilgrim, A Lover's Complaint
The Complete Edition: 400+ Poems & Verses:
Song of Myself, O Captain My Captain, Good-
Bye My Fancy
Presenting selected histories in Asia, Africa, Europe
and the Americas, this work discusses: political and
economic issues; marriage practices, motherhood
and enslavement; and religious beliefs and spiritual
development. Famous women, including Hatshepsut,***

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Hortensia, Aisha, Hildegard of Bingen and Sei Shonangan, are discussed as well as lesser known and anonymous women. Both primary and secondary source readings are included.

This deeply researched book provides an original history of Chinese women during the pivotal Song and Yuan dynasties (960-1368). Bret Hinsch explores the most important aspects of female life in this era—political power, family, work, inheritance, religious roles, and emotions—and considers why the status of women declined during this period. superb and indispensable. . . . this guide should serve to introduce a rich lode to scholarly miners of the Latin American literary tradition. Highly

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recommended. Choice Containing contributions by more than fifty scholars, this volume, the second of Diane Marting's edited works on the women of the literature of Spanish America, consists of analytical and biographical studies of fifty of the most important women writers of Latin America from the seventeenth century to the present. The writers covered in the individual essays represent most Spanish-speaking American nations and a variety of literary genres. Each essay provides biographical and career information, discusses the major themes in the body of work, and surveys criticism, ending with a detailed bibliography of works by the writer, works available in translation if applicable, and works

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about the writer. The editor's tripartite introduction freely associates themes and images with/about/for the works of Spanish American women writers; explains the history and process of the collaborative effort that this volume represents; and traces some feminist concerns that recur in the essays, providing commentary, analysis, suggestions for further research, and hypotheses to be tested. Two general essays complete the volume. The first examines the oral testimony of contemporary Indian women outside of the literary tradition, women whose words have been recorded by others. The other surveys Latina writers in the United States, an area not otherwise encompassed in the scope of this volume.

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Appendixes classify the writers in the main body of the work by birth date, country, and genre. Also included is a bibliography of reference works and general criticism on the Latin American woman writer, and title and subject indexes. This book addresses the needs of students, translators, and general readers, as well as scholars, by providing a general reference work in the area of Spanish American literature. As such, it belongs in the reference collections of all libraries serving scholars and students of Latin American and women's studies and literature.

***The Women's Tradition in American Poetry
Chicorel Index to Poetry in Anthologies and***

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Collections in Print

Raising Their Voices

Women Poets, Literary History, and Discord

With an Appendix. February, 1883

The Poems of Browning: 1841-1846

Focusing on issues common to men today, and unique in its personal, intimate approach to maleness, *Man to Man: Poems for Men* is a collection of free style poems aimed at both the intellect and the buried emotions of the modern male. Based on the author's life experiences,

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it explores and redefines the meaning of masculinity and the demanding roles confronting men in today's world. In our society, masculinity and poetry do not often go together; the author, through this book, seeks to change that. Appealing to women as well as to men, *Man to Man: Poems for Men* is more than a book of free-standing, independent poems. Collectively, the poems create an autobiography of sorts, covering the experiences and

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expectations encountered by men throughout their lives. At the same time, topics ranging from parenting and relationships to politics and religion make this an “Issues” book that the author hopes will encourage private and public discussion of concerns important to each of us. The poems are organized into the following topics: -

Masculinity and Poetry - Manhood, Men and Me - Growing Up - Fathers, Mothers and Family - Relationships - Love and

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Marriage - Children - Humanity: Our World, Our Future

First published in 1995. Routledge is an imprint of Taylor & Francis, an informa company.

This provocative study of the lives and works of Emily Dickinson, Marianne Moore, Elizabeth Bishop, Adrienne Rich, and Gwendolyn Brooks focuses on the historical struggles and differences among and within women writers and among feminists themselves. Erkkila

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explores the troubled relations women writers experienced with both masculine and feminine literary cultures, arguing that popular feminist views often romanticize and maternalize women writers and their interrelations in ways that effectively reinforce the very gender stereotypes and polarities which initially grounded women's oppression. Studying the multiple race, class, ethnic, cultural, and other locations of women within a particular

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social field, Erkkila offers a revisionary model of women's literary history that challenges recent feminist theory and practice along with many of our fundamental assumptions about the woman writer, women's writing, and women's literary history. In contrast to the tendency of earlier feminists to heroize literary foremothers and communities of women, Erkkila focuses on the historical struggles and conflicts that make up the history of

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women poets. Without discounting the historical power of sisterhood, she seeks to reclaim women's literary history as a site of contention, contingency, and ongoing struggle, rather than a separate space of untroubled and essentially cooperative accord among women. Encompassing the various historical significations of "wickedness" as destructive, powerful, playful, witty, mischievous, and not righteous, *The Wicked Sisters* explores

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the power struggles and discord that mark both the history of women poets and the history of feminist criticism.

Latin Lyric and Elegiac Poetry

Leaves of Grass

Available Means

An Anthology of New Translations

The Comedies, Histories, Tragedies, and

Poems of William Shakspeare: Venus and

Adonis. Rape of Lucrece. Sonnets.

Illustration of the sonnets. Lover's

complaint. Passionate pilgrim. Verses

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among the additional poems to Chester's love's martyr, 1601. Illustrations of A lovers' complaint, The passionate pilgrim, &c. Supplementary notice to the poems. Locrine. Sir John Oldcastle. Thomas Lord Cromwell. London prodigal. Puritan. Yorkshire tragedy. Notice on the authorship of A Yorkshire tragedy. Arden of Feversham. King Edward III. George-a-green. Fair Em. Mucedorus. Birth of Merlin. Merry devil of Edmonton. Two noble kinsmen. Indexes to

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the plays and poems of Shakspere
Ideology and Desire in Renaissance
Poetry

Reading Sixteenth-Century Poetry combines close readings of individual poems with a critical consideration of the historical context in which they were written. Informative and original, this book has been carefully designed to enable readers to understand, enjoy, and be inspired by sixteenth-century poetry. Close reading of a wide variety of sixteenth-century poems, canonical and non-canonical, by men and by women, from print and

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manuscript culture, across the major literary modes and genres Poems read within their historical context, with reference to five major cultural revolutions: Renaissance humanism, the Reformation, the modern nation-state, companionate marriage, and the scientific revolution Offers in-depth discussion of Skelton, Wyatt, Surrey, Isabella Whitney, Gascoigne, Philip Sidney, Spenser, Marlowe, Mary Sidney Herbert, Donne, and Shakespeare Presents a separate study of all five of Shakespeare's major poems - Venus and Adonis, The Rape of Lucrece, 'The Phoenix and Turtle,' the Sonnets, and A Lover's

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*Complaint- in the context of his dramatic career
Discusses major works of literary criticism by Plato,
Aristotle, Horace, Longinus, Philip Sidney, George
Puttenham, Percy Bysshe Shelley, Seamus Heaney,
Adrienne Rich, and Helen Vendler*

*This study of poetry by women in late imperial China
examines the metamorphosis of the trope of the
"inner chambers" (gui), to which women were
confined in traditional Chinese households, and
which in literature were both a real and an imaginary
place. Originally popularized in sixth-century "palace
style" poetry, the inner chambers were used by male*

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writers as a setting in which to celebrate female beauty, to lament the loneliness of abandoned women, and by extension, to serve as a political allegory for the exile of loyal and upright male ministers spurned by the imperial court. Female writers of lyric poetry (ci) soon adopted the theme, beginning its transition from male fantasy to multidimensional representation of women and their place in society, and eventually its manifestation in other poetic genres as well. Emerging from the role of sexual objects within poetry, late imperial women were agents of literary change in their expansion and

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complication of the boudoir theme. While some take ownership and de-eroticizing its imagery for their own purposes, adding voices of children and older women, and filling the inner chambers with purposeful activity such as conversation, teaching, religious ritual, music, sewing, childcare, and chess-playing, some simply want to escape from their confinement and protest gender restrictions imposed on women. Women's Poetry of Late Imperial China traces this evolution across centuries, providing and analyzing examples of poetic themes, motifs, and imagery associated with the inner chambers, and

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demonstrating the complication and nuancing of the gui theme by increasingly aware and sophisticated women writers.

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

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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.

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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

Essays in Theory and Criticism

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Mosquito and Ant: Poems

Shakespeare's Sonnets and Narrative Poems

The Image of Modern Man in T. S. Eliot's Poetry

Critical Companion to Walt Whitman

Literary and Linguistic Responses

An updated edition of Shakespeare's poems, including discussion of criticism and a reading list.

This book, *Challenging Change: Literary and Linguistic Responses*, is a collection of twenty-three articles which examine change – understood in the broadest sense – as the need of the modern man to redefine, revise, deconstruct and reconstruct previous theories, histories, moralities, social

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relationships, forms of language and language use. In these times of great change, when the only constant seems to be change itself, the authors of these essays respond to the challenge and approach the notion of change from the perspectives of literary studies and linguistics. The book opens with an introductory overview, followed by twenty-three articles divided into two sections. The authors of the articles come from Serbia, Bosnia and Herzegovina, Romania, the United States, Canada, Japan, and Norway.

This breakthrough volume by award-winning poet Kimiko Hahn is her most rigorously "female" work to date as she reclaims the female body and reinvents an ancient Chinese correspondence. *Mosquito and Ant* refers to the style in which

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nu shu--a nearly extinct script used by Chinese women to correspond with one another--is written. Here in this exciting and totally original book of poems the narrator corresponds with L. about her hidden passions, her relationship with her husband and adolescent daughters, lost loves, and erotic fantasies. Kimiko Hahn's collection takes shape as a series of wide-ranging correspondences that are in turn precocious and wise, angry and wistful. Borrowing from both Japanese and Chinese traditions, Hahn offers us an authentic and complex narrator struggling with the sorrows and pleasures of being a woman against the backdrop of her Japanese-American roots.

Gender, Agency, and Writing in Late Imperial China
Early Modern Women's Manuscript Poetry

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The Emergence of Women's Poetry in America
Women in World History: v. 1: Readings from Prehistory to 1500

LEAVES OF GRASS

An Anthology Of Women'S Rhetoric(s)

Walt Whitman spent most of his professional life writing and re-writing Leaves of Grass, revising it multiple times until his death. The first edition was a small book of twelve poems and the last, a compilation of over 400. The poems of Leaves of Grass represent Whitman's celebration of his philosophy of life and

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humanity. His poetry praises nature and the individual human's role in it. Leaves of Grass (First Edition): Song of Myself A Song for Occupations To Think of Time The Sleepers I Sing the Body Electric Faces Song of the Answerer Europe the 72d and 73d Years of These States A Boston Ballad There Was a Child Went Forth Who Learns My Lesson Complete Great Are the Myths Leaves of Grass (Final Edition): Inscriptions One's-Self I Sing As I Ponder'd in Silence In Cabin'd Ships at Sea To Foreign Lands To a Historian To Thee Old Cause Eidolons For

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**Him I Sing When I Read the Book Beginning
My Studies Starting from Paumanok Song of
Myself Children of Adam From Pent-Up
Aching Rivers I Sing the Body Electric A
Woman Waits for Me Spontaneous Me One
Hour to Madness and Joy Out of the Rolling
Ocean the Crowd Calamus Salut au Monde!
Song of the Open Road Crossing Brooklyn
Ferry Song of the Answerer Our Old
Feuillage A Song of Joys Song of the Broad-
Axe Song of the Exposition Song of the
Redwood-Tree A Song for Occupations A
Song of the Rolling Earth Birds of Passage A**

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**Broadway Pageant Sea-Drift By the
Roadside Drum-Taps First O Songs for a
Prelude Eighteen Sixty-One Beat! Beat!
Drums! From Paumanok Starting I Fly Like a
Bird Song of the Banner at Daybreak Rise O
Days from Your Fathomless Deep
Virginia—The West City of Ships The
Centenarian's Story Cavalry Crossing a Ford
Memories of President Lincoln By Blue
Ontario's Shore Autumn Rivulets Proud
Music of the Storm Passage to India Prayer
of Columbus The Sleepers To Think of Time
Whispers of Heavenly Death Thou Mother**

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with Thy Equal Brood From Noon to Starry Night Songs of Parting Sands at Seventy Good-Bye My Fancy

Poetry and Voice, with a foreword by Helen Dunmore, is a book of essays which fuses critical and creative treatments of poetic voice. Some contributors focus on critical explorations of voice in work by poets such as John Ashbery, Simon Armitage, Eavan Boland, Carol Ann Duffy, Arun Kolatkar, Don McKay and Dragica Rajčić, and on the musical voices of the lyric tradition and of poetry itself. Vicki Feaver, Jane Griffiths,

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Philip Gross, Waqas Khwaja, Lesley Saunders and David Swann reflect on their own poetic processes of composition, and the development of the voices of childhood, old age, migration, landscape, bilinguality, and imprisonment. Laurel Cohen-Pfister and Tatjana Bijelić examine the nature of poetic voice in exile, the need for fresh voices after war and new spaces in which poetic voices can be heard. In this international collection, the contributors give rare and generous insights into inner poetic processes and external effects. They

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engage with artistic debates about developing, losing and appropriating voice in poetry and approach the question of what is 'finding a voice' in poetry from multiple angles. The book will interest literary critics, poets, lecturers, and undergraduate and postgraduate students of literature, poetry and creative writing.

This text provides detailed readings of individual poems by women poets whose work has not yet received the sustained critical attention it deserves.

A Contradiction Still

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Walt Whitman's Poetry-An Analytical Approach

Reading Sixteenth-Century Poetry

British Women Writers, 1650-1750

The Ultimate Guide

Notes on Men, Women, and Books