

Postmodern American Poetry A Norton Anthology Paul Hoover

Incorporates traditional and experimental styles from the works of more than seventy poets, and includes biographical information and introductory essays on the evolution of the hybrid style.

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

Since Whitman and Dickinson, most of the major poetry in the United States has been written against the literary establishments and prevailing canons of taste, and often far from the cultural centers. This is the first anthology in many years to gather the work from this continuing tradition of innovators and outsiders, presenting poets and poems that are still excluded from the academic collections. Opening with the last poems of the Modernist masters Ezra Pound, William Carlos Williams, and H.D., the book follows through four generations of writers who have been the primary figures of the new poetics and poetics since 1950. With a historical afterword, complete bibliographies, and generous selections from each of the thirty-five poets, this anthology is the only available introduction to the poets connected with such groups and movements as the Objectivists, the Beats, Black Mountain, the New York School, the San Francisco Renaissance, and ethnopoetics. American Poetry Since 1950 is a new map of the territory, an array of known and unknown contemporary classics. It is full of strange texts and startling procedures, histories and natural histories, high lyricism and extended meditations - extraordinary works that challenge our notions of what a poem ought to be.

Since 1970, many readers have waited for another anthology that incorporates poets writing after Donald Allen's 1960 *The New American Poetry*. Organized into somewhat arbitrary and non-rigid categories, these selections present poetry that has reshaped our language, culture, and thought for the past 30 years.

Selected Poems of Nguyen Trai

Vintage Book of Contemporary American Poetry

Money Shot

From Puritanism to Postmodernism

Killer Verse

Approaching post-World War II poetry from a postmodern critical perspective, this study challenges the prevailing assumption that experimental forms signify political opposition while traditional forms are politically conservative. Blasing shows how four major postwar poets--Frank O'Hara, Elizabeth Bishop, John Ashbery, and James Merrill--cannot be read as politically conservative because formally traditional or vice versa. The work of these poets plays an important cultural role precisely by revealing how meanings and values do not inhere in forms but are always and irreducibly rhetorical.

A new revision of the classic anthology presents 195 poets and 1,596 poems representing the range of English language modern and contemporary poetry.

Publisher Description

Never before has there been a single-volume anthology of modern Irish poetry so significant and groundbreaking as *An Anthology of Modern Irish Poetry*. Collected here is a comprehensive representation of Irish poetic achievement in the twentieth and twenty-first centuries, from poets such as Austin Clarke and Samuel Beckett who were writing while Yeats and Joyce were still living; to those who came of age in the turbulent '60s as sectarian violence escalated, including Seamus Heaney and Michael Longley; to a new generation of Irish writers, represented by such diverse, interesting voices as David Wheatley (born 1970) and Sinéad Morrissey (born 1972). Scholar and editor Wes Davis has chosen work by more than fifty leading modern and contemporary Irish poets. Each poet is represented by a generous number of poems (there are nearly 800 poems in the anthology). The editor's selection includes work by world-renowned poets, including a couple of Nobel Prize winners, as well as work by poets whose careers may be less well known to the general public; by poets writing in English; and by several working in the Irish language (Gaelic selections appear in translation). Accompanying the selections are a general introduction that provides a historical overview, informative short essays on each poet, and helpful notes—all prepared by the editor.

Nervous Device

An Anthology of Modern Irish Poetry

The Dream Police

Stand Up Poetry

A Norton Anthology of Contemporary African American Poetry

Poems of Murder and Mayhem

Beginning in 1950 with Charles Olsen, *Postmodern American Poetry: A Norton Anthology* is the first anthology since

Donald Allen's groundbreaking collection to fully represent the movements of American avant-garde poetry. Postmodern American Poetry provides a deep and wide selection-411 poems by 103 poets-of the major poets and movements of the late twentieth century. Included are the leading Beat and New York School poets, the Projectivists, and "Deep Image" poets. Included, too, is the rich array of poetry written since 1975-language and performance poetry, the work of African American, Hispanic, Asian American, gay and lesbian, and women experimentalists. In addition, a final section of poetics-with writings by Frank O'Hara, Denise Levertov, Jerome Rothenberg, Amiri Baraka, and Charles Bernstein, among others-provides valuable contexts for reading the poems.

Winner of the 2004 Colorado Prize for Poetry Published by the Center for Literary Publishing at Colorado State University

From Outlaw to Classic presents a sweeping history of the forces that have shaped, and continue to shape, the American poetry canon. Students, scholars, critics, and poets will welcome this enlightening and impressively documented book. Recent writings by critics and theorists on literary canons have dealt almost exclusively with prose; Alan Golding shows that, like all canons, those of American poetry are characterized by conflict. Choosing a series of varied but representative instances, he analyzes battles and contentions among poets, anthologists, poetry magazine editors, and schools of thought in university English departments. The chapters: • present a history of American poetry anthologies • compare competing models of canon-formation, the aesthetic (poet-centered) and the institutional (critic-centered) • discuss the influence of the New Critics, emphasizing their status as practicing poets, their anti-nationalist reading of American poetry, and the landmark textbook, Understanding Poetry by Cleanth Brooks and Robert Penn Warren • examine the canonizing effects of an experimental "little magazine," Origin • trace how the Language poets address, in both their theory and their method, the canonizing institutions and canonical assumptions of the age.

Postmodern American Poetry A Norton Anthology W. W. Norton

Voice-over

A History of American Literature

Modern Poetry After Modernism

Canons in American Poetry

Versed

The Black Poets

Celebrated novelist, poet, and MacArthur fellow Ishmael Reed pushes the boundaries once again in the publication of From Totems to Hip Hop—a truly all-inclusive multicultural anthology—a literary event which will finally even the playing field. This important collection synthesizes and presents broad swaths of work from poets of all races and backgrounds, as only Reed can, ranging from Gertrude Stein to Ai, from Bessie Smith to Askia Toure, from W. C. Handy to the little-known poetry of Ernest Hemingway. Through his unique position in American letters, as writer, teacher, and even publisher, Reed has an unparalleled working knowledge of many of the more marginalized voices in American poetry. This collection will reflect that unique access by including acknowledged masters as well as lesser known talents in greater variety than any previous anthology. From Totems to Hip Hop will cover American poetry from its pre-Columbian origins to the hip hop lyricists of today and, with the guidance of Reed's thoughtful and provocative introduction and headnotes, trace the remarkably rich cross-pollination which has continually occurred across racial and cultural lines.

A collection of poems from 1960 to the present highlights the political, social, economic, and personal struggles of African Americans, and features works from such poets as Gwendolyn Brooks, Rita Dove, and Major Jackson.

Presents a diverse sample of twentieth-century Latin American poems from eighty-four authors in Spanish, Portuguese, Ladino, Spanglish, and several indigenous languages with English translations on facing pages.

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

A Norton Anthology

Soul in Space

The Norton Anthology of Modern and Contemporary Poetry

American Hybrid

Politics and Form in Postmodern Poetry

Selected Poems, 1969-1993

Poetry. Southeast Asia Studies. Translated from the Vietnamese by Nguyen Do and Paul Hoover. While Li Po and other classic Chinese poets mostly found expression through landscape, Vietnamese poet Nguyen Trai (1380-1422) wrote about his own life. The literary symbols of T'ang Dynasty poetry are relatively general, traditional, and polite, but Nguyen Trai developed a colloquial and personal style. As a result, his poems have the intimacy and immediacy of the everyday. Over six hundred years old, they appear, in this translation by contemporary Vietnamese poet Nguyen Do and American poet Paul Hoover, to have been written only yesterday, by someone whose feelings we are able to share, despite their distance from us in time and culture. This is the first collection of Nguyen Trai's poetry to be published in English.

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

A comprehensive collection of poems by America's greatest contemporary poets features works by such authors as Robert Lowell, Elizabeth Bishop, and Rita Dove.

In this "spare, evocative" collection of poems from the prize-winning author of Testify, "both hope and despair are evident amid [the] music" (Publishers Weekly). "Promise me the rich can't sleep," Joseph Lease begs in The Body Ghost, offering poems as light on the page as nursery rhymes, and as powerful

as prayer. The title work, which is “broken up into three separate poems, underlines the common thread weaved throughout his collection, the search for a silver lining amongst hardships” (Fourteen Hills). “Electric and electrifying, spontaneous and illuminating,” these poems conjure up the body in pain, the body politic in collapse, and the strength of all that connect us (Tablet).

When the Light of the World Was Subdued, Our Songs Came Through

Postmodern American Poetry

A Norton Anthology of New Poetry

From the Other Side of the Century

Innovators and Outsiders : an Anthology

Poetry and the Ground of Social Life

Spirituals, folk rhymes, and poems by such writers as Phyllis Wheatley, Langston Hughes, Gwendolyn Brooks, and Don L. Lee reveal the development of Black poetic expression

Widely acknowledged as a contemporary classic that has introduced thousands of readers to American literature, *From Puritanism to Postmodernism: A History of American Literature* brilliantly charts the fascinating story of American literature from the Puritan legacy to the advent of postmodernism. From realism and romanticism to modernism and postmodernism it examines and reflects on the work of a rich panoply of writers, including Poe, Melville, Fitzgerald, Pound, Wallace Stevens, Gwendolyn Brooks and Thomas Pynchon. Characterised throughout by a vibrant and engaging style it is a superb introduction to American literature, placing it thoughtfully in its rich social, ideological and historical context. A tour de force of both literary and historical writing, this Routledge Classics edition includes a new preface by co-author Richard Ruland, a new foreword by Linda Wagner-Martin and a fascinating interview with Richard Ruland, in which he reflects on the nature of American fiction and his collaboration with Malcolm Bradbury. It is published here for the first time.

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

Witty, sexy, gritty, outrageous, emotional, hilarious, honest, courageous. What do these words describe? A growing movement in American literary circles: Stand Up Poetry. Over twenty years ago, Charles Harper Webb discovered a vibrant and invigorating poetry scene in southern California. Featuring some of America's best contemporary poets, this scene, according to Webb, showed insight, imagination, craft, philosophical depth, but most of all, it was funny, and it was fun. *Stand Up Poetry: The Poetry of Los Angeles and Beyond* (1990) was the result of Webb's enthusiasm for this poetic genre. A decade later, the popularity of performance poetry, poetry slams, and poetry readings is on the rise, and Webb has expanded his anthology to include a greater sampling of poets from across the country. From Charles Bukowski to Billy Collins and Allison Joseph, the poets included in this collection are popular and emerging, classical and experimental, young and old; yet all exhibit the characteristics so important to Stand Up Poetry—humor, performability, accessibility, individuality. Most important, these poems are enjoyable when read silently or aloud, on the page or on the stage. Stand Up P

The Cloud of Knowable Things

The Norton Anthology of Poetry

Beyond the Court Gate

From Totems to Hip-Hop

Whethering

The New Anthology of American Poetry

"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 slighness 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.

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

In this book, James Longenbach develops a fresh approach to major American poetry after modernism. Rethinking the influential "breakthrough" narrative, the oft-told story of post-modern poets throwing off their modernist shackles in the 1950s, Longenbach offers a more nuanced perspective. Reading a diverse range of poets - John Ashbery, Elizabeth Bishop, Amy Clampitt, Jorie Graham, Richard Howard, Randall Jarrell, Robert Lowell, Robert Pinsky, and Richard Wilbur - Longenbach reveals that American poets since mid-century have not so much disowned their modernist past as extended elements of modernism that other readers have suppressed or neglected to see. In the process, Longenbach allows readers to experience the wide variety of poetries written in our time - without asking us to choose between them.

A seasonally appropriate anthology of poems about the deadly art of murder ranges from old Scottish ballads to hard-boiled 20th-century noir and includes depictions of colorful villains and victims as immortalized by such writers as Browning, Hardy and Auden.

A Poem

The Novel

Rumor

An Expanded Anthology

From Outlaw to Classic

Postmodernisms 1950-Present

A critically acclaimed poet offers a collection of the best poems from his previous books along with a selection of new works, from erotic verse to "post-punk" poems to experimental pieces exploring the risks and joys of gay relationships. Original.

The poems in Money Shot are forensic. Just as the money shot in porn is proof of the male orgasm, these poems explore questions of revelation and concealment. What is seen, what is hidden, and how do we know? Money Shot's investigation of these questions takes on a particular urgency because it occurs in the context of the suddenly revealed market manipulation and subsequent "great recession" of 2008-2009. In these poems, Rae Armantrout searches for new ways to organize information. What can be made manifest? What constitutes proof? Do we "know it when we see it"? Looking at sex, botany, cosmology, and death through the dark lens of "disaster capitalism," Armantrout finds evidence of betrayal, grounds for rebellion, moments of possibility, and even pleasure, in a time of sudden scarcity and relentless greed. This stunning follow-up to *Versed*—winner of the Pulitzer Prize and the National Book Critics Circle Award, and a finalist for the National Book Award—is a wonderfully stringent exploration of how deeply our experience of everyday life is embedded in capitalism.

This title features a collection of poems about reality and grief.

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

An Anthology

A New American Poetry, 1960-1990

A Multicultural Anthology of Poetry Across America

Postmodern American Fiction

Angles of Ascent

O'Hara, Bishop, Ashbery, and Merrill

***Monster: Distortion, Abstraction, and Originality in Contemporary American Poetry* argues that memorable and resonant poetry often distorts form, image, concept, and notions of truth and metaphor. Discussing how changes in electronic communication and artificial notions of landscape have impacted form and content in poetry, Monster redefines the idea of what is memorable and original through a broad range of poets including John Ashbery, Anne Carson, Thomas Sayers Ellis, Forrest Gander, Peter Gizzi, Jorie Graham, Robert Hass, Brenda Hillman, Laura Kasischke, W. S. Merwin, Srikanth Reddy, Donald Revell, Mary Ruefle, Arthur Sze, and James Tate.**

Winner of the Pulitzer Prize for Poetry (2010) Winner of the National Book Critics Circle Award (2009) Rae Armantrout has always organized her collections of poetry as though they were works in themselves. *Versed* brings two of these sequences together, offering readers an expanded view of the arc of her writing. The poems in the first section, *Versed*, play with vice and versa, the perversity of human consciousness. They flirt with error and delusion, skating on a thin ice that inevitably cracks: "Metaphor forms / a crust / beneath which / the crevasse of each experience." *Dark Matter*, the second section, alludes to more than the unseen substance thought to make up the majority of mass in the universe. The invisible and unknowable are confronted directly as Armantrout's experience with cancer marks these poems with a new austerity, shot through with her signature wit and stark unsentimental thinking. Together, the poems of *Versed* part us from our assumptions about reality, revealing the gaps and fissures in our emotional and linguistic constructs, showing us ourselves where we are most exposed. A reader's companion is available at <http://versedreader.site.wesleyan.edu/> Collects works by sixty-eight authors, including William S. Burroughs, Kurt Vonnegut, Art Spiegelman, Lynda Barry, Bobbie Ann Mason, and Douglas Coupland

A survey of major poets and movements of American postmodern poetry includes more than four hundred poems by 103 poets

Classroom Guide to Accompany Postmodern American Poetry

City Lights Spotlight Series No. 8

American Poetry Since 1950

Distortion, Abstraction, and Originality in Contemporary American Poetry

Poems

The Body Ghost

With *Nervous Device*, Catherine Wagner explores the boundary the poem marks between poet and audience on the map of desire.

Monster

What are Winds & what are Waters

Twentieth-Century American Poetics: Poets on the Art of Poetry

The FSG Book of Twentieth-Century Latin American Poetry

Being Numerous