
Selected Prose Daybooks And Papers George Oppen

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Denise Levertov in Company Bucknell University Press

This book is a critical experiment that tracks the literary and poetic uses of musical notation and notational methods in North American long poems from the middle of last century to the contemporary moment. Poets have readily referred to their poems as "scores." Yet, in this study, Carruthers argues that the integration of musical scores in expansive works of this period does more work than

previously thought, offering both resolution and escape from the demands placed on long poem form. The five case studies, on Langston Hughes, Armand Schwerner, BpNichol, Joan Retallack and Anne Waldman, offer approaches to reading literary scores in what might be described as a critical stave or a critical "fugue" of instances. In differing ways, musical notation and notational methods impact the form, time and sometimes the ethical and political stances of these respective long poems.

The New American Poetry University of Michigan Press

From William Carlos Williams and Allen Ginsberg to Miguel Algar í n and Wanda Coleman, this groundbreaking book explores the ways in which contemporary poets have engaged with America's changing urban experience since 1945. City Poems and American Urban Crisis brings post-war American poetry into conversation with developments in city planning, activism, and urban theory to demonstrate that taking city poetry seriously as a mode of analysis and critique can enhance our attempts to produce more just and equitable urban futures. Poets covered include: Miguel Algar í n,

Gwendolyn Brooks, Wanda Coleman, Allen Ginsberg, Lewis MacAdams, Charles Olson, George Oppen, and William Carlos Williams.

Lyric In Its Times McFarland

Over the last sixty years scholars and critics have focused on literary history and interpretation rather than literary value. When value is addressed, the standards are usually political and identitarian. The essays collected in both volumes of *Evaluations of US Poetry since 1950* move away from esoteric literary criticism toward a more evaluative and speculative inquiry that will serve as the basis from which poets will be discussed and taught over the next half-century and beyond. Von Hallberg and Faggen have curated a diverse selection of authors to explore this topic. Volume 1 focuses on voice, language, form, and musicality. Stephen Yenser writes about Elizabeth Bishop, Stephanie Burt about C. D. Wright, Nigel Smith about Paul Simon, and Marjorie Perloff about Charles Bernstein, among others. The essays do not provide an exhaustive survey of recent poetry. Instead, *Evaluations of US Poetry since 1950* presents readers with more than thirty different models of literary absorption and advocacy. This is done in explicit hope of reorienting the criticism of poetry.

Writing Not Writing Princeton University Press

Science has transformed understandings of the mind, supplying physiological explanations for what once seemed transcendental. Nikki Skillman shows how lyric poets—caught between a reductive scientific view and naïve literary metaphors—struggled to articulate a vision of consciousness that was both scientifically informed and poetically truthful.

Dictionary Poetics Routledge

The Oxford Handbook of Modern and Contemporary American Poetry gives readers a cutting-edge introduction to the kaleidoscopic world of American poetry over the last century. Offering a comprehensive approach to the debates that have defined the study of American verse, the twenty-five original essays contained herein take up a wide array of

topics: the influence of jazz on the Beats and beyond; European and surrealist influences on style; poetics of the disenfranchised; religion and the national epic; antiwar and dissent poetry; the AIDS epidemic; digital innovations; transnationalism; hip hop; and more. Alongside these topics, major interpretive perspectives such as Marxist, psychoanalytic, disability, queer, and ecocritical are incorporated. Throughout, the names that have shaped American poetry in the period—Ezra Pound, Wallace Stevens, Marianne Moore, Mina Loy, Sterling Brown, Hart Crane, William Carlos Williams, Posey, Langston Hughes, Allen Ginsberg, John Ashbery, Rae Armantrout, Larry Eigner, and others—serve as touchstones along the tour of the poetic landscape. *On the Outskirts of Form* Cambridge University Press

Ecopoetics: Essays in the Field makes a formidable intervention into the emerging field of ecopoetics. The volume's essays model new and provocative methods for reading twentieth and twenty-first century ecological poetry and poetics, drawing on the insights of ecocriticism, contemporary philosophy, gender and sexuality studies, black studies, Native studies, critical race theory, and disability studies, among others. Contributors offer readings of a diverse range of poets, few of whom have previously been read as nature writers—from midcentury Beat poet Michael McClure, Objectivist poet George Oppen, and African American poets Melvin Tolson and Robert Hayden; to contemporary writers such as Diné poet Sherwin Bitsui, hybrid/collage poets Claudia Rankine and Evelyn Reilly, emerging QPOC poet Xandria Phillips, and members of the Olimpias disability culture artists' collective. While addressing preconceptions about the categories of nature writing and ecopoetics, contributors explore, challenge, and reimagine

concepts that have been central to environmental discourse, from apocalypse and embodiment to toxicity and sustainability. This collection of essays makes the compelling argument that ecopoetics should be read as “coextensive with post-1945 poetry and poetics,” rather than as a subgenre or movement within it. It is essential reading for any student or scholar working on contemporary literature or in the environmental humanities today. Contributors: Joshua Bennett, Rob Halpern, Matt Hooley, Angela Hume, Lynn Keller, Petra Kuppers, Michelle Niemann, Gillian Osborne, Samia Rahimtoola, Joan Retallack, Joshua Schuster, Jonathan Skinner.

Ecstatic Émigré Bloomsbury Publishing USA

This is the first comprehensive critical edition of the unpublished writings of Pulitzer Prize-winning objectivist poet George Oppen (1908-1984). Editor Stephen Cope has made a judicious selection of Oppen's extant writings outside of poetry, including the essay "The Mind's Own Place" as well as "Twenty-Six Fragments," which were found on the wall of Oppen's study after his death. Most notable are Oppen's "Daybooks," composed in the decade following his return to poetry in 1958. *Selected Prose, Daybooks, and Papers* is an inspiring portrait of this essential writer and a testament to the creative process itself.

Bloomsbury Publishing

A volume in the Poets on Poetry series, which collects critical works by contemporary poets, gathering together the articles, interviews, and book reviews by which they have articulated the poetics of a new generation.

The Lyric Poem Edinburgh University Press

"Offers a selection of Oppen's poetry from all his books published during his lifetime ... in addition, this volume includes Oppen's only known essay, 'A mind's own place'; 'Twenty-six fragments' Oppen scribbled on envelopes and scraps of paper found posted on his wall after his death, edited by Stephen Cope; as well as a chronology and bibliography put together by Rachel Blau DuPlessis"--Back cover.

Writing Into the Future Rowman & Littlefield

"Because I am not silent," George Oppen wrote, "the poems are bad." What does it mean for the goodness of an art to depend upon its disappearance? In *Being Numerous*, Oren Izenberg offers a new way to understand the divisions that organize twentieth-century poetry. He argues that the most important conflict is not between styles or aesthetic politics, but between poets who seek to preserve or produce the incommensurable particularity of experience by making powerful objects, and poets whose radical commitment to abstract personhood seems altogether incompatible with experience--and with poems. Reading across the apparent gulf that separates traditional and avant-garde poets, Izenberg reveals the common philosophical urgency that lies behind diverse forms of poetic difficulty--from Yeats's esoteric symbolism and Oppen's minimalism and silence to O'Hara's joyful slightheadedness and the Language poets' rejection of traditional aesthetic satisfactions. For these poets, what begins as a practical question about the conduct of literary life--what distinguishes a poet or group of poets?--ends up as an ontological inquiry about social life: What is a person and how is a community possible? In the face of the violence and dislocation of the twentieth century, these poets resist their will to mastery, shy away from the sensual richness of their strongest work, and undermine the particularity of their imaginative and moral visions--all in an effort to allow personhood itself to emerge as an undeniable fact making an unrefusable claim.

The Oppens Remembered University of Chicago Press

Explores the ways American poetry engages with visual art, music, fiction, spirituality, and performance art. Many people think of poetry as a hermetic art, as though poets wrote only about themselves or as if the subject of poetry were finally only poetry—its forms and traditions. Indeed much of what constitutes poetry in the lyric tradition depends on a stringently controlled point of view and aims for a timeless, intransitive utterance. Stephen Fredman's study proposes a different perspective. *American Poetry as Transactional Art* explores a salient quality of much avant-garde American poetry that has so far lacked sustained treatment: namely, its role as a transactional art. Specifically Fredman describes this role as the ways it consistently engages in conversation, talk, correspondence, going beyond the scope of its own subjects and forms—its existential interactions with the outside world. Poetry operating in this vein draws together images, ideas, practices, rituals, and verbal techniques from around the globe, and across time—not to equate them, but to establish dialogue, to invite as many guests as possible to the World Party, which Robert Duncan has called the “symposium of the whole.” Fredman invites new readers into contemporary poetry by providing lucid and nuanced analyses of specific poems and specific interchanges between poets and their surroundings. He explores such topics as poetry's transactions with spiritual traditions and practices over the course of the twentieth century; the impact of World War II on the poetry of Charles Olson and George Oppen; exchanges between poetry and other art forms including sculpture, performance art, and ambient music; the battle between poetry and prose in the early work of Paul Auster and in Lyn Hejinian's *My Life*. The epilogue looks briefly at another crucial transactional occasion: teaching American poetry in the classroom in a way that demonstrates that it is at the center of the arts and at the heart of American culture.

"Something Urgent I Have to Say to You" Cambridge University Press
Seventeen interviews with George and Mary Oppen, conducted between 1968 and 1987, are here brought together for the first time. Two are fresh discoveries, while re-audited recordings of other interviews have given a new

authoritative accuracy to the text. These conversations provide a unique account of a major American poet's evolution, through the Depression, war, exile and a return to poetry after two decades of silence. They span Oppen's early years as an Objectivist, his assessments of such as Ezra Pound and William Carlos Williams, and his views on the merits of his later contemporaries Allen Ginsberg, Jerome Rothenburg and others. Above all, it is Oppen's detailed commentary on his own writing, and his explanations of how individual poems unfold, which gives special importance to these new collected interviews.

The Cambridge Companion to Modern American Poetry University of Iowa Press

Herbert Leibowitz's "Something Urgent I Have to Say to You" provides a new perspective on the life and poetry of the doctor poet William Carlos Williams, a key American writer who led one of the more eventful literary lives of the twentieth century. Friends with most of the contemporary innovators of his era—Ezra Pound, James Joyce, Ford Madox Ford, and Louis Zukofsky, among others—Williams made a radical break with the modernist tradition by seeking to invent an entirely fresh and singularly American poetic, whose subject matter derived from the everyday lives of the citizens and poor immigrant communities of northern New Jersey. His poems mirrored both the conflicts of his own life and the convulsions that afflicted American society—two world wars, a rampaging flu pandemic, and the Great Depression. Leibowitz's biography offers a compelling description of the work that inspired a seminal, controversial movement in American verse, as well as a rounded portrait of a complicated man: pugnacious and kindly, ambitious and insecure, self-critical and imaginative. "Something Urgent I Have to Say to You" is both a long-overdue assessment of a major American writer and an entertaining examination of the twentieth-century avant-garde art and poetry scene, with its memorable cast of eccentric pioneers, including Marcel Duchamp, Man Ray, Marianne Moore, and Gertrude Stein.

Notational Experiments in North American Long Poems, 1961-2011 University of Alabama Press

Everyone knows Rumpelstiltskin's story—or thinks they do. We heard it as children. We might affectionately remember the adult voices reciting the tale or recall the light in the room and the time of day when we enjoyed hearing this scripted performance. A grown-up's voice added roughness and pitch to mimic the characters, to murmur tension-filled passages, to pause drawing out the suspense between the Queen's guesses. Maybe the storyteller's voice finally rose to exult when shouting the discovered name or, drawing close, whispered it malevolently. Those long-ago readers intended to enchant us, sometimes to put us to sleep, and for a while we delighted in this magical performance. Then we grew up: obligated to attend to an adult's endless travails, we forgot little Rumpelstiltskin. But he eventually returned. Years later we told this story to our children joining a parade of generations stretching back—no one knows how far. We voluntarily enrolled in a long procession that greys toward the back of the line, blurred, nameless, and wispy before the figures pale translucent and finally become invisible. We became merely the foremost reciters of a tale whose narration enrolled us in a club whose rules we think we know, but don't really. This tale may count among the world's oldest dirty jokes. The punchline misplaced, over time its wickedly funny insights about adult life passed for childish nonsense.

The Lyric Now Farrar, Straus and Giroux

"Poetics and Praxis 'After' Objectivism includes an introduction, ten chapters, and a roundtable afterward--all of which have been written specifically for this volume. The collection examines late twentieth- and early twenty-first-century poetic praxis within and against the dynamic, disparate legacy of Objectivism and the Objectivists. This is the first volume

in the field to study this vital legacy through current poetic praxis, renewing the complexities of the past in terms of the difficulties of the present. The book's scope investigates the continuing relevance of the Objectivist ethos to poetic praxis in our time, examining and exemplifying generative intersections of creativity and critique" --

Poetics and Praxis 'After' Objectivism University Alabama Press

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.

Phenomenology and the Late Twentieth-Century American Long Poem

Edward Elgar Publishing

The essays in this volume present a thorough re-evaluation of the idea of place for the twenty-first century, linking across theoretical interests in space and spatialisation and in motion and mobility. 'Placing' becomes an active process that happens in different parts of the world, and there is work here from the countries of the United Kingdom, from Ireland, the USA, Australia and mainland Europe. Placing also happens in different contexts, in the Production of visual images, in translation, in performance and in poetry that is both 'there' and 'here'. The range of poets under consideration matches the breadth of the range of the Contributors. International in scope, and drawn from a variety of

practices and processes, their combination in a single volume leads to unusual connections and new readings of their work.

Selected Prose, Daybooks, and Papers New Directions Publishing

"George Oppen's New Collected Poems gathers in one volume all of the poet's books published in his lifetime (1908-84), as well as his previously uncollected poems and a selection of his unpublished work." "Editor Michael Davidson has written an introduction to the poet's life and work and supplies generous notes that give readers a deeper understanding of the background of the individual books and references in the poems. Essayist Eliot Weinberger provides a personal remembrance of the poet in his preface, "Oppen Then." This new, revised paperback edition also includes an extraordinary CD of the poet reading from each of his poetry books. Culled from obscure, rarely heard recordings of Oppen when he was in New York, San Francisco, and London at different times in his life, the CD adds a unique dimension to the lifework of one of America's finest poets."--BOOK JACKET.

Evaluations of US Poetry since 1950, Volume 1 University of Iowa Press

Poet George Oppen (1908–1984) and artist and writer Mary Oppen (1908–1990) were striking, exemplary, and somewhat mysterious cultural figures of the last decades of the twentieth century. To a younger group of artists, George Oppen functioned as a mentor, an irritant, and a supporter. Together, because of their intense and unique union, the Oppens provided a model of the companionate artistic life. In this book the poets, editors, writers, composers, and teachers who knew the couple consider their encounters and relationships with George and Mary Oppen. Set at a politically crucial time in US history, from the Cold War through the Vietnam War and the women's movement, the essays show how people tried to integrate art and politics in the spirit of the Oppens' own debates and choices.

George Oppen Univ of California Press

A study of how we should read one of America's most important poets