

Drives (Cape Poetry)

The Modern Irish Sonnet: Revision and Rebellion discusses how and why the sonnet appeals to Irish poets and has grown in popularity over the last century. Using a thematic approach, Tara Guissin-Stubbs argues for the significance of the Irish sonnet as a discrete entity within modern and contemporary poetry, and shows how the Irish sonnet has become a debating chamber for discussions concerning the relationship between Irish and British culture, poetry and gender, and revision and rebellion. The text reshapes the poetic and critical field, exploring canonical and non-canonical poems by male and female poets so as to challenge outmoded views of the thematic and formal limitations of the sonnet.

The Sonnet provides a comprehensive study of one of the oldest and most popular forms of poetry, widely used by Shakespeare, Milton, and Wordsworth, and still used centuries later by poets such as Seamus Heaney, Tony Harrison, and Carol Ann Duffy. This book traces the development of the sonnet from its origins in medieval Italy to its widespread acceptance in modern Britain, Ireland, and America. It shows how the sonnet emerges from the aristocratic courtly centres of Renaissance Europe and gradually becomes the chosen form of radical political poets such as Milton. The book draws on detailed critical analysis of some of the best-known sonnets written in English to explain how the sonnet functions as a poetic form, and it argues that the flexibility and versatility of the sonnet have given it a special place in literary history and tradition.

In the 1830s Alexis de Tocqueville prophesied that American writers would slight, even despise, form--that they would favor the sensational over rational order. He suggested that this attitude was linked to a distinct concept of democracy in America. Exposing the inaccuracies of such claims when applied to poetry, Stephen Cushman maintains that American poets tend to overvalue the formal aspects of their art and in turn overestimate the relationship between those formal aspects and various ideas of America. In this book Cushman examines poems and prose statements in which poets as diverse as Emily Dickinson and Ezra Pound describe their own poetic forms, and he investigates links and analogies between poets' notions of form and their notions of "Americanness.". The book begins with a brief discussion of Whitman, who said, "The United States themselves are essentially the greatest poem." Cushman takes this to mean that American poetry has succeeded in making fictions about itself which persuade its readers that its uniqueness transcends merely geographical boundaries. He explores the truth of this statement by considering the Americanness of Emily Dickinson, Ezra Pound, Elizabeth Bishop, and A. R. Ammons. He concludes that the uniqueness of American poetry lies not so much in its forms as in its formalism and in the various attitudes that formalism reveals. Originally published in 1993. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

Stories

South

Poetry South Africa

From Theory to Total Criticism

Love Poems for Real Life

Memory and Estrangement

Since the signing of the Good Friday Agreement in 1998 – the formal end-point of the thirty-year modern ‘Troubles’ – contemporary visual artists have offered diverse responses to post-conflict circumstances in Northern Ireland. In Ghost-Haunted Land – the first book-length examination of post-Troubles contemporary art – Declan Long highlights artists who have reflected on the ongoing anxieties of aftermath. This wide-ranging study addresses developments in video, photography, painting, sculpture, performance and more, offering detailed analyses of key works by artists based in Ireland and beyond – including 2014 Turner Prize winner Duncan Campbell and internationally acclaimed filmmaker and photographer Willie Doherty. ‘Post-Troubles’ contemporary art is discussed in the context of both local transformations and global operations – and many of the main points of reference in the book come from broader debates about the place and purpose of contemporary art in today’s world.

Discusses the major literary figures in the English-speaking world

Including applied readings, this book explores the divide between practical criticism and theory in 20th century criticism to propose a new way of reading poetry.

Contemporary Irish Women Poets

The Paperbook of South African English Poetry

Drive of the Tide

In the Country of the Black Pig, and Other Poems

The Modern Irish Sonnet

Without My Cape

Following on from the assured day-to-day poems of her first collection, Leontia Flynn's second, Drives, is a book of restless journeys - real and imaginary - interspersed with a series of sonnets on writers. Beginning in Belfast, where she lives, she visits a disjointed number of cities in Europe and the States - each one the occasion for an elliptical postcard home to herself. Alongside these reports from abroad, portraits of dead writers flicker through the pages of this book - Baudelaire, Proust and Beckett; Bishop, Plath and Virginia Woolf - all revealing aspects of themselves, their frailties and their sicknesses, but also, we suspect, aspects of their ventriloquising author. What these poems share is a furious refusal of received opinion, of a language recycled and redundant; they are raw exposed and angrily aware of distance - the distance between what one needs and what one receives, between love and what is lost. In particular, the lives here are haunted by the lost idyll of childhood, while poems about the poet's own mother and ageing father bring the collection to a close. With an alert ear for fracture and disarray and a tender eye for damage, Drives is a passionate enquiry into what shapes us as individuals.

This five-part collection of poems ranges from highly political to gently playful and personal.

A reference guide to world literature in English includes information on writers, works, genres, and movements.

The Oxford Handbook of Modern Irish Poetry

Poems of Robert Southey

Ghost-haunted land

The Cambridge Introduction to Twentieth-Century American Poetry

Fictions of Form in American Poetry

A Poetry Novel

Fiction. Largely set in Boston, Fanny Howe's ECONOMICS examines with an unwavering eye the necessary errors of the 1960s liberalism and consequences of cold war politics. A white liberal couple adopts a black child with troubling results; two old friends from the Kennedy campaign meet years later to discover how different their lives have become; a separated working-class couple drives to the Cape in order to collect the prize from an instant lotto game. In each story, love is eroded by class expectations and financial pressures, by racial tensions and ideological hypocrisies. As a result ECONOMICS offers a raw portrait of the last three decades that is at once comic and devastating.

From the editors of the successful anthologies "The Hell With Love" and "Kiss Off" comes a third collection of poetry celebrating commitment, passion, and everlasting love. Two-color text.

In this strikingly original collection, Leontia Flynn writes about Belfast and the north of Ireland with a precision and tenderness that is completely fresh. While her subject matter ranges from memories of childhood to the instabilities of adulthood, and from the raw domestic to the restless pull of "elsewhere," her theme throughout is a search for physical and mental well-being, and for a way to live a life. A number of exquisitely moving poems about her father highlight her extraordinary gifts—her exact ear, her heightened, filmic sensibility, her bittersweet tone—all of which combine to produce works that are accessible but not obvious, witty and serious, delicate but tough, and always surprising.

Third World Book Review

The Sol Plaatje European Union Poetry Anthology 2011

Sicily. Genoa. A drive through the Engadine

John L. Stoddard's Lectures. Supplementary Volume[s].: Sicily. Genoa. A drive through the Engadine

Encyclopedia of Post-Colonial Literatures in English

Drive

A comprehensive and scholarly review of contemporary British and Irish Poetry With contributions from noted scholars in the field, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a collection of writings from a diverse group of experts. They explore the richness of individual poets, genres, forms, techniques, traditions, concerns, and institutions that comprise these two distinct but interrelated national poeties. Part of the acclaimed Blackwell Companion to Literature and Culture series, this book contains a comprehensive survey of the most important contemporary Irish and British poetry. The contributors provide new perspectives and positions on the topic. This important book: Explores the institutions, histories, and receptions of contemporary Irish and British poetry Contains contributions from leading scholars of British and Irish poetry Includes an analysis of the most prominent Irish and British poets Puts contemporary Irish and British poetry in context Written for students and academics of contemporary poetry, A Companion to Contemporary British and Irish Poetry, 1960-2015 offers a comprehensive review of contemporary poetry from a wide range of diverse contributors.

*Drives*Random House

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.

Crisis and Contemporary Poetry

Poetry. Riddles by Dr. Swift and his friends. Trifles, passing between Swift and Sheridan. Poems composed at Market-Hill. Verses, addressed to Swift and to his memory. Espistolary correspondence. Letters

A Companion to Contemporary British and Irish Poetry, 1960 - 2015

Profit and Loss

Containing Thalaba, The Curse of Kehama, Roderick, Madoc, A Tale of Paraguay and Selected Minor Poems

Night with Drive-by Shooting Stars

An Open Access edition of this book is available on the Liverpool University Press website and the OAPEN library. This study examines the intersection of private and public spheres through the representation of memory in contemporary poetry by Irish women. Collins explores how memory shapes creativity in the work of well-known poets such as Eavan Boland, Eiléan Ní Chuilleanáin and Medbh McGuckian as well as in that of an exciting group of younger poets. This book analyses, for the first time, the complex responses to the past recorded by contemporary women poets in Ireland and the implications these have for the concept of a national tradition.

The astonishing second book by a lively and inventive American poet of Filipina-Indian descent. Naomi Shihab Nye says of this book, "Aimee Nezhukumatahil's poems are . . . ripe, funny and fresh. They're the fullness of days, deliciously woven of heart and verve, rich with sources and elements—animals, insects, sugar, cardamom, legends, countries, relatives, soaps, fruits—taste and touch. I love the nubby layerings of lines, luscious textures and constructions. . . . She knows that many worlds may live in one house. . . ."

Provides over 1,700 biographies of influential poets writing in English from 1910 to the present day, exploring the influences, inspirations, and movements that have shaped their works and lives.

Modern South African Poetry

Unisa English Studies

The Sonnet

On Modern Poetry

Fortnight

These Days

My father’s suspicious death, perhaps at the hands of a small town sheriff’s department, forced my mother to flee our hometown--Idamay, West Virginia--a few days after he died in 1954. She was told that he'd hung himself in a jail cell in Fairmont, West Virginia, where he was being held for driving while intoxicated. She was afraid they would do something to her and leave us kids orphaned. Though we left Idamay, that town and our devastating loss followed us. My father’s absence, though seldom spoken about, was "present" everywhere we turned. My mother never looked back. But when she died forty-two years later, his death came back to me in full force. I felt compelled to investigate further. I'd heard conflicting stories all my life. This book documents an investigation that yields more questions than answers for the seven-year-old survivor who has an insatiable need to know. This book is about this seven-year-old whose entire life was indelibly marked by this tragic loss that she experienced when she had just reached what is often called the age of reason. Her quest for the truth takes her to places she'd never dreamed she could go. Because there is so much she doesn't know, she finds herself leaning heavily on her imagination to help her to navigate this mysterious and fatherless world.

What are the means available to poetry to address crisis and how can both poets and critics meet the conflicts and challenges they face? This collection of essays addresses poetic and critical responses to the various crises encountered by contemporary writers and our society, from the Holocaust to the ecological crisis.

Celebrated as an unusually original poet - nervy, refreshing, deceptively simple - Leontia Flynn has quickly developed into a writer of assured technical complexity and a startling acuity of perception. In her third collection, Flynn examines and dismantles a fugitive life. The first sequence moves through a series of rooms, reflecting on aspects of the author's personal and family history. Using the idea of the haunted house or the house with a sealed-off room, and Gothic tropes of madness, doubles, revenants and religious brooding, the poems consider ideas of inheritance and legacy. The second section comprises a magnificent long poem written in the months leading up to the banking crisis and presidential election of October 2008. Taking as its occasion a flat-clearing, it assumes a more public voice (inspired partly by Auden's 'Letter to Lord Byron'), and reflects on aspects of the rapid social and technological change of the last decade. An extraordinarily moving reflection on mutability and mortality prompted by the spring-cleaning of a life's detritus, 'Letter to Friends' evolves from a private reliquary to a public obsequy. Its collapse back into private griefs, including the poet's father's decline into Alzheimer's disease, is pursued in the third section of the book. Here the theme of a tallying of private and public balance sheets, of different kinds of profit and loss, widens to include poems of motherhood and marriage, the possibilities of hope and repair.

Selected Papers from Poetry '74

Poems

At the Drive-in Volcano

The First Quartet: New Poems, 1980-2005

The Oxford Companion to Modern Poetry in English

Writing, much less Poetry, isn't the art it used to be among people my age.This is a Poetry Novel. For me it is a collection of my 70 Best Poems, 2 of my Best Soliloquies, and 2 of my best Short Stories from July 2009 to June 2012.Starting May (When I set up the bank account for it) all proceeds will go to "The Chaos Brigade" which is a charity organization I help run that helps out small communities in southern Maine through various means; most often soup kitchens, food

drives, bottle drives, and trash pickups. Honoring the spirit of the legendary intellectual giant Sol Plaatje—an activist, linguist, translator, novelist, journalist, and leader—this sparkling array of contributions from talented poets bring the depth and breadth of life in South Africa to a wider audience. Personal themes of identity, isolation, and intimacy are pitted against politics, property and personhood, loss and love. Wicked and beautiful, this anthology also features poems in indigenous languages and Afrikaans along with the English translations. Forty chapters, written by leading scholars across the world, describe the latest thinking on modern Irish poetry. The Handbook begins with a consideration of Yeats's early work, and the legacy of the 19th century. The broadly chronological areas which follow, covering the period from the 1910s through to the 21st century, allow scope for coverage of key poetic voices in Ireland in their historical and political context. From the experimentalism of Beckett, MacGreevy, and others of the modernist generation, to the refashioning of Yeats's Ireland on the part of poets such as MacNeice, Kavanagh, and Clarke mid-century, through to the controversially titled post-1969 'Northern Renaissance' of poetry, this volume will provide extensive coverage of the key movements of the modern period. The Handbook covers the work of, among others, Paul Durcan, Thomas Kinsella, Brendan Kennelly, Seamus Heaney, Paul Muldoon, Michael Longley, Medbh McGuckian, and Ciaran Carson. The thematic sections interspersed throughout - chapters on women's poetry, religion, translation, painting, music, stylistics - allow for comparative studies of poets north and south across the century. Central to the guiding spirit of this project is the Handbook's consideration of poetic forms, and a number of essays explore the generic diversity of poetry in Ireland, its various manipulations, reinventions and sometimes repudiations of traditional forms. The last essays in the book examine the work of a 'new' generation of poets from Ireland, concentrating on work published in the last two decades by Justin Quinn, Leontia Flynn, Sinead Morrissey, David Wheatley, Vona Groarke, and others.

Soweto Poetry

Economics

Cape Verdean Blues

The Cambridge Guide to Literature in English

Revision and Rebellion

A Memoir

Poetry. Jim Daniels' latest collection bears witness to a life boat mis- and well-spent; to the family, remembered and new; to the melancholy pull of drugs and casual sex; to growing up; and to the only tenable way of growing old, which is to embrace every small joy even as one laments its brevity. Indeed, Night with Drive-By Shooting Stars rages not against the dying of light but the dying fall itself-against poetic and existential complacency. "Louder, kids," says Daniels in the beautiful "Cold Seed": "daddy's dying." Post-Colonial Literatures in English, together with English Literature and American Literature, form one of the three major groupings of literature in English, and, as such, are widely studied around the world. Their significance derives from the richness and variety of experience which they reflect. In three volumes, this Encyclopedia documents the history and development of this body of work and includes original research relating to the literatures of some 50 countries and territories. In more than 1,600 entries written by more than 600 internationally recognized scholars, it explores the effect of the colonial and post-colonial experience on literatures in English worldwide.

“These words feel like experiences. Some are personal, most are enlightening, but all connect. Connect on a higher Level. A spiritual level.” —Kendrick Lamar, Grammy Award-winning artist, and winner of the 2018 Pulitzer Prize for Music -- A Lit Hub Favorite Book of 2018 The speaker in Cape Verdean Blues is an oracle walking down the street. Shauna Barbosa interrogates encounters and the weight of their space. Grounded in bodily experience and the phenomenology of femininity, this collection provides a sense of Cape Verdean identity. It uniquely captures the essence of “Sodade,” as it refers to the Cape Verdean American experience, and also the nostalgia and self-reflection one navigates through relationships lived, lost, and imagined. And its layers of unusual imagery and sound hold the reader in their grip.

Drives

You Drive Me Crazy

Contemporary art and post-Troubles Northern Ireland

The Oxford Companion to Twentieth-century Literature in English

Drive Gently