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The Social Lives of Books
Wingbeats: Exercises & Practice in Poetry is an exciting collection from poets who teach both in and outside academia. Fifty-eight poets in various stages of their careers have contributed sixty-one exercises ranging from quick and simple to involved and multi-layered. In seven chapters, ranging from “Springboards to Imagination” to “Chancing the Accidental” to “Complicating the Poem,” each exercise includes not only clear step-by-step instructions, but numerous poems that exemplify the successful completion of the exercise. Wingbeats, edited by Scott Wiggerman and David Meischen, includes exercises for working in pairs and/or groups, for incorporating research and/or the Internet, for writing outdoors, for creating a hands-on experience. Of course, traditional poetic techniques covering metaphor, persona, forms, and revision are also included. Wingbeats is destined to become a standard instructional book in every poet's library. Contributors: Rosa Alcala, Wendy Barker, Ellen Bass, Tara Betts, Catherine Bowman, Susan Briante, Sharon Bridgforth, Nathan Brown, Jenny Browne, Andrea Hollander Budy, Lisa D. Chavez, Alison T. Cimino, Cathryn Cofel, Sarah Cortez, Bruce Covey, Olivier de la Paz, Lori Desrosiers, Cyra S. Dumitru, Blas Falconer, Annie Finch, Gretchen Fletcher, Madelyn Garner, Barbara Hamby, Carol Hamilton, Penny Harter, Kurt Heinzelman, Jane Hilberry, Karla Huston, David Kirby, Laurie Kutchins, Ellaraine Lockie, Ed Madden, Anne McCrady, Robert McDowell, Ray McManus, David Meischen, Harryette Mullen, Aimee Nezhukumatathil, Hoa Nguyen, Naomi Shihab Nye, Katherine Durham Oldmixon, Kathleen Peirce, Georgia A. Popoff, Patty Seyburn, Ravi Shankar, Shoshauna Shy, Patricia Smith, Jessamyn Johnston Smyth, Bruce Snider, Lisa Russ Spaar, Susan Terris, Lewis Turco, Andrea L. Watson, Afaa Michael Weaver, William Wenth, Scott Wiggerman, Abe Louise Young, Matthew Zaprunder

The Cambridge History of African American Literature
This project explores how changing models of literary production are blurring or erasing the divisions between authors, critics and readers. Millions of cultural consumers are participating in previously closed literary conversations and expressing forms of mass distinction through their purchases and reviews of books. These traces of popular reading choices constitute a fresh perspective on elusive audience reactions to literature and reveal evolving networks of conversation. Employing network analysis methodologies and ‘distant reading’ of book reviews, recommendations and other digital traces of cultural distinction, I develop a new model for literary culture in America today. Through readings of the fiction and reception of Thomas Pynchon, Toni Morrison, David Foster Wallace and Junot Díaz, this model outlines the fundamental requirements for contemporary literary fame. My introduction outlines methodological tools I developed and situates them in the critical traditions of literary reception, cultural sociology and media theory before describing the digital ecologies that have emerged around literature online and their value. Chapter 1 explores the nature of literary fame through a case study of Thomas Pynchon, whose carefully guarded anonymity and ironic distance from capitalism are reflected in the networks his readers construct around his long, challenging books. In stark contrast, Toni Morrison, the subject of Chapter 2, has succeeded critically and commercially, tirelessly seeking out readers to form literary communities around her writing, most prominently through her collaboration with Oprah's Book Club. Chapter 3 considers David Foster Wallace and Junot Díaz and sets out a model for contemporary literary culture: a reading society that demands new forms of authorial reflexivity to mirror the collaborative, iterative nature of digital literary conversations. I conclude with a brief consideration of the exciting prospects and challenges for fiction in a world that reads more than ever but is growing disaffected with the material realities of literary production.

Recyclopedia
Food and poetry: in so many ways, a natural pairing, from prayers over bread to street vendor songs. Poetry is said to feed the soul,
each poem a delicious morsel. When read aloud, the best poems provide a particular joy for the mouth. Poems about food make these satisfactions explicit and complete. Of course, pages can and have been filled about food's elemental pleasures. And we all know food is more than food: it's identity and culture. Our days are marked by meals; our seasons are marked by celebrations. We plant in spring; harvest in fall. We labor over hot stoves; we treat ourselves to special meals out. Food is nurture; it's comfort; it's reward. While some of the poems here are explicitly about the food itself: the blackberries, the butter, the barbecue--all are evocative of the experience of eating. Many of the poems are also about the everything else that accompanies food: the memories, the company, even the politics. Kevin Young, distinguished poet, editor of this year's Best American Poetry, uses the lens of food - and his impeccable taste - to bring us some of the best poems, classic and current, period. Poets include: Elizabeth Alexander, Elizabeth Bishop, Billy Collins, Mark Doty, Robert Frost, Allen Ginsberg, Louise Gluck, Seamus Heaney, Tony Hoagland, Langston Hughes, Galway Kinnell, Frank O'Hara, Sharon Olds, Mary Oliver, Adrienne Rich, Theodore Roethke, Matthew Rohrer, Charles Simic, Tracy K. Smith, Gertrude Stein, Wallace Stevens, Mark Strand, Kevin Young

She Tries Her Tongue, Her Silence Softly Breaks Robert Pinsky, distinguished poet and man of letters, selects the top 100 poems from twenty-five years of The Best American Poetry This special edition celebrates twenty-five years of the Best American Poetry series, which has become an institution. From its inception in 1988, it has been hotly debated, keenly monitored, ardently advocated (or denounced), and obsessively scrutinized. Each volume consists of seventy-five poems chosen by a major American poet acting as guest editor—from John Ashbery in 1988 to Mark Doty in 2012, with stops along the way for such poets as Charles Simic, A. R. Ammons, Louise Gluck, Adrienne Rich, Billy Collins, Heather McHugh, and Kevin Young. Out of the 1,875 poems that have appeared in The Best American Poetry, here are 100 that Robert Pinsky, the distinguished poet and man of letters, has chosen for this milestone edition.

A Bibliography of Conceptual Writing Harryette Mullen's fifth poetry collection, Sleeping with the Dictionary, is the abecedarian offspring of her collaboration with two of the poet's most seductive writing partners, Roget's Thesaurus and The American Heritage Dictionary. In her ménage à trois with these faithful companions, the poet is aware that while Roget seems obsessed with categories and hierarchies, the American Heritage, whatever its faults, was compiled with the assistance of a democratic usage panel that included black poets Langston Hughes and Arna Bontemps, as well as feminist author and editor Gloria Steinem. With its arbitrary yet determinant alphabetical arrangement, its gleeeful pursuit of the ludic pleasure of word games (acrostic, anagram, homophone, parody, pun), as well as its reflections on the politics of language and dialect, Mullen's work is serious play. A number of the poems are inspired or influenced by a technique of the international literary avant-garde group Oulipo, a dictionary game called S+7 or N+7. This method of textual transformation—which is used to compose nonsensical travesties reminiscent of Lewis Carroll's "Jabberwocky"—also creates a kind of automatic poetic discourse. Mullen's parodies reconceive the African American's relation to the English language and Anglophone writing, through textual reproduction, recombining the genetic structure of texts from the Shakespearean sonnet and the fairy tale to airline safety instructions and unsolicited mail. The poet admits to being "licked all over by the English tongue," and the title of this book may remind readers that an intimate partner who also gives language lessons is called, euphemistically, a "pillow dictionary."

The Language of Inquiry "Harryette Mullen is a magician of words, phrases, and songs . . . No voice in contemporary poetry is quite as original, cosmopolitan, witty, and tragic." --Susan Stewart, citation for the Academy of American Poets Fellowship Urban tumbleweed, some people call it, discarded plastic bag we see in every city blown down the street with vagrant wind. --from Urban Tumbleweed Urban Tumbleweed is the poet Harryette Mullen's exploration of spaces where the city and the natural world collide. Written out of a daily practice of walking, Mullen's stanzas adapt the traditional Japanese tanka, a poetic form suited for recording fleeting impressions, describing environmental transitions, and contemplating the human being's place in the natural world. But, as she writes in her preface, "What is natural about being human? What to make of a city dweller taking a 'nature walk' in a public park while listening to a podcast with ear-bud headphones?"

Food, Poetry, and the Aesthetics of Consumption "This project gathers essays on a wide range of key twentieth and twenty-first century poets and writers. Scroggins examines the legacy of Louis Zukofsky (the subject of his two earlier books with the University of Alabama Press), assesses the extraordinarily influential Black Mountain poets, and provides close readings of individual books and detailed career overviews of a number of the most dynamic, innovative, and celebrated poets of the past half-century, among them Ian Hamilton Finlay, Ronald Johnson, Rae Armantrout,
Harryette Mullen, Anne Carson, and others. Taken together these essays make a cumulative argument for the persistent vitality of the modernist tradition in contemporary writing, and for the intellectual and aesthetic richness made available by modernist techniques of composition. These essays are rich with detail and careful close interpretation, and are written in a lively, accessible style. While Scroggins does not shy away from engaging with complex and challenging works, his writing is pitched towards an interested, educated readership, and steers clear of theoretical entanglements and specialized jargon. And while interpreting poems is at the center of these essays, Scroggins does not hesitate to make aesthetic judgments about the successes or failures of particular texts. He situates his own critical practice and his own aesthetic investments in a concluding pair of essays, one of them a consideration of the practical and theoretical challenges of literary biography (with special reference to his work on the critically acclaimed The Poem of a Life: A Biography of Louis Zukofsky) and the other a reflection on his own aesthetics as a publishing poet—

Post-Jazz Poetics Literary Nonfiction. Poetry History & Criticism. African American Studies. Introduction by Juliana Spahr. Six years after Harryette Mullen and Barbara Henning first met at the legendary Nuyorican Poets Cafe, Henning proposed she do a postcard-format interview of Mullen that would allow for a “very small postcard space in which to respond[t]he idea of cards flying through the mail & overlapping.” Thus began what is now LOOKING UP HARRYETTE MULLEN, unique collaborative conversations that offer a candid look at the influences, politics, and poetics that inform Mullen's poetry. The conversation expands even further in the second set of spoken interviews that include concerns as far-ranging as the Heaven's Gate cult, Oulipian constraints such as S + 7 and lipograms, syllabic rhymes, and Aime Cesaire. In stunning detail, Mullen and Henning discuss the origins of each poem in Mullen's highly acclaimed collection Sleeping with the Dictionary. For poets and readers of poetry interested in witnessing how a brilliant, singular writer embarks on the journey of generating work to scholars researching the inception of Mullen's poems, this book informs by way of technique and vitality.

Three Poems An Anthropology of Marxism offers Cedric Robinson's analysis of the history of communalism that has been claimed by Marx and Marxists. Suggesting that the socialist ideal was embedded both in Western and non-Western civilizations and cultures long before the opening of the modern era and did not begin with or depend on the existence of capitalism, Robinson interrogates the social, cultural, institutional, and historical materials that were the seedbeds for communal modes of living and reimagining society. Ultimately, it pushes back against Marx's vision of a better society as rooted in a Eurocentric society, and cut off from its own precursors. Accompanied by a new foreword by H.L.T. Quan and a preface by Avery Gordon, this invaluable text reimagines the communal ideal from a broader perspective that transcends modernity, industrialization, and capitalism.

Best of the Best American Poetry Prose poems inspired by Stein's Tender Buttons and informed by current feminist and semiotic theories.

The Cracks Between What We Are and What We Are Supposed to Be Steven Gould Axelrod, Camille Roman, and Thomas Travisano continue the standard of excellence set in Volumes I and II of this extraordinary anthology. Volume III provides the most compelling and wide-ranging selection available of American poetry from 1950 to the present. Its contents are just as diverse and multifaceted as America itself and invite readers to explore the world of poetry in the larger historical context of American culture. Nearly three hundred poems allow readers to explore canonical works by such poets as Elizabeth Bishop, Robert Lowell, and Sylvia Plath, as well as song lyrics from such popular musicians as Bob Dylan and Queen Latifah. Because contemporary American culture transcends the borders of the continental United States, the anthology also includes numerous transnational poets, from Julia de Burgos to Derek Walcott. Whether they are the works of oblique avant-gardists like John Ashbery or direct, populist poets like Allen Ginsberg, all of the selections are accompanied by extensive introductions and footnotes, making the great poetry of the period fully accessible to readers for the first time.

Prose Poetry Brings together three collections of poetry by African-American author Harryette Mullen, which explore such themes as identity, mass culture, and globalization.

Collaborating with Gertrude Stein Three important poetry collections brought together under one cover by Harryette Mullen, author of Sleeping with the Dictionary if you turned down the media so I could write a book then you could look me up in your voluminous encyclopedia -from Muse &
Drudge Recyclopedia shows the extraordinary development of Harryette Mullen’s career, in her books Trimmings, S*PeRM**K*T, and Muse & Drudge, all originally published in the 1990s and now available again to new readers. These prose poems and lyrics bring us into collision with the language of fashion and femininity, advertising and the supermarket, the blues and traditional lyric poetry. Recyclopedia is a major gathering of work by one of the most exciting and innovative poets writing in America today.

**Lyric as Comedy**

Trimmings Using experimental style as a framework for close readings of writings produced by late twentieth-century North American women, Deborah Mix places Gertrude Stein at the center of a feminist and multicultural account of twentieth-century innovative writing. Her meticulously argued work maps literary affiliations that connect Stein to the work of Harryette Mullen, Daphne Marlatt, Betsy Warland, Lyn Hejinian, and Theresa Hak Kyung Cha. By distinguishing a vocabulary—which is flexible, evolving, and simultaneously individual and communal—from a lexicon—which is recorded, fixed, and carries the burden of masculine authority—Mix argues that Stein’s experimentalism both enables and demands the complex responses of these authors. Arguing that these authors have received relatively little attention because of the difficulty in categorizing them, Mix brings the writing of women of color, lesbians, and collaborative writers into the discussion of experimental writing. Thus, rather than exploring conventional lines of influence, she departs from earlier scholarship by using Stein and her work as a lens through which to read the ways these authors have renegotiated tradition, authority, and innovation. Building on the tradition of experimental or avant-garde writing in the United States, Mix questions the politics of the canon and literary influence, offers close readings of previously neglected contemporary writers whose work doesn’t fit within conventional categories, and by linking genres not typically associated with experimentalism-lyric, epic, and autobiography-challenges ongoing reevaluations of innovative writing.

**Autobiography of a Disease**

"In Freedom Time, Anthony Reed reclaims the power of black experimental poetry and prose by arguing that if literature fundamentally serves the human need for freedom in expression, then readers and critics must see it as something other than a reflection of the politics of social protest and identity formation. Prior to the successful campaigns against Jim Crow segregation in the U.S. and colonization in the Caribbean, literary politics seemed much more obviously interventionist. As more African Americans and Afro-Caribbean writers gained access to formal political power, more writing emerged whose political concerns went beyond improving racial representation, appealing for social recognition, raising consciousness, or commenting on the political disillusion and fragmentation of the post-segregation and post-colonial moments. Through formal innovation and abstraction, writers increasingly pushed the limits of representation and expression in order to extend the limits of thought and literary possibility. Reed offers a theoretical account of this new “black experimental writing,” which is at once a literary historical development, and a concept with which to analyze the ways writing engages race and the possibilities of expression. One of his key interventions is arguing that form drives the politics literature, not vice-versa. Through extended analyses of works by N. H. Pritchard, NourbeSe Philip, Kamau Brathwaite, Claudia Rankine, Douglas Kearney, Harryette Mullen, Suzan-Lori Parks and Nathaniel Mackey, Freedom Time draws out the political implication of their innovative approaches to literary aesthetics"--

**Looking Up Harryette Mullen**

From Plato’s dismissal of food as a distraction from thought to Kant’s relegation of the palate to the bottom of the hierarchy of the senses, the sense of taste has consistently been devalued by Western aesthetics. Kant is often invoked as evidence that philosophers consider taste as an inferior sense because it belongs to the realm of the private and subjective and does not seem to be required in the development of higher types of knowledge. From a gastroosophical perspective, however, what Kant perceives as a limitation becomes a new field of enquiry that investigates the dialectics of diet and discourse, self and matter, inside and outside. The essays in this book examine the importance of food as a pivotal element - both materially and conceptually - in the history of the Western avant-garde. From Gertrude Stein to Alain Robbe-Grillet and Samuel Beckett, from F.T. Marinetti to Andy Warhol, from Marcel Duchamp to Eleanor Antin, the examples chosen explore the conjunction of art and foodstuff in ways that interrogate contemporary notions of the body, language, and subjectivity.

**Sleeping with the Dictionary Poetry**

Poetry. African American Studies. Peformance Studies. TWERK unveils an identity shaped by popular media and history, code switching and cultural inclusivity. The poems, songs, and myths in this long-awaited first book are as rooted in lyric as in innovation, in Black music as in macaronic satire. TWERK evokes paradox, humor, and vulnerability, and it offers myriad avenues fueled by language, idiom,
and vernacular. This book asks only that we imagine America as it has always existed, an Americana beyond the English language. "Here it is: a dope jam of dictions; a remixed, multicultural, polyphonic dance of vocabularies; a language of high stakes, hi-jinx, and hybridity. TWERK twists tongues. TWERK tweaks speech. Reading these amazing poems mostly makes me say, Wow! Open your ears to take this music in, open your mouth to say it out loud. And: Wow!"—Terrance Hayes "Tweaking parallel languages, rebooting and putting them to (hard, hard) work, TWERK's non-stop shimmy-shimmy embarks on an anime-iljag idio-lingual-lectical booty-roll and doesn't come down until the break of dawn. La Reina de Harlem responds to Lorca's Big-Apple-opolis heteroglossia with her own inimitable animations, incantations and ululations, twisting tongues so mellifluously that you don't even realize you've been dancing on Saturn with Sun Ra for hours and still could have begged for more. Welcome LaTasha Diggs: this is her many-splendored night out!"—Maria Damon "From this time forward, TWERK, can refer to a collection of cultural coordinates of a radically transformed Americas. TWERK—is rare poetics, a vine enmeshed onyx slab of gypsum glyphs inscribed. Cut, swirly, and nervy, N. Diggs's fractal-linguistic urban chronicles deftly snip away at the lingering fears of a fugitive English's frisky explorations. In her first major work, N. Diggs doesn't so much 'find' culture as she conjures up the new emerging happy peoples herein. Five thousand updates—download now!"—Rodrigo Toscano

Micrographia An engaging and authoritative introduction to an increasingly important and popular literary genre Prose Poetry is the first book of its kind—an engaging and authoritative introduction to the history, development, and features of English-language prose poetry, an increasingly important and popular literary form that is still too little understood and appreciated. Poets and scholars Paul Hetherington and Cassandra Atherton introduce prose poetry's key characteristics, chart its evolution from the nineteenth century to the present, and discuss many historical and contemporary prose poems that both demonstrate their great diversity around the Anglophone world and show why they represent some of today's most inventive writing. A prose poem looks like prose but reads like poetry: it lacks the line breaks of other poetic forms but employs poetic techniques, such as internal rhyme, repetition, and compression. Prose Poetry explains how this form opens new spaces for writers to create riveting works that reshape the resources of prose while redefining the poetic. Discussing prose poetry's precursors, including William Wordsworth and Walt Whitman, and prose poets such as Charles Simic, Russell Edson, Lydia Davis, and Claudia Rankine, the book pays equal attention to male and female prose poets, documenting women's essential but frequently unacknowledged contributions to the genre. Revealing how prose poetry tests boundaries and challenges conventions to open up new imaginative vistas, this is an essential book for all readers, students, teachers, and writers of prose poetry.


The New Anthology of American Poetry A provocative, challenging masterpiece by John Ashbery that set a new standard for the modern prose poem "The pathos and liveliness of ordinary human communication is poetry to me," John Ashbery has said of this controversial work, a collection of three long prose poems originally published in 1972, adding, "Three Poems tries to stay close to the way we talk and think without expecting what we say to be recorded or remembered." The effect of these prose poems is at once deeply familiar and startlingly new, something like encountering a collage made of lines clipped from every page of a beloved book—or, as Ashbery has also said of this work, like flipping through television channels and hearing an unwritten, unscribable story told through unexpected combinations of voices, settings, and scenes. In Three Poems, Ashbery reframes prose poetry as an experience that invites the reader in through an infinite multitude of doorways, and reveals a common language made uncommonly real.

Recyclopedia The prose poems of Mullen offer an antidote to the stultifying sameness of officious representations of our multiplicity. A race through the supermarket with Mullen will leave you rolling in the aisle. --A.L. Nielsen, Multicultural Review.

The Oxford Handbook of Ecocriticism Encompassing feminism, masculinities and queer theory, and drawing on film, literature, language, creative writing and digital technologies, these essays, from scholars experienced in teaching gender theory in university English programmes, offer inventive and student-focused strategies for teaching gender in the twenty-first century classroom.

An Anthropology of Marxism "Matisse Picasso and Gertrude Stein" by Gertrude Stein. Published by Good Press. Good Press publishes a wide range
of titles that encompasses every genre. From well-known classics & literary fiction and non-fiction to forgotten—or yet undiscovered gems—of world literature, we issue the books that need to be read. Each Good Press edition has been meticulously edited and formatted to boost readability for all e-readers and devices. Our goal is to produce eBooks that are user-friendly and accessible to everyone in a high-quality digital format.

Orphic Bend

A poet walks into a bar In Lyric as Comedy, Calista McRae explores the unexpected comic opportunities in recent American poems about deeply personal, often embarrassing, experiences. Lyric poems, she finds, can be surprising sites of a shifting, unruly comedy, as seen in the work of John Berryman, Robert Lowell, A. R. Ammons, Terrance Hayes, Morgan Parker, Natalie Shapero, and Monica Youn. Lyric as Comedy draws out the ways in which key American poets have struggled with persistent expectations about what expressive poetry can and should do. McRae reveals how the modern lyric, rather than bestowing order on the poet’s thoughts and emotions, can center on impropriety and confusion, formal breakage and linguistic unruliness, and self-observation and self-staging. The close readings in Lyric as Comedy also provide new insight into the theory and aesthetics of comedy, taking in the indirect, glancing comic affordances of poetry. In doing so, McRae captures varieties of humor that do not align with traditional terms, centering abjection and pleasure as facets of contemporary lyric practice.

Southscapes

Autobiography of a Disease documents, in experimental form, the experience of extended life-threatening illness in contemporary US hospitals and clinics. The narrative is based primarily on the author’s sudden and catastrophic collapse into a coma and long hospitalization thirteen years ago; but it has also been crafted from twelve years of research on the history of microbiology, literary representations of illness and medical treatment, cultural analysis of MRSA in the popular press, and extended autoethnographic work on medicalization. An experiment in form, the book blends the genres of storytelling, historiography, ethnography, and memoir. Unlike most medical memoirs, told from the perspective of the human patient, Autobiography of a Disease is told from the perspective of a bacterial cluster. This orientation is intended to represent the distribution of perspectives on illness, disability, and pain across subjective centers—from patient to monitoring machine, from body to cell, from caregiver to cared-for—and thus makes sense of illness only in a social context.

The Hungry Ear

African-American expressive arts draw upon multiple traditions of formal experimentation in the service of social change. Within these traditions, Jennifer D. Ryan demonstrates that black women have created literature, music, and political statements signifying some of the most incisive and complex elements of modern American culture. Post-Jazz Poetics: A Social History examines the jazz-influenced work of five twentieth-century African-American women poets: Sherley Anne Williams, Sonia Sanchez, Jayne Cortez, Wanda Coleman, and Harryette Mullen. These writers engagements with jazz-based compositional devices represent a new strand of radical black poetics, while their renditions of local-to-global social critique sketch the outlines of a transnational feminism.

A Vocabulary of Thinking

In this innovative approach to southern literary cultures, Thadious Davis analyzes how black southern writers use their spatial location to articulate the vexed connections between society and environment, particularly under segregation and its legacies.

S*PeRMT*K*T

The Cracks Between What We Are and What We Are Supposed to Be forms an extended consideration not only of Harryette Mullen’s own work, methods, and interests as a poet, but also of issues of central importance to African American poetry and language, women’s voices, and the future of poetry. Together, these essays and interviews highlight the impulses and influences that drive Mullen’s work as a poet and thinker, and suggest unique possibilities for the future of poetic language and its role as an instrument of identity and power.

Poetry & Barthes

What kinds of pleasure do we take from writing and reading? What authority has the writer over a text? What are the limits of language’s ability to communicate ideas and emotions? Moreover, what are the political limitations of these questions? The work of the French cultural critic and theorist Roland Barthes (1915-80) poses these questions, and has become influential in doing so, but the precise nature of that influence is often taken for granted. This is nowhere more true than in poetry, where Barthes’ concerns about pleasure and origin are assumed to be relevant, but this has seldom been closely examined. This innovative study traces the engagement with Barthes by poets writing in English, beginning in the early 1970s with one of Barthes’ earliest Anglophone poet readers, Scottish poet-theorist Veronica Forrest-Thomson (194775). It goes on to examine the American poets who published in L=A=N=G=U=A=G=E and other small but influential journals of the period, and other
writers who engaged with Barthes later, considering his writings' relevance to love and grief and their treatment in poetry. Finally, it surveys those writers who rejected Barthes' theory, and explores why this was. The first study to bring Barthes and poetry into such close contact, this important book illuminates both subjects with a deep contemplation of Barthes' work and a range of experimental poetics.

Wingbeats The Oxford Handbook of Ecocriticism explores a range of critical perspectives used to analyze literature, film, and the visual arts in relation to the natural environment. Since the publication of field-defining works by Lawrence Buell, Jonathan Bate, and Cheryl Glotfelty and Harold Fromm in the 1990s, ecocriticism has become a conventional paradigm for critical analysis alongside queer theory, deconstruction, and postcolonial studies. The field includes numerous approaches, genres, movements, and media, as the essays collected here demonstrate. The contributors come from around the globe and, similarly, the literature and media covered originate from several countries and continents. Taken together, the essays consider how literary and other cultural productions have engaged with the natural environment to investigate climate change, environmental justice, sustainability, the nature of "humanity," and more. Featuring thirty-four original chapters, the volume is organized into three major areas. The first, History, addresses topics such as the Renaissance pastoral, Romantic poetry, the modernist novel, and postmodern transgeneric art. The second, Theory, considers how traditional critical theories have expanded to include environmental perspectives. Included in this section are essays on queer theory, science studies, deconstruction, and postcolonialism. Genre, the final major section, explores the specific artforms that have animated the field over the past decade, including nature writing, children's literature, animated films, and digital media. A short section entitled Views from Here concludes the handbook by zeroing in on the various transnational perspectives informing the continued dissemination and globalization of the field.

Teaching Gender "Ari Banias is one of the best living poets, and this book in your hands is our proof. Anybody is the courage of a poet who trusts the strength of poetry to make room in our world for everybody." —CAConrad In Anybody, Ari Banias takes up questions of recognition and belonging: how boundaries are drawn and managed, the ways he and she, us and them, here and elsewhere are kept separate, and at what cost identities and selves are forged. Moving through iconic and imagined landscapes, Anybody confronts the strangeness of being alive and of being a restlessly gendered, queer, emotive body. Wherever the poet turns—the cruising spaces of Fire Island, a city lake, a Greek island, a bodega-turned-coffee-shop—he finds the charge of boundedness and signification, the implications of what it means to be a this instead of a that. Witty, tender, and original, these poems pierce the constructs that define our lives.

Intricate Thicket Lyn Hejinian is among the most prominent of contemporary American poets. Her autobiographical poem My Life, a best-selling book of innovative American poetry, has garnered accolades and fans inside and outside academia. The Language of Inquiry is a comprehensive and wonderfully readable collection of her essays, and its publication promises to be an important event for American literary culture. Here, Hejinian brings together twenty essays written over a span of almost twenty-five years. Like many of the Language Poets with whom she has been associated since the mid-1970s, Hejinian turns to language as a social space, a site of both philosophical inquiry and political address. Central to these essays are the themes of time and knowledge, consciousness and perception. Hejinian's interests cover a range of texts and figures. Prominent among them are Sir Francis Bacon and Enlightenment-era explorers; Faust and Sheherazade; Viktor Shklovsky and Russian formalism; William James, Hannah Arendt, and Martin Heidegger. But perhaps the most important literary presence in the essays is Gertrude Stein; the volume includes Hejinian's influential "Two Stein Talks," as well as two more recent essays on Stein's writings.

Matisse Picasso and Gertrude Stein "What do American poets mean when they talk about "freedom"? Freedom from what, or the freedom to do what? And how does form, as an aesthetic choice, dramatize certain fundamental questions, such as what shapes we want to give to our poetic lives, how much power we actually have to choose those shapes, and what, exactly, do we even mean by "we"? The former editor of Literary Imagination here collects his thoughts on the last one hundred years of American poetry, the poems he finds to be the most awe-inspiring, the most surprising and inevitable, and the ones built to endure. Peter Campion challenges facile, received notions and shows us an American poetic landscape more subtle and varied than most critics have allowed. The book is also about poetic making, whether out of the tensions between personal and communal experience, or an effort to reinvent the art by combining epic and lyric precedents, or, finally, as a negotiation between personal
the pull of convention and the desire for individual expression, between abstract formal energies and the ever-thickening texture of our shared global social experience”--

Muse & Drudge Brilliant, lyrical, and passionate, this collection from the acclaimed poet M. NourbeSe Philip is an extended jazz riff running along the themes of language, racism, colonialism, and exile. In this groundbreaking collection, Philip defiantly challenges and resoundingly overthrows the silencing of black women through appropriation of language, offering no less than superb poetry resonant with beauty and strength. She Tries Her Tongue, Her Silence Softly Breaks was originally published in 1989 and won the Casa de Las Americas Prize. This new Wesleyan edition includes a foreword by Evie Shockley. An online reader's companion will be available at http://nourbesephilip.site.wesleyan.edu.

The Ecopoetry Anthology Eight years after her revelatory first book, Emily Wilson deepens her focus and extends her vision in new poems of striking intelligence and originality. Venturing into landscapes both interior and exterior, Micrographia explores what Wilson calls “the complex rigged wildness” of geographical, emotional, and verbal states, a territory located “somewhere in that / enjambment within / a cave within the brain.” Following in the tradition of such poets as Dickinson, Bishop, and Ammons, Wilson's work regards the mind as “enmeshed” with the natural world, always “at the hinge of going over.” Her way of speaking is as precisely calibrated and as restless as her way of seeing, and the terrain of Micrographia rises from a rich and unpredictable encounter with poetic language and form. At the same time, the voice of these poems is never less than urgent, “coming clear by the foment / moving through it.” Wilson's eye travels the troubled boundaries between visible and invisible worlds, ranging from coastal Nova Scotia to the Andean highlands to Brooklyn's industrial Gowanus Canal to the poet's own backyard. Steeped in tradition but spoken in tones that are utterly distinctive, these intricate poems enter into the microscopic, micrographic spaces between words and things, between thinking and being.

Freedom Time The reception of the American avant-garde poet, playwright, art collector and salon hostess Gertrude Stein (1874-1946) has to a wide extent taken place in an aesthetic context prior to her work's academic and hermeneutic canonization. This thesis is in part a mapping of this transmedia reception as it is played out in a North American context in the period from her death and until today, and in part an account of Stein's particular collaborative poetics, through which her work invites such a reception. Furthermore, the thesis maintains that we in a contemporary context are experiencing a still increasing receptivity towards Stein's oeuvre, that seems more relevant today than ever before. These circumstances, the thesis illuminates and discusses via a media theoretical framework, where Stein's own work, as well as its aesthetic reception is considered as embedded in a complex media ecology. Media ecology is here conceived as a decentralized, networked approach to aesthetic phenomena, which is able to contain many types of agents and materialities. The media ecology of an artwork is thus potentially made up by the entire network of processes, agents and materials that are relevant to its production, distribution and consumption and influences the subject positions available to the individual agents. Through Stein's aesthetic reception it is possible to catch sight of important components that are active in the media ecology but often neglected or considered subordinated to text-internal features. These include the material interface of the medium in question, the aestheticized persona of the artist and infrastructures such as the salon, which affect how and to whom the work and its meanings are distributed. The thesis also traces a number of parallels between the media situation of Stein in the beginning of the 20th century and the digital media situation at the verge of the 21st that suggest both explanations for and implications of her increasing contemporary relevance. Receptionen av den amerikanska avantgardepoeten, dramatiken, konstsamaren och salongsvärdinnan Gertrude Stein (1874-1946) har till stor del ägt rum i konstnärliga sammanhang innan hennes verk kommit att kanoniseras genom akademiska studier och tolkningar. Denna avhandling är dels en kartläggning av denna transmediaella reception, såsom den utspelat sig i en nordamerikansk kontext under perioden från Steins död fram till idag, dels en redogörelse för hennes specifika samarbetspoetik som uppmuntrat till en sådan reception. Dessutom hävdar avhandlingen att vi i en samtida kontext upplever en stadigt växande mottaglighet för Steins verk, som tycks mer aktuell idag än någonsin tidigare. Dessa omständigheter belyser och förklarar avhandlingen med hjälp av ett medie-teoretiskt ramverk, där både Steins egna arbeten och deras konstnärliga reception betraktas som inbäddade i en komplex medieekologi. Medieekologi förstås här som en decentraliserande, nätverksorienterad tillgång till estetiska fenomen, inom vilken många typer av aktörer och materialiteter kan ingå. Ett verkets medieekologi utgörs således, potentiellt, av hela det nätverk av processer, agenter och material som är relevanta för produktionen, distributionen och konsumtionen av verket i fråga, och påverkar utformningen av de subjektspositioner som är tillgängliga för de enskilda aktörerna. Genom den konstnärliga receptionen av Stein är det möjligt att få syn på viktiga komponenter som verksamma i medieekologin, men som ofta försummas eller
betraktas som underordnade textinterna faktorer, till exempel. Till dessa komponenter hör mediets materiella gränssnitt, författarens estetiserade persona och infrastrukturen såsom salongen, som påverkar hur och till vem verket och dess betydelse distribueras. Avhandlingen följer också en räcka paralleller mellan Steins mediesituation i 1900-talets början och den digitala mediesituation som präglar 2000-talets inledning, vilka kan bistå med både förklaringar och implikationer av Steins växande aktualitet.

Radical as Reality Restages fundamental debates about the relationship between poetry and music Orphic Bend: Music and Innovative Poetics explores the impact of music on recent pioneering literary practices in the United States. Adopting the myth of Orpheus as its framework, Robert L. Zamsky argues that works by Charles Bernstein, Robert Creeley, John Taggart, Tracie Morris, and Nathaniel Mackey restage ancient debates over the relationship between poetry and music even as they develop work that often sharply diverges from traditional literary forms. Opening each chapter with a consideration of the orphic roots of lyric, Zamsky integrates contemporary debates over the prospects and limitations of humanism, the meaningfulness of gesture and performance, and the nature of knowledge with the poetics of the writers under consideration, grounding his analysis in close readings of their work. The myth of Orpheus is used as a lens throughout the book, its different facets illuminating sometimes dramatically different aspects of the shared framework of poetry and music. In the case of Bernstein, for instance, Zamsky highlights Ezra Pound’s meditations on the relationship between poetry and music (the ground upon which Pound seeks to recapture the lost possibilities of the Renaissance) and Bernstein’s incisive critique of Pound. For her part, Morris emphasizes the performative power of spoken language, foregrounding the fact that all spoken language bears cultural, communal, and personal marks of the speaker, improving an ensemble self even within the most elemental features of language. Meanwhile, in Mackey’s work, the orphic voice of the poet powerfully reaches toward an order of knowledge in which poetry and music are nearly indecipherable from one another. In this sense, music and the musicality of poetic language are the gateways for Mackey’s Gnosticism, the mechanisms of initiation into a realm, not of secrets to be learned, but of visionary knowing that continuously unfolds. The text explores a range of musical influences on the writers under consideration, from opera to different iterations of jazz, and underscores the variety of ways in which music informs their work. Many of these writers effectively present a theory of music in their invocations of it as an inspiration for, or as an analog to, poetic practice. Zamsky’s focus on poetry and music echoes important interdisciplinary studies on literary modernism, a period for which the importance of music to literary practice is well established and extends that discussion to the contemporary context. In doing so, Orphic Bend provides an important opportunity to consider both the specific legacy of modernism, and to situate contemporary writers in broader historical contexts.

Urban Tumbleweed Definitive and daring, The Ecopoetry Anthology is the authoritative collection of contemporary American poetry about nature and the environment—in all its glory and challenge. From praise to lament, the work covers the range of human response to an increasingly complex and often disturbing natural world and inquires of our human place in a vastness beyond the human. To establish the antecedents of today’s writing, The Ecopoetry Anthology presents a historical section that includes poetry written from roughly the mid-nineteenth to the mid-twentieth century. Iconic American poets like Walt Whitman and Emily Dickinson are followed by more modern poets like Wallace Stevens, William Carlos Williams, Ezra Pound, and even more recent foundational work by poets like Theodore Roethke, Elizabeth Bishop, Robert Hayden, and Muriel Rukeyser. With subtle discernment, the editors portray our country’s rich heritage and dramatic range of writing about the natural world around us.

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