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What a Thirst It Was: Longing, Excess and the Genre-Bending Essay

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Biography:

Dr Elizabeth K Reeder is a novelist and essayist. *Ramshackle*, her first novel, was shortlisted for a number of awards. *direction is the moment you choose*, her collection of hybrid essays, was a finalist in the 2015 Essay Press book competition. An extract was subsequently published as [One Year](#) (Essay Press, 2016). She recently curated a series of conversations around essaying in the UK with Max Porter, Jacques Testard, and Carol Mavor: [Digressions: On Essaying in the UK](#) (Essay Press, 2016). She is a lecturer in Creative Writing at University of Glasgow and is also a MacDowell Colony Fellow.

Abstract:

Rachel Blau DuPlessis writes that the essay is restless, always a little too hungry, a little too thirsty (2006). Implicit in this statement is the fact that a good essay is full of desire and creates this response in readers too – building a thirst for more knowledge, for more emotion, for stimuli, satisfaction. Here the essay is unquenchable, undefinable, unsummarizable. This experimental essay talks about the practice and application of writing experimental essays and their capacity to be genre-bending, form-curious texts. Considering specific texts that explore artistic practice and/or, in their hybridity, bring image and text together in essential ways, the hybrid essay will emerge as a way of making, seeing, reading, interpreting and acquiring knowledge. By discussing intentional ambiguity, the unfamiliar familiar, knowledge in context, and the role of language and structure in the creation of presence, silence and absence in texts, this essay draws attention to the complications (and possibilities) of essays and their forms. The best essays create subtle, lively interactions between and within subjects, forms, and languages that can howl and shape-shift in the final essay itself. These genre-bending essays can deepen and complicate the knowledge we make for ourselves – as we experience reverberations of meaning in the multiple readings each specific open text encourages. Included here is the writing and thinking of Anne Carson, Gertrude Stein, Rachel Blau DuPlessis, Lyn Hejinian and others.

Keywords: “Experimental Essay” “Blau DuPlessis” “Hybrid Essay” “Genre-Bending”

What a Thirst It Was: Longing, Excess and the Genre-Bending Essay

In the growing disquiet of 2017, I find myself seeking a commodiousⁱ excessⁱⁱ of writing and thinking that is 'about tracing lines of flight and zigzagging patterns that undo dominant representations.'ⁱⁱⁱ One that encourages movement through times, ideas, and places and is a catastrophic and pleasurable undertaking where 'writing exerts a continuous destabilizing pressure and, in both analytic and formal ways, creates an arousal of desire for difference, for hope. If consciousness must change, if social forms must be reimagined, then language and textual structures must help cause and support, propel and discover these changes.'^{iv}

By writing I mean essay, particularly in its interdisciplinary hybrid possibilities. I mean text and image; form, structure, style, grace and disruption. And when I say reader, we can also think writer, artist, thinker, viewer and audience – for we are all these things at once. And when I say text, we may also think image, noise, collage.

I open the codex; with a skirty murmur, commodiousness arrives...Its structural modesty and discretion conceal a formally generous aptitude for proliferation, complexity and differentiation.
– Robertson

By commodious I mean this object furnishes hospitable conditions for entering and tarrying; it shelters without fastening; it conditions without determining. With a minimal gesture the commodious form shows us complexity's amplitude.
– Robertson

What might this look like when looking at a familiar painting?

Anne Carson, 'On the Mona Lisa':

Every day he poured his question into her, as you pour water from one vessel into another, and it poured back. Don't tell me he was painting his mother, lust, et cetera. There is a moment when the water is not in one vessel nor in the other — what a thirst it was, and he supposed that when the canvas became completely empty he would stop. But women are strong. She knew vessels, she knew water, she knew mortal thirst.^v

In this 'short talk' (an essayistic poem; a poetic essay), Carson gives us hunger and thirst, hers and his, and in this attempt (one definition of essay is to attempt or trial) she gives us two subjects' struggling to define a process of making. As writers, it's useful to note how the use of a well known image gives us a specific frame of reference. We might also note how there's also a familiar narrative inherent in this short talk that gives it shape and direction — which is the sitting of a model for an artist as they make a work. Then Carson, with the images of water, vessels, thirst and fulfillment, makes this about something else completely; it becomes about desire, agency, and unrecognised resilience.

What might this flexibility of form look like when contemplating noise and touch?

Imagine, here, Ana Mendieta's 'she got love' (a burning effigy of her body outlined, hands up, as in arrest or as an infant who has surrendered to sleep).

The essay is restless. It is like a kind of travel writing, a voyaging, partial and never satisfied, always a little too hungry or full...a little too thirsty.
— Blau DuPlessis

Lisa Robertson on 'disquiet':

'In his book, *Soundscapes*, composer and ambient recording pioneer R Murray Schafer says, 'Hearing and touch meet where the lower frequencies of audible sound pass over to tactile vibrations (at about 20 hertz)' Twenty hertz is below the threshold of hearing, but in the range of vibration sensitivity. Chest cavity, palms and soles are particularly receptive. We listen to infrasound through our feet and hands. This average and vague receiving, this unstaunched corporeal immersion in a bath of sound that's both audible or tactile, is what I'd like to frame. Noise constitutes the sacred rhythm of the political. We city dwellers constantly bathe in the semantic folds of non-communicating noise, and this is also the polis.'^{vi}

Here Lisa Robertson places us clearly and concisely with a sound artist we probably don't know, and she guides us through a complex understanding of infrasound and touch to the building of an agora of connections within the noise of the city and the responsibilities of our bodies and of us as citizens. She's drawing attention to what goes almost unnoticed and yet is within the range of sensitivity – how we exist in this noisy, semantic world. She's giving us civic descriptions to help us understand and create ways of combatting civic ignorance.

Culture has difficulty with women seeking mastery, with women producing excess
– Blau DuPlessis

Discontinuity is essential to the essay; its subject matter is always a conflict brought to a standstill.
– Adorno

Imagine embedded in Claudia Rankine's book of poems/essays on everyday racism and the invisibility and hypervisibility of the black body, two of Glenn Ligon's untitled etchings (1992) printed here as pages of the book. Each piece takes up a full page on each side of the fold of the open codex and offers the writing of Zora Neale Hurston. The words – one simple, searing sentence per piece – are black on white, which becomes thicker, wider, more black, more wild with the soft-ground-acid-deterioration, more intense as lines break the words, as the stenciled letters merge and become blacker and blacker.

Free marks are a gesture of rage.
– Carson

Excessive, Thirsty, Humane

In her 2006 book, *Blue Studios*, Rachel Blau DuPlessis writes that 'the essay is a method of writing "otherhow" rooted in cultural and political investigation and in resistance. The postpatriarchal essay offers a method of thought and an ethical attitude... Essays can break the normalizing dichotomy between discursive and imaginative writing, between the analytic and the creative'^{vii}...'Driven, the essay is also relaxed, casual, humane. Humane, it is also angry, resistant, unrelaxed.'^{viii} And Lisa Robertson might add that the essay 'in both analytic and formal ways, creates an arousal of desire for difference, for hope.'^{ix}

None of this is settled; none of this feels certain. However, for some of us, this is a familiar place and the essay is a generous, troubling form that allows us to push further, to grow confident with uncertainty and how it feels on the soles of our feet or in the stirred cavities of our chests. From there we move from idea to idea to try to find understanding or even more agitation.

Braidotti's creative and cartographic thinking can contribute here: 'Nomadic philosophy is the discursive practice with the highest degree of affinity to the mobility of intelligence: it is both physical, material, and yet speculative and ethereal...Each nomadic connection offers at least the possibility of an ethical relation of opening out toward an empowering connection to others.'^x

This wander of ideas, this reckless possibility, can be disquieting for author and reader as Philip Lopate in the introduction to *The Art of the Personal Essay*, writes 'The essay is a notoriously flexible and adaptable form. It possesses the freedom to move anywhere, in all directions. It acts as if all objects were equally near the center and as if "all subjects are linked to each other" by free association. This freedom can be daunting, not only for the novice essayist confronting such latitude but for the critic attempting to pin down its formal properties.'^{xi}

So essaying demands attention from us as writers, readers, artists and thinkers; my own essaying assumes these definition-resistant and genre-defying forms are dynamic, historically relevant, increasingly contemporary and deserve ongoing attention. This essay understands that essaying is a place for deep critical, linguistic, intellectual, imaginative, artistic and emotional engagement with almost any topic. These are flexible forms that support high and low art and theory, are often places for intense collaborations, and, particularly in innovative and hybrid iterations, give writers and readers tools to understand and articulate the complex and multi-faceted nature of the world.

Noise | Silence

Words are the wildest freest most irresponsible most un-teachable of all things... A word is not a single and separate entity but part of other words; indeed it is not a word until it is part of a sentence.
– Woolf

Remember a sentence should not have a name. A name is familiar. A sentence should not be familiar.
– Stein

A sentence should be arbitrary it should not please be better.
– Stein

Sensual perception, and hence cognition, is supplemented, not compromised by indetermination... Noise is time's excess. It indicates our own bodily opacity.
–Robertson

Lost really has two disparate meanings. Losing things is about the familiar falling away, getting lost is about the unfamiliar appearing ... Either way there is a loss of control. Imagine yourself streaming through time shedding gloves, umbrellas, wrenches, books, friends, homes, names. This is what the view looks like if you take a rear-facing seat on the train. Looking forward you constantly acquire moments of arrival, moments of realization, moments of discovery.
– Solnit

There is something maddeningly attractive about the untranslatable, arbitrary word that joins terms on the edge of the material world, including the matter of language.
– Blau DuPlessisCarson

Disquiet

In times of sudden political shifts, violent acts, and considerable cultural change, we often turn to writers to help us question and understand situations that trouble us and/or threaten our civil rights, our place in the world, our sense of self. Cross-genre writing has the potential to bring complicated, difficult subjects to the attention of wider audiences in ways that invite engagement and resist simplification.

By way of example: on 01 July 2016, in direct response to the noise of the surprise Brexit result, Canongate, a Scottish publishing house, made Rebecca Solnit's 2005 personal, widely connective, rigorously researched extended essay, *Hope in the Dark*, available for 49 pence online. After the US election, Solnit offered the ebook version of *Hope* free for a week, which was only one action among many Solnit took (and continues to take) to make manifest her opposition and resistance to political developments.^{xii}

Send it to everyone you know on the verge of political despair.
– Canongate via twitter

This is an essaying that places radical elements together, builds trust even as it breaks conventions and rules and ideas of how knowledge and understanding and emotions can be conveyed and experienced. A writing that insists we must find new ways of seeing and expressing outrage, civil disobedience, uncertainty, intentional ambiguity, despair and hope.

For Blau DuPlessis such essaying offers 'knowledge in passionate and cunning intersections of material, in ways excessive, unsummarizable, and (oddly, gloriously) comforting by virtue of their intransigent embeddedness and their desire, waywardly, to riffle and roam.'^{xiii} She continues: 'Sociality and textuality meet in the essay. It is not aesthetic only, not political only, but aesthetic-political.'^{xiv}

In the midst of this world's troubling, I turn to essays, to these *free marks that are gestures of rage*.

Each reading becomes a movement among a multiple and open series... A reader is a beginner.
– Robertson

This beginning is what anyone belongs to. Discourse improvises, unmoored to any stable geographic or architectural foundation. We citizens constitute ourselves according to the movement of subjectivity of language.
– Robertson

Essays can be tested by the degree and tension of the struggles and passions with which they reverberate.
–Blau DuPlessis

The difference between a short story and a paragraph. There is none.
–Stein

On pages 120-129 of Rankine's *Citizen*, a watermark/stamp tilts from the top left corner of the left-hand page across the fold to the bottom right of the right.

Printed across this, darker, on the left-hand page, we see a frame-by-frame of Zinedane Zidane's last international game – at the World Cup, 2006. In the book the freeze-frame television footage is tiny, hard to see. We might imagine these few seconds made big again, played on a loop projected in a run on the circular wall of a circular room.

We can't hear the racist slurs shouted at Zidane, but we see one player head-butt another player in the chest. Above and below the film frame-by-frame, Rankine gives us the racist slurs (via lipreaders who watch the film) directed at Zidane, as well as the words of Frederick Douglass, Frantz Fanon, Maurice Blanchot, Zidane himself, and James Baldwin (which Rankine re-imagines, re-contextualises, re-works) as they consider the 'precarious adjustment' a man might make when he resolves whether or not to fight. And here, in horror and beauty, it matters that Zidane's choice carries the weight of many histories.

Metaphysical silence happens inside words themselves... And if there is a silence that falls inside certain words, when, how, with what violence does that take place, and what difference does it make to who you are?
– Carson

Claudia Rankine's *Citizen: An American Lyric* (2014) is an intense book that explores everyday racism. It includes extensive research into race and violence, memoir, text taken from interviews, and a searing use of art and image in the making of meaning in the text. Rankine draws attention to the citizenship, hypervisibility and invisibility of the black body, and she calls to her the power of language and of knowledge that is conveyed visually as well as lexically. Rankine presses images and text together in ways that are essential, disruptive, upsetting. The effort we need to take to read this work, which actively utilizes both image and text in its construction of knowledge, requires a thinking, feeling and consideration of a different order and means that we read Rankine's work, this book, differently. We have to, she demands it of us.

Many of Rankine's essays are brief, a few lines only, and the artworks within the text are not illustrative but exist as essays themselves.

Rankine's artistic and literary form exists between essay and art and poetry and, although it is layered and complex and conveyed in a non-linear, non-didactic form, is not ambiguous at all. Her essays / poems draw our attention to pernicious, embedded and daily racism. Like her 2005 book, *Don't Let Me Be Lonely: An American Lyric*, *Citizen* not only resists easy categorisation, but remains *unsummarizable*.

This is incredibly difficult and powerful stuff she's writing and making art about, and it needs a form that cannot only hold it but make it bigger than the sum of its parts. And as readers and thinkers we need to be able to move between these aspects, so that through our meeting of language and form, we can build more complete, agitated understandings of the world.

How do we create our own brief alignments?

In 'disquiet' Lisa Robertson writes about how patterns emerge from noise. So too in our reading we seek and notice patterns, both intentional and unintentional, and it is our job as writers to encourage connections and discord too.

This embeddedness reminds me of Lyn Hejinian when she writes:

'Knowledge [in a poem] is... transitive. It is also transient, though recurrent, occurring in situ, in experience. One doesn't know something constantly or continually, but only episodically, in the event.'^{xv}

And this is, in part, because as Hejinian says,

'Language itself is never in a state of rest. Its syntax can be as complex as thought. And the experience of using it, which includes the experience of understanding it, either as speech or as writing, is inevitably active—both intellectually and emotionally. The progress of a line or a sentence, or a series of lines or sentences, has spatial properties as well as temporal properties. The meaning of a word in its place derives both from the word's lateral reach, its contacts with its neighbors in a statement, and from its reach through and out of the text into the outer world, the matrix of its contemporary and historical reference.'^{xvi}

Here we are starting to approach discussing the discipline and craft of writing a unique text. An innovatively rigorous approach to essaying can shape the course of an exploration, can produce thinking and research of a different order, and can allow the process to be manifest in the final form in a way that encourages unconventional and unexpected revelations, connections and outcomes. And this essaying makes us as readers just as full of longing, restlessness, hunger and thirst. We know this thirst, it's why we're here.

This is where the act of writing starts to look out too, towards how we want our work to meet the world, and the world to meet our work. Through our work emerges intimate connections between essay, poem and image, and between knowledge, aesthetic and emotion.

We might encourage interplay by making the familiar unfamiliar within our work in ways that encourage writers and readers to see from new angles, draw disparate contexts to face each other, and allow for wild, bold leaps and connections by utilitising and creating proximity and distance, noise and stillness.

Listening leans expectantly towards a pattern that is effacing itself – it is the fact of both language acquisition and music. In noise, the listener finds rhythm, and it is discontinuous,

effacing its own figurations and count even as it begins. A lurching, a jarring, a staccato surge, a blockage, a meandering, a too-brief alignment: The prosody of noise parses a discomfort that uncovers, in its unstable caesura,

[Imagine another page, another watermark:]

the fact of the citizen's material fragility. The

Long Form Birth Certificate prosody of noise will not banish fragility,

[And printed over:] but will accompany it. This arrhythmia,

And what had been this enjambment, is what one is –

discordant temporality.

"I do solemnly swear that I will faithfully

execute the office of President of the United States..."

Robertson becomes

"I do solemnly swear that I will execute

the office of the President of the United States faithfully..."

– from *Citizen*

Making Unsummarizable Things

As we are making new work, we might consult John Berger on seeing, Rebecca Solnit on being lost and also ever so present, Halberstam on failure, and Robertson on the codex, noise, and untitled civic wonderings. We might seek out the breathtaking punch of poetry and fragmentation in Carson, Kostenbaum, Nelson, Rankine and so many others, and this might be bright in our bodies as language, ideas, impossibilities – electrons firing away, blood pushing at the narrowest of capillaries. We might walk or run in familiar or new places and notice things, the world. We might slow down or speed up. We might tilt ourselves upside down and watch familiar things defy gravity. We may want to defy gravity. We might wonder how we experience (and hold) so many things at once and wonder if we can make the work we create do the same.

Some might call this research or practice as research. A poet-friend reminded me recently that research is quite literally a re-searching – a seeking out and a repeated revisiting. In this process, we meet something anew each time.

Both Halberstam and Robertson talk about the importance of being beginners, by which they mean also innovators, experimenters, enquirers, seekers. As we are learning craft or applying it in a different context, we are often amateur, full of play, risk, wandering, revolution, rebellion and exuberant failure; when we are (a) new at something we stumble, have false starts and sidetracks, and we make errors. For Halberstam in the *Queer Art of Failure*, failure is essential not only as a stepping-stone to success but a key activity in this process of living. As we fail, we adapt, we learn and we make choices, gaining and losing knowledge the entire time, and we both make decisions and let events unfold and take us to unexpected places. Failure is catastrophic and generative and despite arguing for the very troubling, forgetful, chaotic nature of it, Halberstam understands failure as something that crucially, constructs and is shared and improvised.^{xvii} Halberstam writes: 'this book, a stroll out of the confines of conventional knowledge and into the unregulated territories of failure, loss, and unbecoming, must make a long detour around disciplines and ordinary ways of thinking.'^{xviii}

When we bring practices together, when process and product include multiple forms, ideas, approaches, there's a necessary adaptability about how we do this (and there is a greater likelihood that we will stutter in the process of making). I'm interested in how being renegade, experimental and between forms/camps/disciplines not only takes us to the possibility that we make different work, but to a belief that this work communicates in essential new, needed ways (that excess, noise, failure, frivolity and wild-imaginings and realisations allow) of thinking, making, acting and being with others.

Robertson takes us to a similar place when she writes: 'in this discussion, I've been using the concepts natality, prosody and the vernacular as energetic, temporal innovators that insist on language as always already political, in the air between changeable subjects it fleetingly constitutes.'^{xix} Both Halberstam and Robertson discuss the act of being a beginner / explorer / pilgrim / essayist / poet as energetic, messy and rude, complicated and active, ongoing and ever-changing and also full of urgency.

These qualities mean that our work may become an *agent of change*. When we as writers react, revolt, absorb and continue on into the fertile quagmire of process this is communicated (it's an essential communication) through our work to those who meet it:

Empirically speaking, we are made of star stuff. Why aren't we talking more about that? Materials never leave this world. They just keep recycling, recombining. That's what you kept telling me when we first met —that in a real, material sense, what is made from where. I didn't have a clue what you were talking about, but I could see you burned for it. I wanted to be near that burning. I still don't understand, but at least now my fingers ride the lip.

– Nelson

And wreaking and wreading are what interesting essays get to, one way or another, offering knowledge in passionate and cunning intersections of material, in ways excessive, unsummarizable.

I believe in theory in popular places, in the small, the inconsequential, the antimonumental, the micro, the irrelevant; I believe in making a difference by thinking little thoughts and sharing them widely. I seek to promote, annoy, bother, irritate, and amuse. I am chasing small projects, micropolitics, hunches, whims, fancies.

– Halberstam

'The poem is the shapely urgency that emerges in language whenever the subject's desiring vernacular innovates its receivers. The poem is the speech of citizenship.'^{xx}

And so too we meet each work as beginners, as citizens.

Reading Unnameable Texts

Rachel Blau DuPlessis writes about 'the practice of "reading"' as 'a vital and earth-shattering act within one's investigative and imaginative life.' She then says, 'But if contemporary essays are works of sociopersonal "reading," they are also works of "wrought," a thinking that occurs by the physical elaboration of language, a work and a working in language, not only a working through something intellectually or emotionally. Not language for summary of findings, but language as the inventor of findings.'^{xxi}

Essays do not need to provide answers, for essaying is the process of finding our own way both *to* the works we're making and *with* the works we're meeting as audience/reader/witness.

Sometimes, quite often, what we write might look at mundane, quiet or unassuming things or charged instances like a fleeting moment of bliss or failure, and such brief alightings may also provide essential moments or contexts or reverberations within a bigger piece. We may revel in exuberant engagement with things that are well-crafted.

At other times we want to look at essential things like gender, race, class, our political and personal bodies, and the aggression, violence and discrimination difference seems to embolden. As essayists we have the potential to alter how people are in the world; by shaking up how we convey ideas we may call our readers to attention, they may see things differently.

In a longer essay, there could be some discussion around what it means to be attentive as we make and craft work, and around how to be a care-taker (of ideas, lives, connections) or about how someone might be an activist-poet-artist-essayist. This might include discussions of how we pay attention to the subtleties of the world and how we find approaches, habits or breaking of habits that allows us to gather, accumulate, be excessive and whimsical (intuitive) in our searches, researches, and wanderings.

In order to embed these generative processes, it is thrilling and useful to pay attention to the troubling potential of words, images, sounds, and forms and how we place them – in fragments, sentences, images, impositions, paragraphs – together in texts so they are *intentional* and *essential* in the final form. Within this is an understanding of obvious, as well as embedded, narratives and other structural scaffoldings that support and surprise our readers.

I looked anew at unnameable things, or
at least things whose essence is flicker,
flow.

– Nelson

The things we want are transformative,
and we don't know or only think we
know what is on the other side of that
transformation. Love, wisdom, grace,
inspiration – how do you go about
finding these things that are in some
ways about extending the boundaries of
the self into unknown territory, about
becoming something else?... It's the job
of artists to open doors and invite in
prophesies, the unknown, the
unfamiliar; it's where their work comes
from, although its arrival signals the
beginning in the long disciplined
process of making it their own.

– Solnit

As we seek to create multi-sensory readings we understand the power of othering the familiar, which heightens our awareness of everyday and extraordinary things and connections, and we have an understanding of how knowledge, emotion, new thinking happen exactly because of and within the context of the work. Perhaps I'm encouraging us all to make unsummarizable texts. Of course, a diverse range of structures, forms, languages and approaches might give access to this catalytic shifting: from work that is more obvious or more narrative and easily engaged with, to that which remains elusive, even esoteric and may help us to conceive of the questions we are holding and encourage readers to ask questions they didn't know they had.

Listening Leans Expectantly

In these processes, research and rigour are words to redefine through action and thereby reclaim. By doing so they will reflect the creative/critical, adaptable, active, daring, and generative process that is engaged with this live thing being made. Rigour can come to mean a process and environment that includes time and space for wandering, uncertainty, failure, re-assessment, editorial interrogation and not necessarily producing what was originally in your head or what you had proposed. There's a necessary and demanded agility here — demanded by the work being made.

Open this observation up to include images and how words and images play together and you understand that art, essay and poetry contain infinite possibilities of form and content and, crucially, within this vast freedom exists a great responsibility for us as essayists: to have practical, intuitive and applied rigour in our practice; to apply stringent as well as subtle critical reading and editing to our work and to the work of others; and to seek out and value deep and varied imaginings even as we may remain uncertain of exactly how they work on us or what they might propel in our thoughts or actions or in those of our readers.

Inherent in the interest in, or ability to be comfortable within, the sort of unknowing that allows for multiple interpretations is a nimbleness and an understanding and a valuing of the very changeable nature of words, images, language and meaning. A strong essay understands the dynamic nature of language and makes its knowledge conditional.

We are all – artists / writers / thinkers / readers – always beginners.

End Notes

- ⁱ Robertson, p. 11
- ⁱⁱ Blau DuPlessis, p. 3
- ⁱⁱⁱ Rosi Braidotti, p. 2
- ^{iv} Rachel Blau DuPlessis, p. 28
- ^v Anne Carson, p. 37
- ^{vi} Lisa Robertson, p. 65
- ^{vii} Rachel Blau DuPlessis, p. 3
- ^{viii} Rachel Blau DuPlessis, p. 40
- ^{ix} Lisa Robertson, p.
- ^x Rosi Braidotti, p. 3.
- ^{xi} Philip Lopate, xxxvii
- ^{xii} [Elizabeth Reeder](#)
- ^{xiii} Rachel Blau DuPlessis, p. 36
- ^{xiv} Rachel Blau DuPlessis, p. 37
- ^{xv} Lyn Hejinian, p. 226
- ^{xvi} Lyn Hejinian, p. 51
- ^{xvii} Halberstam, p. 2
- ^{xviii} Halberstam, p. 7
- ^{xix} Robertson, L. p. 84
- ^{xx} Robertson, p. 84
- ^{xxi} Blau DuPlessis, p. 36

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