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Nota di contenuto	; 1. Straightening out literary criticism: T.S. Eliot and error. Perversion. Inversion. Impure mingling. Dissemination -- ; 2. The end of poetry for ladies: T.S. Eliot's early poetry. The paternal citation. The maternal intertext. "Hysteria" "Whispers of Immortality" "Ode" The Waste Land. The Family Reunion -- ; 3. Text of error, text in error: James Joyce's Ulysses. Joycean errancy. Cheating on the law of the father. Homosexual secrecy and knowledge -- ; 4. Sexual/textual inversion: Marcel Proust. The erotics of reading. Errors of affection: Ruskin, Venice, and reading. Remembrance of Things Past.
Sommario/riassunto	This original study re-evaluates central texts of the modernist canon -

Eliot's early poetry including *The Waste Land*, Joyce's *Ulysses* and Proust's *Remembrance of Things Past* - by examining sexual energies and identifications in them that are typically regarded as perverse. According to modern cultural discourses and psychosexual categorizations, these deviant desires and identifications feminize men, or tend to render them homosexual. Colleen Lamos's analysis of the operations of gender and sexuality in these texts reveals conflicts, concerning the definition of masculine heterosexuality, which cut across the aesthetics of modernism. She argues that canonical male modernism, far from being a monolithic entity with a coherently conservative political agenda, is in fact the site of errant impulses and unresolved struggles. What emerges is a reconsideration of modernist literature as a whole, and a recognition of the heterogeneous forces which formed and deformed modernism.

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