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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.

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Ford. <p>The argument posed in this
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important issues. The range of techniques and theories represented here are applied across a broad spectrum of texts and cultural forms, extending from women's writing of the Renaissance and the fiction of George Sand to the relation between quiltmaking and nineteenth-century literary forms, the pornography of Georges Bataille, and the theories of Julia Kristeva.

Publisher Description

The argument posed in this analysis is that the poetic excesses of several major female poets, excesses that have been typically regarded as flaws in their work, are strategies for escaping the inhibiting and sometimes inimical conventions too often imposed on women writers. The forms of excess vary with each poet, but

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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 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 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

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Moments Of Dread, Dickinson, Stein, Plath, 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, 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 opposition to such an aesthetic and the necessity for it. Karen Jackson Ford is a professor in the English department at the University of Oregon.

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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. 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, cultures, and societies that produce them. Intervening in new Modernist studies and translation studies, *Queering Modernist Translation*

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furthers contemporary conversations regarding Modernism and its lasting importance in the twenty-first century.

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Original investigation of courtship in Elizabethan love poetry by male and newly discovered female writers.

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

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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.

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