

Selected Prose Daybooks And Papers George Oppen

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Modernism and Poetic Inspiration Routledge

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.

Poetics and Praxis 'After' Objectivism University of Toronto Press

The new ways of writing pioneered by the literary avant-garde invite new ways of reading commensurate with their modes of composition. Dictionary Poetics examines one of those modes: book-length poems, from Louis Zukofsky to Haryette Mullen, all structured by particular editions of specific dictionaries. By reading these poems in tandem with their source texts, Dworkin puts paid to the notion that even the most abstract and fragmentary avant-garde literature is nonsensical, meaningless, or impenetrable. When read from the right perspective, passages that at first appear to be discontinuous, irrational, or hopelessly cryptic suddenly appear logically consistent, rationally structured, and thematically coherent. Following a methodology of "critical description," Dictionary Poetics maps the material surfaces of poems, tracing the networks of signifiers that undergird the more familiar representational schemes with which conventional readings have been traditionally concerned. In the process, this book demonstrates that new ways of reading can yield significant interpretive payoffs, open otherwise unavailable critical insights into the formal and semantic structures of a composition, and transform our understanding of literary texts at their most fundamental levels.

George Oppen Bloomsbury Publishing

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.

The New American Poetry University of Iowa Press

In this innovative fusion of practice and criticism, Jeremy Scott shows how insights from stylistics can enrich the craft of creative writing. Focusing on crucial methodological issues that confront the practicing writer, *Creative Writing and Stylistics*: - Introduces key topics from stylistics - Provides in-depth analysis of a wide range of writing examples - Includes practical exercises to help develop creative writing skills Clear and accessible, this invaluable guide will give both students and writers a greater critical awareness of the creative possibilities of language.

Ecstatic Emigré Bloomsbury Publishing USA

The dial, The little review, and the dialogics of the modernist "new" -- The new American poetry revisited again -- New, newer, and the newest American poetics -- Poetry anthologies and the idea of the "mainstream" -- Serial form in George Oppen and Robert Creeley -- Place, space, and "new syntax" in Oppen's Seascape: needle's eye -- Macro, micro, material : Rachel Blau DuPlessis's Drafts and the post-objectivist serial poem -- Drafts and fragments : Rachel Blau DuPlessis's (counter-)Poudian project -- "Drawings with words" : Susan Howe's visual feminist poetics -- Authority, marginality, England, and Ireland in the work of Susan Howe -- Bruce Andrews, writing, and "poetry" -- "What about all this writing?" : Williams and alternative poetics -- Language writing, digital poetics, and transitional materialities.

The Lyric in the Age of the Brain Bucknell University Press

A COMPANION TO MODERNIST POETRY A Companion to Modernist Poetry A Companion to Modernist Poetry presents contemporary approaches to modernist poetry in a uniquely in-depth and accessible text. The first section of the volume reflects the attention to historical and cultural context that has been especially fruitful in recent scholarship. The second section focuses on various movements and groupings of poets, placing writers in literary history and indicating the currents and countercurrents whose interaction generated the category of modernism as it is now broadly conceived. The third section traces the arcs of twenty-one poets' careers, illustrated by analyses of key works. The Companion thus offers breadth in its presentation of historical and literary contexts and depth in its attention to individual poets; it brings recent scholarship to bear on the subject of modernist poetry while also providing guidance on poets who are historically important and who are likely to appear on syllabi and to attract critical interest for many years to come. Edited by two highly

respected and notable critics in the field, A Companion to Modernist Poetry boasts a varied list of contributors who have produced an intense, focused study of modernist poetry.

Lyric In Its Times Edinburgh University Press

"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.

Poetry and Poetics After Wallace Stevens Wesleyan University Press

This book hews a new pathway of literary criticism on The New American Poetry that goes beyond the typical analysis of the anthology's construction and reception. It expresses new ideas about the anthology's influence on an extensive variety of people, poetics, and culture over the past fifty years, broadening the scope of what has formerly been considered regarding the anthology's authority.

University of Iowa Press

Selected Prose, Daybooks, and Papers Univ of California Press

Objects Observed University of Iowa Press

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.

Ecopoetics Springer

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.

John Ashbery and English Poetry UNM Press

"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 slightness 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.

Notational Experiments in North American Long Poems, 1961-2011 Univ of California 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 Olympos 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.

On the Outskirts of Form University of Chicago Press

Critical theory, characteristically linked with the politics of theoretical engagement, covers the manifold of the connections between theory and praxis. This thought-provoking Research Handbook captures the broad range of those connections as far as legal thought is concerned and retains an emphasis both on the politics of theory, and on the notion of theoretical engagement. The first part examines the question of definition and tracks the origins and development of critical legal theory along its European and North American trajectories. The second part looks at the thematic connections between the development of legal theory and other currents of critical thought such as; Feminism, Marxism, Critical Race Theory, varieties of post-modernism, as well as the various 'turns' (ethical, aesthetic, political) of critical legal theory. The third and final part explores particular fields of law, addressing the question how the field has been shaped by critical legal theory, or what critical approaches reveal about the field, with the clear focus on opportunities for social transformation.

Selected Prose, Daybooks, and Papers Harvard University Press

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.

Short Form American Poetry Cambridge University Press

For more than a century, American poets have heeded the siren song of Ezra Pound's make it new, staking a claim for the next poem on the supposed obsolescence of the last. But great poems are forever rehearsing their own present, inviting readers into a nowness that makes itself new each time we read or reread them. They create the present moment as we enter it, their language relying on the long history of lyric poetry while at the same time creating a feeling of unprecedented experience. In poet and critic James Longenbach's title, the word "now" does double duty, evoking both a lyric sense of the present and twentieth-century writers' assertion of "nowness" as they crafted their poetry in the wake of Modernism. Longenbach examines the fruitfulness of poetic repetition and indecision, of naming and renaming, and of the evolving search for newness in the construction, history, and life of lyrics. Looking to the work of thirteen poets, from Marianne Moore and T. S. Eliot through George Oppen and Jorie Graham to Carl Phillips and Sally Keith, and several musicians, including Virgil Thomson and Patti Smith, he shows how immediacy is constructed through language. Longenbach also considers the life and times of these poets, taking a close look at the syntax and diction of poetry, and offers an original look at the nowness of lyrics.

Dictionary Poetics Cambridge University Press

Denise Levertov (1923-1997) was an award-winning author of more than thirty books of poetry and prose featuring the subjects of politics and war and, in later years, religion. Born and raised in England amid political unrest and war, Levertov moved to the United States after World War II and settled in as a passionate poet/activist for peace and environmental conservation. She initially gained recognition as a member of the Black Mountain poets and later as a highly respected mentor and educator at esteemed universities including Massachusetts Institute of Technology, Brandeis, and Stanford, where she helped shape future generations of poets. In *Denise Levertov in Company*, Donna Krolik Hollenberg has assembled ten essays by contemporary poets who were influenced by Levertov as former students and/or colleagues and another ten by literary critics. Hollenberg selected contributors on the basis of their spiritual, intellectual, and political connections with Levertov at different stages of her life in the United States, and all are distinguished in their own right. The first five poets became acquainted with Levertov in the 1960s and 1970s, when she and they protested against the war in Vietnam. The next five poets, who were close to Levertov in the 1980s and 1990s while she was at Stanford, respond to aspects of Levertov's religious quest and her love and concern for the natural world. To assess Levertov's influence on contemporary poetry, Hollenberg has organized the essays into pairs. First a contributor offers a personal essay about his or her relationship with Levertov, which is followed by a companion essay about the contributor's poetry in relation to Levertov's. What emerges is a dialogue between autobiographical testimony and critical analysis. This combination of personal witness and

objective evaluation contributes to a greater understanding of the contemporary poetry scene and the influence of Levertov's distinguished and affecting legacy. Contributors: Rae Armantrout, Eavan Boland, Martha Collins, Alison Hawthorne Deming, Susan Eisenberg, Reginald Gibbons, Donna Krolik, Hollenberg, Romana Huk, Paul Lacey, Aldon Lynn Nielsen, Kathleen Norris, Mark Pawlak, Peggy Rosenthal, Ben Sáenz, Peter Dale Scott, David Shaddock, Michael Thurston, Emily Warn, Bruce Weigl, Al Young

New Collected Poems Springer

"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" --

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

This book examines ethics at the intersection of law and justice. If law and justice are concerned with collectively establishing the general terms on which the plurality called "we" share the earth as social beings, then ethics concerns the individual Self's particular moral relationship with the Other. Law, the acknowledged offspring of politics, represents the kind of might that most people accept as legitimate, at least most of the time. Justice, on the other hand, is supposed to vigilantly stand guard over law: to protect us against its biases and excesses, or, at the very least, to rise up and reproach the law whenever it permits or encourages injustice. But what if the belief that a particular legally-authorized state of affairs is "just" - a common enough feeling, especially amongst the privileged - or even "unjust" and in need of correction, were itself in need of a vigilant guardian? This book argues that ethics can and should stand guard over whatever image of justice and/or just law one happens to believe in. The book thus attempts to steer a perilous course between two looming moral hazards: ethics interpreted as the rational production of ethically correct behavior (as in Kant) and ethics interpreted as the spontaneous eruption of pre-rational compassion for the suffering of the Other, come what may (as in Levinas). In the end, the book characterizes ethical life in the law as the more-or-less constant experience of the paradoxical nature of this choice - a feeling of inescapable personal responsibility for the fate of the Other. Based on the author's well-established expertise in the area, this book will appeal to students, scholars and others with interests in legal theory and moral and political philosophy.

The Cambridge Companion to Modern American Poetry Univ of California 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.