Phenomenology and the Late Twentieth-Century American Long Poem

The Shape of Hebrew Poetry explores foregrounding and structural cohesion as the dual discourse function of linguistic parallelism in biblical Hebrew poetry through a robust application of Roman Jakobson's theory of linguistic parallelism in poetry to the Egyptian Hallel (Psalm 113–118).

Questions of Poetics

A critical study of the concept of form in Adorno's writings on art and literature. Adorno's Poetics of Form is the first book-length examination of the elusive deployment of the concept of form in Adorno's writings on art and literature, and the first monograph to offer a comprehensive account of the relation of these writings to his broader philosophical project. It examines form within the constellation of concepts that exist around it, considering how it appears when seen in conjunction with and in opposition to content, expression, genre, and material. Illuminated from these angles, form is revealed as the site of a complex web of dynamic conceptual interactions. The book thus offers a resolution to a problem in Adorno's work that has remained unsolved for several decades, and in doing so sets out the consequences of Adorno's poetics for literary and critical theory today.

Experimentalism as Reciprocal Communication in Contemporary American Poetry
The Routledge Handbook of Stylistics provides a comprehensive introduction and reference point to key areas in the field of stylistics. The four sections of the volume encompass a wide range of approaches from classical rhetoric to cognitive neuroscience and cover core issues that include: historical perspectives centring on rhetoric, formalism and functionalism the elements of stylistic analysis that include the linguistic levels of foregrounding, relevance theory, conversation analysis, narrative, metaphor, speech acts, speech and thought presentation and point of view current areas of 'hot topic' research, such as cognitive poetics, corpus stylistics and feminist/critical stylistics emerging and future trends including the stylistics of multimodality, creative writing, hypertext fiction and neuroscience Each of the thirty-two chapters provides: an introduction to the subject; an overview of the history of the topic; an analysis of the main current and critical issues; a section with recommendations for practice, and a discussion of possible future trajectory of the subject. This handbook includes chapters written by some of the leading stylistics scholars in the world today, including Jean Boase-Beier, Joe Bray, Michael Burke, Beatrix Busse, Ronald Carter, Billy Clark, Barbara Dancygier, Catherine Emmott, Charles Forceville, Margaret Freeman, Christiana Gregoriou, Geoff Hall, Patrick Colm Hogan, Lesley Jeffries, Marina Lambrou, Michaela Mahlberg, Rocio Montoro, Nina Nørgaard, Dan Shen, Michael Toolan and Sonia Zyngier. The Routledge Handbook of Stylistics is essential reading for researchers, postgraduates and undergraduate students working in this area.

The Poem Is You

The Cambridge Companion to Modern American Poetry comprises original essays by eighteen distinguished scholars. It offers a critical overview of major and emerging American poets of the twentieth century, in addition to critical accounts of the representative schools, movements, regional settings, archival resources, and critical reception that define modern American poetry. The Companion stretches the narrow term of 'literary modernism' - which encompasses works published from approximately 1890 to 1945 - to include a more capacious and usable account of American poetry's evolution from the twentieth century to the present. The essays collected here seek to account for modern American verse against the contexts of broad political, social, and cultural fields and forces. This volume gathers together major voices that represent the best in contemporary critical approaches and methods.

The Rhythms of English Poetry

Poetry has long been thought of as a genre devoted to grand subjects, timeless themes, and sublime beauty. Why, then, have contemporary poets turned with such intensity to documenting and capturing the everyday and mundane? Drawing on insights about the nature of everyday life from philosophy, history, and critical theory, Andrew Epstein traces the modern history of this preoccupation and considers why it is so much with us today. Attention Equals Life argues that a potent hunger for everyday life explodes in the post-1945 period as a reaction to the rapid, unsettling transformations of this epoch, which have resulted in a culture of perilous distraction. Epstein demonstrates that poetry is an important, and perhaps unlikely, cultural form that has mounted a response, and even a mode of resistance, to a culture suffering from an acute crisis of attention. In this timely and engaging study, Epstein examines why a compulsion to represent the everyday becomes predominant in the decades after modernism and why it has so often sparked genre-bending formal experimentation. With chapters devoted to illuminating readings of a diverse group of writers--including poets associated with influential movements like the New York School,
language poetry, and conceptual writing—the book considers the variety of forms contemporary poetry of everyday life has taken, and analyzes how gender, race, and political forces all profoundly inflect the experience and the representation of the quotidian. By exploring the rise of experimental realism as a poetic mode and the turn to rule-governed "everyday-life projects," Attention Equals Life offers a new way of understanding a vital strain at the heart of twentieth- and twenty-first century literature. It not only charts the evolution of a significant concept in cultural theory and poetry, but also reminds readers that the quest to pay attention to the everyday within today's frenetic world of smartphones and social media is an urgent and unending task.

**Narrative Form**

The essays in Inciting Poetics provide provocative answers to the book's opening question, "What are poetics now?" Authored by some of the most important contemporary poets and critics, the essays present new theoretical and practical approaches to poetry and poetics that address current topics and approaches in the field as well as provide fresh readings of a number of canonical poets. The four sections—"What is Poetics?," "Critical Interventions," "Cross-Cultural Imperatives," and "Digital, Capital, and Institutional Frames"—create a basis on which both experienced readers and newcomers can build an understanding of how to think and write about poetry. The diverse voices throughout the collection are both informative and accessible and offer a rich exploration of multiple approaches to thinking and writing about poetry today.

**Continental Theory Buffalo**

A Study Guide for Lyn Hejinian's "yet we insist that life is full of happy chance," excerpted from Gale's acclaimed Poetry for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Poetry for Students for all of your research needs.

**Attention Equals Life**

Revisits, reassesses, and reclaims the legacy of May '68 in light of our present cultural and historical emergency. Continental Theory Buffalo is the inaugural volume of the Humanities to the Rescue book series, a public humanities project dedicated to discussing the role of the arts and humanities today. This book is a collaborative act of humanistic renewal that builds on the transcontinental legacy of May 1968 to offer insightful readings of the cultural (d)evolution of the last fifty years. The volume contributors revisit, reclaim and reassess the "revolutionary" legacy of May 1968 in light of the urgency of the present and the future. Their essays are effective illustrations of the potential of such interpretive traditions as philosophy, literature and cultural criticism to run interference with (and offer alternatives to) the instrumentalist logic and predatory structures that are reducing the world to a collection of quantifiable and tradeable resources. The book will be of interest to cultural historians and theorists, media studies scholars, political scientists, and students of French and Francophone literature and culture on both sides of the Atlantic. David R. Castillo is Professor of Spanish and Humanities Institute Director at the University at Buffalo, State University of New York. Jean-Jacques Thomas is Distinguished Professor and Melodia E. Jones Endowed Chair at the University at Buffalo, State University of New York. Ewa Plonowska Ziarek is Julian Park Professor of Comparative Literature at the University of
The Poem Electric

Text World Theory and Keats' Poetry applies advances in cognitive poetics and text world theory to four poems by the nineteenth century poet John Keats. It takes the existing text world theory as a starting point and draws on stylistics, literary theory, cognitive linguistics, cognitive psychology and dream theories to explore reading poems in the light of their emphasis on states of desire, dreaming and nightmares. It accounts for the representation of these states and the ways in which they are likely to be processed, monitored and understood. Text World Theory and Keats' Poetry advances both the current field of cognitive stylistics but also analyses Keats in a way that offers new insights into his poetry. It is of interest to stylisticians and those in literary studies.

Text World Theory and Keats' Poetry

Inciting Poetics

This revised and expanded handbook concisely introduces narrative form to advanced students of fiction and creative writing, with refreshed references and new discussions of cognitive approaches to narrative, nonfiction, and narrative emotions.

Prose Poetry

Expressivity in Modern Poetry

Object Lessons -- Subject Formations -- Notes -- Bibliography -- Index

Positions of the Sun

Phenomenology and the Late Twentieth-Century American Long Poem reads major figures including Charles Olson, Lyn Hejinian, Nathaniel Mackey, Susan Howe and Rachel Blau DuPlessis within a new approach to the long poem tradition. Through a series of contextualised close readings, it explores the ways in which American poets developed their poetic forms by engaging with a variety of European phenomenologists, including Hannah Arendt, Maurice Merleau-Ponty, Martin Heidegger, Emmanuel Levinas and Jacques Derrida. Consolidating recent materials on the role of Continental Philosophy in American poetics, this book explores the theoretical and historical contexts in which avant-garde poets have developed radically new methods of making poems long. Matthew Carbery offers a timely commentary on a number of major works of American poetry whilst providing ground-breaking research into the wider philosophical context of late twentieth-century poetic experimentation.

Reading the Poetry of First Isaiah
A Study Guide for Lyn Hejinian's "yet we insist that life is full of happy chance"

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.

American and British Poetry

Writing Not Writing is both a detailed analysis of four individual poets who left poetry behind and a theoretically provocative exploration of the political and ethical possibilities of silence, not-doing, and disavowal. Reading the silences of George Oppen, Carl Rakosi, and Bob Kaufman, the renunciation of Laura Riding, and other more contemporary instances and modes of poetic abnegation, Tom Fisher explores silence, refusal, and disavowal as political and ethical modes of response in a time of continuous crisis. Through a turn away from writing, these poets offer strategies of refusal and departure that leave anagrammatical hollows behind, activating the negational capacities of writing and aesthetics to disrupt the empire of sense, speech, and agency.

Poetics Journal Digital Archive

The variety of contemporary American poetry leaves many readers overwhelmed. The critic, scholar, and poet Stephen Burt sets out to help. Beginning in the early 1980s, where critical consensus ends, he presents 60 poems, each with an original essay explaining how the poem works, why it matters, and how it speaks to other parts of art and culture.
The Routledge Handbook of Stylistics

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 (1947-75). 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 poetries.

The Cambridge Companion to Modern American Poetry

Expressivity in Modern Poetry examines the radical address to reality in twentieth-century modernism. This legacy is foundational for contemporary poetry. New constructions of subjectivity and a turn toward language now characterize both poetic composition and critical theory.

In Small Proportions

In Recapturing the Voice of God, veteran preacher Steven W. Smith teaches how to preach genre-sensitive, text-driven sermons—to allow the structure of the text to be the structure of the sermon.

A Guide to Poetics Journal

A Guide to Poetics Journal presents the major conversations and debates from the journal, and invites readers to expand on the critical and creative engagements they represent. Poetics Journal has always helped me to situate a complex ecology of artists and theoreticians within multiple spheres of influence and community histories, and thus to locate the work of my own generation. A Guide to Poetics Journal, with its finding aids, indexes, and links, offers itself again as a critical intervention at the intersection of scholarly and creative genres, just as invaluable now as the journal was during its original publishing tenure.

The Shape of Hebrew Poetry

The English "ayre", which enjoyed a short vogue from about 1596 to 1622, is a distinctive subgenre of the lyric. Based on Edward Doughtie's seminal critical edition, LYRICS FROM ENGLISH AIRS, 1596-1622 and published in 1970, SMALL PROPORTIONS provides the first extended examination of the ayre's literary devices and attributes. 25 illustrations.
Utopia

Reading the Poetry of First Isaiah provides a literary and historical study of the prophetic poetry of First Isaiah, an underappreciated but highly sophisticated collection of poems in the Hebrew Bible. Informed by recent developments in biblical studies and broader trends in the study of poetry, Dr. J. Blake Couey articulates a fresh account of Biblical Hebrew poetry and argues that careful attention to poetic style is crucial for the interpretation of these texts. Discussing lineation, he explains that lines serve important rhetorical functions in First Isaiah, but the absence of lineated manuscripts from antiquity makes it necessary to defend proposed line divisions using criteria such as parallelism, rhythm, and syntax. He examines poetic structure, and highlights that parallelism and enjambment create a sense of progression between individual lines, which are tightly joined to form couplets, triplets, quatrains, and occasionally even longer groups. Later, Dr. Couey treats imagery and metaphor in First Isaiah. A striking variety of images-most notably agricultural and animal imagery-appear in diverse contexts in these poems, often with rich figurative significance.

Adorno's Poetics of Form

These poems will do ANYTHING. Edited by Reb Livingston and Molly Arden from No Tell Motel (www.notellmotel.org), this anthology includes seductive poems by over 80 of today's most discreet poets including Aaron Anstett, Bruce Covey, Catherine Daly, Denise Duhamel, Jill Alexander Essbaum, Amy Gerstler, Noah Eli Gordon, Jennifer Michael Hecht, Cynthia Huntington, Kirsten Kaschock, Amy King, Shin Yu Pai, Lance Phillips, P.F. Potvin, Standard Schaefer, Ravi Shankar, Heidi Lynn Staples, Allyssa Wolf and others.

A Reference Guide for English Studies


On the Poetry of Galway Kinnell

An enlightening examination of the relationship between poetry and the information technologies increasingly used to read and write it. Many poets and their readers believe poetry helps us escape straightforward, logical ways of thinking. But what happens when poems confront the extraordinarily rational information technologies that are everywhere in the academy, not to mention everyday life? Examining a broad array of electronics—including the radio, telephone, tape recorder, Cold War-era computers, and modern-day web browsers—Seth Perlow considers how these technologies transform poems that we don't normally consider "digital." From fetishistic attachments to digital images of Emily Dickinson's manuscripts to Jackson Mac Low's appropriation of a huge book of random numbers originally used to design thermonuclear weapons, these investigations take Perlow through a revealingly eclectic array of work, offering both exciting new voices and reevaluations of poets we thought we knew. With close readings of Gertrude Stein, Frank O'Hara, Amiri Baraka, and many others, The Poem Electric constructs a distinctive lineage of experimental writers, from the 1860s to today. Ultimately, Perlow mounts an important investigation into how electronic media allows us to distinguish poetic thought from rationalism. Posing a necessary challenge to the privilege of information in the digital humanities, The Poem Electric develops new ways of reading poetry, alongside and against
the electronic equipment that is now ubiquitous in our world.

**The Princeton Encyclopedia of Poetry and Poetics**

Lyn Hejinian and Barrett Watten are internationally recognized poet/critics. Together they edited the highly influential Poetics Journal, whose ten issues, published between 1982 and 1998, contributed to the surge of interest in the practice of poetics. A Guide to Poetics Journal presents the major conversations and debates from the journal, and invites readers to expand on the critical and creative engagements they represent. In making their selections for the guide, the editors have sought to showcase a range of innovative poetics and to indicate the diversity of fields and activities with which they might be engaged. The introduction and headnotes by the editors provide historical and thematic context for the articles. The Guide is intended to be of sustained creative and classroom use, while the companion Archive of all ten issues of Poetics Journal allows users to remix, remaster, and extend its practices and debates. (See http://www.upne.com/0819571236.html for more information on the digital archive.)

**The Bedside Guide to No Tell Motel**

This study is concerned with Early Modern English psalm translations. It focusses on the connection between inspiration and formal perfection as it appears in George Wither's "A Preparation to the Psalter", Philip Sidney's "The Defence of Poesy", "The Sidney Psalter" and "The Bay Psalm Book". Taking into account theological, philosophical, and literary contexts of the time, it reveals the struggle to find a suitable language in praise of God as a main concern of Early Modern religious writers, and presents concepts which are highly relevant for the religious poetry of the time. Dissertation. (Series: Religion and Literature / Religion und Literatur, Vol. 5) [Subject: Religious Studies]

**Democracy in Contemporary U.S. Women’s Poetry**

Utopian hope and dystopian despair are characteristic features of modernism and the avant-garde. Readings of the avant-garde have frequently sought to identify utopian moments coded in its works and activities as optimistic signs of a possible future social life, or as the attempt to preserve hope against the closure of an emergent dystopian present. The fourth volume of the EAM series, European Avant-Garde and Modernism Studies, casts light on the history, theory and actuality of the utopian and dystopian strands which run through European modernism and the avant-garde from the late 19th to the 21st century. The book’s varied and carefully selected contributions, written by experts from around 20 countries, seek to answer such questions as: · how have modernism and the avant-garde responded to historical circumstance in mapping the form of possible futures for humanity? · how have avant-garde and modernist works presented ideals of living as alternatives to the present? · how have avant-gardists acted with or against the state to remodel human life or to resist the instrumental reduction of life by administration and industrialisation?

**MLA Directory of Periodicals: a Guide to Journals and Series in Languages and Literatures**

The poems of John Ashbery, Lyn Hejinian and Ron Silliman may seem to offer endless small details of expression, observation, thought and narrative which fail to hang together even
from one line to the next. But as Elina Siltanen shows here, this extraordinary flow of uncoordinated detail can stimulate readers to join the poets in a delightful exploration of ordinary language. When readers take a poem in this spirit, they actually begin to read as members of a community: the community not only of themselves and other readers, but also including the poet and other poets, plus all the speakers of the language in which the poem is written. For all these different parties, that language is indeed a shared resource, and the way for readers to get started is simply by recalling or imagining some of the numerous kinds of context in which the given poem’s words-phrases-sentences could, or could not, be successfully used. The rewards for such proactive readers are on the one hand a heightened sense of the subtle interweavings of language and life, and on the other hand a freshly empowered self-confidence. The point being that, within the community of contemporary experimental poetry, poets have no more authority than readers. Rejecting older cultural hierarchies, they present themselves as teasing out the idiomatic serendipities of their own poems together with their readers.

**A Guide to Poetics Journal**

**The Philosophy of Poetry**

Literary Nonfiction. Poetry. POSITIONS OF THE SUN is a sometimes melancholy, sometimes militant cross-genre experiment, combining elements of (largely non-narrative) fiction, with those of local journalism, and of cultural and literary criticism. Its twenty-six interlocking "essays with characters" (plus a "Coda") explore the mid-2000s financial "crisis," the spread of neoliberalism, and attempts by activists and artists to counter it, through the movements and daily lives of a wide-ranging cast of characters located in the Bay Area. In POSITIONS, Hejinian plays the bricoleur, bringing together whatever's needed in her approach to the subject, whether it’s the paratactic tactics of poetry, scholarship's critical patchwork, or characters set in time that evokes but frustrates narrative. POSITIONS OF THE SUN is the second work in Belladonna*'s Germinal Texts Series, which seeks to trace feminist avant-garde histories and the poetic lineages they produce.

**Recapturing the Voice of God**

Examines the way in which poetry in English makes use of rhythm. The author argues that there are three major influences which determine the verse-forms used in any language: the natural rhythm of the spoken language itself; the properties of rhythmic form; and the metrical conventions which have grown up within the literary tradition. He investigates these in order to explain the forms of English verse, and to show how rhythm and metre work as an essential part of the reader’s experience of poetry.

**Poetry & Barthes**

The highly influential Poetics Journal, whose ten issues were published between 1982 and 1998, contributed to the surge of interest in the practice of poetics. Edited by internationally recognized poet/critics Lyn Hejinian and Barrett Watten, the journal presents major conversations and debates, and invites readers to expand on the critical and creative engagements they represent. This archive re-presents virtually all the articles originally published in Poetics Journal, organized alphabetically by author and in searchable form. It features indexes by contributors, keywords, and volume. The writing that appeared in
Poetics Journal reflects the development of a range of creative and critical approaches in avant-garde poetry and art over two decades. In making this content newly available, the editors hope to preserve the generative enthusiasm for innovative writing and art it represents, while encouraging new uses and contexts. A Guide to Poetics Journal is also available, see http://www.upne.com/0819571205.html for more information.

University Press of New England: Fall 2012 New Titles

Includes indexes to editorial personnel, languages, sponsoring organizations and subjects.

Inspiration and Utmost Art: The Poetics of Early Modern English Psalm Translations

Die amerikanische Reeducation-Politik nach 1945

In recent years philosophers have produced important books on nearly all the major arts: the novel and painting, music and theatre, dance and architecture, conceptual art and even gardening. Poetry is the sole exception. This is an astonishing omission, one this collection of original essays will correct. If contemporary philosophy still regards metaphors such as 'Juliet is the sun' as a serious problem, one has an acute sense of how prepared it is to make philosophical and aesthetic sense of poems such W. B. Yeats's 'The Second Coming', Sylvia Plath's 'Daddy', or Paul Celan's 'Todesfuge'. The Philosophy of Poetry brings together philosophers of art, language, and mind to expose and address the array of problems poetry raises for philosophy. In doing so it lays the foundation for a proper philosophy of poetry, setting out the various puzzles and paradoxes that future work in the field will have to address. Given its breadth of approach, the volume is relevant not only to aesthetics but to all areas of philosophy concerned with meaning, truth, and the communicative and expressive powers of language more generally. Poetry is the last unexplored frontier in contemporary analytic aesthetics, and this volume offers a powerful demonstration of how central poetry should be to philosophy.

Writing Not Writing

Traces the evolution of critical responses to the work of poet Galway Kinnell

Poetics Journal

This book reads the work of contemporary women poets against recent debates in third wave feminism and democratic theory in exploring the range of ways in which women poets have interrogated the complexities of being public in contemporary U.S culture.

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