

Postmodern American Poetry A Norton Anthology Paul Hoover

This book reveals how poets within the U.S. multi-ethnic avant-garde give up the goal of narrating one comprehensive, rooted view of cultural reality in favour of constructing coherent accounts of relational, local selves and worlds.

Synthesizing twenty years of influences, Equi constructs a collage of voices--undoubtedly American, exquisitely her own.

American Hybrid Poetics explores the ways in which hybrid poetics—a playful mixing of disparate formal and aesthetic strategies—have been the driving force in the work of a historically and culturally diverse group of women poets who are part of a robust tradition in contesting the dominant cultural order. Amy Moorman Robbins examines the ways in which five poets—Gertrude Stein, Laura Mullen, Alice Notley, Harryette Mullen, and Claudia Rankine—use hybridity as an implicitly political strategy to interrupt mainstream American language, literary genres, and visual culture, and expose the ways in which mass culture in the twentieth and twenty-first centuries has had a powerfully standardizing impact on the collective American imagination. By forcing encounters between incompatible traditions—consumer culture with the avant-garde, low culture forms with experimental poetics, prose poetry with linguistic subversiveness—these poets bring together radically competing ideologies and highlight their implications for lived experience. Robbins argues that it is precisely because these poets have mixed forms that their work has gone largely unnoticed by leading members and critics in experimental poetry circles.

The Cambridge Introduction to Twentieth-Century American Poetry is designed to give readers a brief but thorough introduction to the various movements, schools, and groups of American poets in the twentieth century. It will help readers to understand and analyze modern and contemporary poems. The first part of the book deals with the transition from the nineteenth-century lyric to the modernist poem, focussing on the work of major modernists such as Robert Frost, T. S. Eliot, Ezra Pound, Wallace Stevens, Marianne Moore, and W. C. Williams. In the second half of the book, the focus is on groups such as the poets of the Harlem Renaissance, the New Critics, the Confessionals, and the Beats. In each chapter, discussions of the most important poems are placed in the larger context of literary, cultural, and social history.

A History of American Poetry presents a comprehensive exploration of the development of American poetic traditions from their pre-Columbian origins to the present day. Offers a detailed and accessible account of the entire range of American poetry Situates the story of American poetry within crucial social and historical contexts, and places individual poets and poems in the relevant intertextual contexts Explores and interprets American poetry in terms of the international positioning and multicultural character of the United States Provides readers with a means to understand the individual works and personalities that helped to shape one of the most significant bodies of literature of the past few centuries

Even though Asian American literature is enjoying an impressive critical popularity, its poetry has been a neglected area of study. This reference helps remedy that situation by providing extended entries on 48 American poets of Asian descent. The entries are arranged alphabetically and each is written by an authority in the field. Each includes a brief biography, a discussion of major works and themes, a review of the poet's critical reception, and a bibliography of primary and secondary works. The volume concludes with a selected, general bibliography. As an overview of Asian American poetry, this volume synthesizes current research and points to the urgent need for additional scholarship.

A Study Guide for "Postmodernism," excerpted from Gale's acclaimed Literary Movements 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 Literary Movements for Students for all of your research needs.

A survey of major poets and movements of American postmodern poetry includes more than four hundred poems by over one hundred poets.

The Transmutation of Love and Avant-Garde Poetics is a probing examination of how the writing of sexual love undergoes a radical revision by avant-garde poets in the twentieth and twenty-first centuries. Today, the exploration of love by poets—long a fixture of Western poetic tradition—is thought to be in decline, with love itself understood to be a mere ideological overlay for the more “real” entities of physical sex and desire. In *The Transmutation of Love and Avant-Garde Poetics*, Jeanne Heuving claims that a key achievement of poetry by Ezra Pound, H.D., Robert Duncan, Kathleen Fraser, Nathaniel Mackey, and others lies significantly in their engagement with the synergistic relations between being in love and writing love. These poets, she argues, have traded the clichéd lover of yore for impersonal or posthuman poetic speakers that sustain the gloire and mystery of love poetry of prior centuries. As Robert Duncan writes, “There is a love in which we are outcast and vagabond from what we are that we call ‘falling in love.’” Heuving claims that this writing of love is defining for avant-garde poetics, identifying how such important discoveries as Pound’s and H.D.’s Imagism, Pound’s *Cantos*, and Duncan’s “open field poetics” are derived through their changed writing of love. She draws attention to how the prevailing concept of language as material is inadequate to the ways these poets also engage language as a medium—as a conduit—enabling them to address love afresh in a time defined through preoccupations with sexuality. They engage love as immanent and change it through a writing that acts on itself. *The Transmutation of Love and Avant-Garde Poetics* ascribes the waning of love poetry to its problematic form: a genre in which empowered poetic speakers constitute their speech through the objectification of comparatively disempowered subjects, or beloveds. Refusing this pervasive practice, the poets she highlights reject the delimiting, one-sided tradition of masculine lovers and passive feminine beloveds; instead, they create a more nuanced, dynamic poetics of ecstatic exploration, what Heuving calls “projective love” and “libidized field poetics,” a formally innovative poetry, in which one perception leads directly to the next and all aspects of a poem are generative of meaning.

Postmodern American Poetry A Norton Anthology W. W. Norton

Collects poems from over two decades of the Illinois-born author's work.

Volume 15 continues to offer international perspectives on textual scholarship, including contributions by Adrian Armstrong, Ronald Broude, Danielle Clarke, A.S.G. Edwards, Neil Fraistat and Steven E. Jones, David Leon Higdon, Chris Jones, John Jowett, Barbara Oberg, Daniel E. O'Sullivan, Manuel Portela, Damian Judge Rollison, Helen Smith, Dirk van Hulle, Andrew van der Vlies, and H.T.M. van Vliet, on topics ranging from the textuality of Thomas Jefferson to the gendering of the Early Modern British book trades. Items under review include *The Piers Plowman Electronic Archive*, Vol. 1, edited by Robert Adams, Hoyt N. Huggan, Eric Eliason, Ralph Hanna III, John Price-Wilkin, and Thorlac Turnville-Petre; *Material Modernism*, by George Bornstein; *Textual Transgressions and Theories of the Text*, by David Greetham; *Electronic Texts in the Humanities*, by Susan Hockey; *Problems of Editing*, edited by Christa Jansohn; *From Author to Text*, edited by Caroline Levine and Mark W. Turner; *Text und Edition*, edited by Rüdiger Nutt-Koforth, Bodo Plachta, H.T.M. van Vliet and Heermann Zwerschina; *Thomas Hardy: A Textual Study of the Short Stories*, by Martin Ray; *The Piers Plowman Electronic Archive*, Vol. 2, edited by Thorlac Turnville-Petre and Hoyt Duggan; and editions of Georg Büchner, Theodore Dreiser, Edmund Spenser, and Oscar Wilde. W. Speed Hill is Professor of English, Lehman College and The Graduate Center, City University of New York.

37 unbelievable stories about 37 believable people

This Companion casts post-1945 American poetry as a coherent literary movement, making the period's most difficult offerings comprehensible and accessible.

This Companion brings together essays on some fifty-four American poets, from Anne Bradstreet to contemporary performance poetry. This book also examines such movements in American poetry as modernism, the Harlem (or New Negro) Renaissance, "confessional" poetry, the Black Mountain School, the New York School, the Beats, and L=A=N=G=U=A=G=E poetry.

Poems deal with identity, self, reality, perception, and the world

JackLeg Press "Maureen Seaton's register is enormous, her verbal daring and wayfaring breathtaking, while the solidity of her skill— whether in renewing received prosody or in formal invention—underpins a worldview that might otherwise be vertiginously frightening. She writes so much that has not yet been written, that has needed utterance in poetry or prose—about violence and eroticism, about women's desire, about the intersection of emotions, mathematics and history—and she writes it indelibly. Read it and weep; read it and wonder; read it and gasp; read it and open your own notebook—but read it."—Marilyn Hacker "...Maureen Seaton displays inventiveness and a touching vulnerability. This is poetry with sweep, quick wit, and a harrowing accuracy of feeling."—Paul Hoover, editor of *Postmodern American Poetry: A Norton Anthology* "All too often American poets handle English too carefully, as if our language were some kind of sickly child. In such poetry only the first gear of consciousness gets any real wear. Maureen Seaton's poetry, with its swift zigs and unpredictable associations, is a sumptuous reminder that language should be throttled beyond safe speeds, that the mind is not a tricycle but a vehicle designed precisely for mad risks and amazing recoveries."—Tim Seibles, author of *Hammerlock*.

An electric new collection, built from the rubble and strangeness of daily life.

This book is a guide to scholarly research in the field of American postmodern literature, defined as the period between 1950 and 1990 and provide advanced undergraduate students, graduate students, and scholars of literature with a comprehensive view of the print and online resources available in literature and related subject areas

This text discusses the visual and graphic conventions in contemporary poetry in English. It defines contemporary poetry and its historical construction as a 'seen object' and uses literary and social theory of the 1990s to facilitate the study. In examining how a poem is recognized, the interpretive conventions for reading it, and how the spacial arrangement on the page is meaningful for contemporary poetry, the text takes examples from individual poems. There is also a focus on changes in manuscript conventions from Old to Middle English poetry and the change from a social to a personal understanding of poetic meaning from the late 18th through the 19th century.

These new poems by Hoover are dense, highly compact, and powerfully focused literary objects. (Poetry)

The first volume of Manchester University Press' 'Beginnings' series, which is based on Peter Barry's critically acclaimed bestseller, *Beginning theory* This brilliant digest offers a clear, step-by-step introduction to postmodernism on every discourse a. . . .

The editor of the anthology *POSTMODERN AMERICAN POETRY* (Norton, 1994) and the author of six earlier books of poetry, Hoover is credited with helping expand the possibilities for the ironic perspective in American verse. Seeming to find little or no contradicton between pop irony and lyrical intensity, and often shifting between the two with a remarkable freedom, Hoover writes poems that, according to Ron Padgett, glow with the pleasures of surprise. The selected poems are an ideal starting-place for readers new to Hoover, while the spare and resonant new poems offer his fans yet another slant in a fascinating trajectory. Padgett's witty poems ache to save the world--surpassing moral superiority and infusing light, energy, and humor into everyday life.

Sometimes it seems like there are as many definitions of poetry as there are poems. Coleridge defined poetry as "the best words in the best order." St. Augustine called it "the Devil's wine." For Shelley, poetry was "the record of the best and happiest moments of the happiest and best minds." But no matter how you define it, poetry has exercised a hold upon the hearts and minds of people for more than five millennia. That's because for the attentive reader, poetry has the power to send chills shooting down the spine and lightning bolts flashing in the brain — to throw open the doors of perception and hone our sensibilities to a scalpel's edge. *Poetry For Dummies* is a great guide to reading and writing poems, not only for beginners, but for anyone interested in verse. From Homer to Basho, Chaucer to Rumi, Shelley to Ginsberg, it introduces you to poetry's greatest practitioners. It arms you with the tools you need to understand and appreciate poetry in all its forms, and to explore your own talent as a poet. Discover how to: Understand poetic language and forms Interpret poems Get a handle on poetry through the ages Find poetry readings near you Write your own poems Shop your work around to publishers Don't know the difference between an iamb and a trochee? Worry not, this friendly guide demystifies the jargon, and it covers a lot more ground besides, including: Understanding subject, tone, narrative; and poetic language Mastering the three steps to interpretation Facing the challenges of older poetry Exploring 5,000 years of verse, from Mesopotamia to the global village Writing open-form poetry Working with traditional forms of verse Writing exercises for aspiring poets Getting published From Sappho to Clark Coolidge, and just about everyone in between, *Poetry For*

Dummies puts you in touch with the greats of modern and ancient poetry. Need guidance on composing a ghazal, a tanka, a sestina, or a psalm? This is the book for you.

Noelle Kocot describes a break with reality in vivid, raw language, one word per line. The resulting slender columns are sharply focused and intense. There's a cult following for her unique imagination, self-professed in a poem as "filled with pulchritude and peopleness." The Singing Language Around The Life Noelle Kocotis the author of six collections of poetry. Her poems were included in the Best American Poetry anthologies for 2001, 2012, and 2013, as well as in the Norton Anthology of Postmodern American Poetry. She currently lives in New Jersey.

Poetry. "Paul Hoover is an important sustainer of the comic tradition and one of our linguistic champions. He presents such a fresh and heightened choice of language, it makes reading feel like wind-surfing. He comes replete; he has as many parts of speech as there are events in the world. Always drama, always the shock of encounter. Phrases of equal brilliance glare at each other (it's we who are speechless). This volume contains the best movie poem ('Tribal Item') since Frank O'Hara's 'To the Film Industry in Crisis' or 'Ave Maria,' only written for a VCR generation. 'Heart of Darkness' and 'After Cotton Mather' are among the most vigorous reexaminations of language we've got. There is the affirmative 'Urge,' the sustained scintillation of 'Sunlight in Vermont,' the luxurious virtuosity of 'From a Gazebo.' Hoover takes language out for a walk and exercises it. He offers the wisdom of wit. That's his accomplishment no matter how entertaining, he's also clinchingly true" George F. Butterick."

Postmodernist literature embraces a wide range of forms and perspectives, including texts that are primarily self-reflexive; texts that use pastiche, burlesque, parody, intertextuality and hybrid forms to create textual realities that either run in opposition to or in parallel with an external reality; fabrications that develop both of these strategies; texts that ironize their relationship to reality; works that use the aspects already noted to more fully engage with political or cultural realities; texts that deal with history as a fiction; and texts that elude categorization even within the variety already explored. For example, in fiction, a postmodernist novel might tell a story about a writer struggling with writing (only, perhaps, to find that he is a character in a book by another writer struggling to write a book). The Historical Dictionary of Postmodernist Literature and Theater examines the different areas of postmodernist literature and the variety of forms that have been produced. This is accomplished through a list of acronyms, a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on individual postmodernist writers, the important postmodernist aesthetic practices, significant texts produced throughout the history of postmodernist writing, and important movements and ideas that have created a variety of literary approaches within the form. By placing these concerns within the historical, philosophical, and cultural contexts of postmodernism, this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first century operates.

By focusing on the work and interrelations of some of the most important and influential postmodernist American poets, this work offers a new interpretation of the peculiar dynamics of American avant-garde poetic communities as it tells the story of a vibrant intellectual community where friendship and writing intersect in fascinating ways.

An original conceptual poetry project using the Postmodern American Poetry: A Norton anthology, second edition, as reference in creation. A colorful linguistic journey of tongue twisters and poetic imagery in every stanza.

Robinson's ambition in *Rumor* is enormous—to understand the problem of violence, to understand how power subjugates bodies and souls and turns them to use. In the world these poems inhabit, language itself is a violent power tool, a buzzsaw, precise, ruthless, and often wrong. Yet language's instability allows Robinson to turn it on itself to question categories such as gender. Through brooding, bloody, clearwater analysis, through delicate, brutally uncertain self-questioning, Robinson's poems create a frictive warmth that's not comfortable, but rousing. —Catherine Wagner Elizabeth Robinson has long been probing the interplay of the personal with the abstract or, as she has put it, "the brick floor from which the/ kingdom of God extends/ or could extend." In *Rumor*, the poet-victim (whom "grief evicts" from herself) tries to take on the persona of perpetrator as if it were a sanctuary from which to explore and understand the violence: "she lies a divided pronoun / . . . / knife slicing through softened self/ . . . / She/ crouches over/ herself, a difficult/ situation." The poems worry at boundaries between subject/object, male/female/ transgender, but most of all between "abstract" violence and the physical ("the teacher/ flayed by removal from/ the student"). This process of incarnation, of word made flesh is frightening, nauseating, but must be faced: "we cough up words made of flesh/ and eat them anew." Here "I myself/ had no face, but took/ to smiling" and "wrapped my hand around my incomprehension." *Rumor* is fascinating, daunting, complex. Its exploration remains open, does not pretend to find answers, but instead offers memorable words: "How firmly the answer closes its eyes." —Rosmarie Waldrop

Presents an alphabetical reference guide detailing the lives and works of poets associated with the New York Schools of the early twentieth century.

The A to Z of Postmodernist Literature and Theater examines the different areas of postmodernist literature and theater and the variety of forms that have been produced. It contains a list of acronyms, a chronology, an introductory essay, a bibliography, and several hundred cross-referenced dictionary entries on individual writers, important aesthetic practices, significant texts, and important movements and ideas that have created a variety of literary approaches within the form. By placing these concerns within the historical, philosophical, and cultural contexts of postmodernism, this reference explores the frameworks within which postmodernist literature of the late twentieth and early twenty-first centuries operates.

Clear yet complex, these poems animate the things closest to us--objects, fantasies, culture high and low.

"Attention Equals Life examines why a quest to pay attention to daily life has increasingly become a central feature of both contemporary American poetry and the wider culture of which it is a part" --

Dowdy uncovers and analyzes the primary rhetorical strategies, particularly figures of voice, in American political poetry from the Vietnam War-era to the present. He brings together a unique and diverse collection of poets, including an innovative section on hip hop performance. This book examines Donald M. Allens crucially influential poetry anthology *The New American Poetry, 1945-1960*, from the perspectives of American Cold War nationalism and literary transnationalism, considering how the anthology expresses and challenges Cold War norms, claiming post-war Anglophone poetic innovation for the United States and reflecting the conservative American society of the 1950s.

Examining the crossroads of politics, social life, and literature during the Cold War, this book puts Allens anthology into its proper context and reveals how the editor was influenced by the volatile climate of nationalism and politics that pervaded every aspect of American life during the Cold War. Reconsidering the dramatic influence that Allens anthology has had on the way we think about American poetry and the way we anthologize it, and recontextualizing *The New American Poetry* as a document of the Cold War, this study not only helps us come to a more accurate understanding of how the anthology came into being, but also encourages new ways of thinking about Anglophone poetry as a whole, in the twentieth century and today. Stephan Delbos is a Senior Lecturer in the Department of Anglophone Literatures and Cultures at Charles University, Prague. He has published several volumes of poetry and translation. In 2020 he was named the first Poet Laureate of Plymouth, Massachusetts. His most recent book is *Small Talk* (2021).

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