



CLAIR WILLS

Reading Paul Muldoon

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Wit Pietrzak



Reading Paul Muldoon:

Reading Paul Muldoon Clair Wills, 1998 *The Word on the Street* Paul Muldoon, 2013-03-19 In this new collection Paul Muldoon goes back to the essential meaning of the term lyric a short poem sung to the accompaniment of a musical instrument These words are written for music assuredly with half an ear to Yeats's ballad singing porter drinkers and half to Cole Porter and indeed many of them double as rock songs performed by the Wayside Shrines the Princeton based music collective of which Muldoon is a member Their themes are the classic themes of song lost love lost wars Charlton Heston barbed wire pole dancers cellulite Hegel elephants Oedipus more barbed wire Buddy Holly Jersey peaches Julius Caesar Trenton cockatoos and the Youngers Bob and John and Jim and Cole *The Word on the Street* is a lively addition to this Pulitzer Prize winning poet's masterful body of work It demonstrates once again that as Richard Eder has written in the pages of the New York Times Book Review Paul Muldoon is a shape shifting Proteus to readers who try to pin him down Those who interrogate Muldoon's poems find themselves changing shapes each time he does **Paul Muldoon** Tim Kendall, Peter McDonald, 2004-01-01 The essays in this book testify to the fascination of Paul Muldoon's poems and also to their underlying contentiousness The contributors see Muldoon from many different angles biographical formal literary historical generic but also direct attention to complex moments of creativity in which an extraordinary amount of originality is concentrated and on the clarity of which a lot depends In their different ways all of the essays return to the question of what a poem can tell us whether about its author about itself or about the world in which it comes into being The contributors even in the degree to which they bring to light areas of disagreement about Muldoon's strengths and weaknesses continue a conversation about what poems and poets can tell us *The Poetry of Paul Muldoon* Jefferson Holdridge, 2008-08-01 *The Poetry of Paul Muldoon* introduces the student and general reader to the critical discussion surrounding Muldoon's oeuvre as well as to his major themes It examines the poet's meditations on culture and nature human and animal speculations on the act of perception figures fragmented by the Troubles and philosophical considerations of colonisation It then discusses what rank among the most beautiful and intricate elegies of our time For Muldoon art's complicity in suffering is a political self-indicting question which his best poems endeavour to answer If sometimes this Pulitzer Prize winner insists that art has a positive role to play at other times he fears that it merely feeds off the carnage This critical book shows how for Muldoon art should not merely repeat the devastation of the world although he is afraid that it does and engages in bitter moral despair that places his work among the very best any contemporary poet has written *The Poetry of Paul Muldoon* unearths difficult questions of form with a metaphysical significance that is suitable to our times *Paul Muldoon* Clair Wills, Lecturer in Literature Clair Wills, 1999-05 Paul Muldoon's poetry has always been known for its complexity its use of various forms its allusions as it opens up to all the contemporary and modernist forces of disorder contingency and confusion For this reason critical studies of his work are most helpful and Clair Wills's new study examines

all his poetry including his latest collection *Hay She* offers close readings of many of the major poems assesses his unmistakable style and looks at his relation to significant predecessors such as Frost and Heaney She also examines such issues as autobiography the question of origins sexuality Irish myth and legend Northern Ireland and the dynamics of cross cultural encounters *A Study Guide for Paul Muldoon's "Pineapples and Pomegranates"* Gale, Cengage Learning, 2016 A Study Guide for Paul Muldoon's *Pineapples and Pomegranates* excerpted from Gale's acclaimed *Poetry 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 *Poetry for Students* for all of your research needs **One Thousand Things Worth Knowing** Paul Muldoon, 2015 *One Thousand Things Worth Knowing* confirms Nick Laird's assessment in the *New York Review of Books* that Paul Muldoon is the most formally ambitious and technically innovative of modern poets who writes poems like no one else *A Study Guide for Paul Muldoon's "Meeting the British"* Gale, Cengage Learning, 2016 A Study Guide for Paul Muldoon's *Meeting the British* excerpted from Gale's acclaimed *Poetry 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 *Poetry for Students* for all of your research needs *Poems 1968-1998* Paul Muldoon, 2011-04-21 Thirty years of work from the most significant English language poet born since the second world war *The Times Literary Supplement* *Constitutions of Self in Contemporary Irish Poetry* Wit Pietrzak, 2022-11-22 *Constitutions of Self in Contemporary Irish Poetry* explores the figure of the lyrical self in the work of six contemporary Irish poets Paul Muldoon Vona Groarke Sin ad Morrissey Caitriona O Reilly Alan Gillis and Nick Laird By focusing on the self this study offers the first sustained exploration of what is arguably one of the most distinctive features of Irish poetry Readings utilise the latest theories of the lyric filtered through the work of such philosophers as Jacques Derrida Umberto Eco Slavoj i ek Giorgio Agamben and Zygmunt Bauman and connect an interdisciplinary approach with attention to the operations of the poetic text to bring out aspects of the self in Irish writing that have been given only cursory critical attention so far **Contemporary British and Irish Poetry** Sarah Broom, 2005-10-18 Sarah Broom provides an engaging challenging and lively introduction to contemporary British and Irish poetry The book covers work by poets from a wide range of ethnic and regional backgrounds and covers a broad range of poetic styles including mainstream names like Seamus Heaney and Carol Ann Duffy alongside more marginal and experimental poets like Tom Raworth and Geraldine Monk *Contemporary British and Irish Poetry* tackles the most compelling and contentious issues facing poetry today *The Cambridge Companion to Contemporary Irish Poetry* Matthew Campbell, 2003-08-28 In the last fifty years Irish poets have produced some of the most exciting poetry in contemporary literature writing about love and sexuality violence and history country and city This book provides a unique introduction to major figures such as Seamus Heaney but also introduces the reader to significant precursors like Louis MacNeice or Patrick

Kavanagh and vital contemporaries and successors among others Thomas Kinsella Paul Muldoon and Nuala Ni Dhomhnaill Readers will find discussions of Irish poetry from the traditional to the modernist written in Irish as well as English from both North and South This Companion the only book of its kind on the market provides cultural and historical background to contemporary Irish poetry in the contexts of modern Ireland but also in the broad currents of modern world literature It includes a chronology and guide to further reading and will prove invaluable to students and teachers alike

The End of the Poem Paul Muldoon, 2024-09-04 In *The End of the Poem* Paul Muldoon the most significant English language poet born since the Second World War *The Times Literary Supplement* presents engaging rigorous and insightful explorations of a diverse group of poems from Yeats's *All Souls Night* to Stevie Smith's *I Remember* to Fernando Pessoa's *Autopsychography* Here Muldoon reminds us that the word poem comes via French from the Latin and Greek a thing made or created He asks Can a poem ever be a freestanding discrete structure or must it always interface with the whole of its author's bibliography and biography Muldoon explores the boundlessness the illimitability created by influence what Robert Frost meant when he insisted that the way to read a poem in prose or verse is in the light of all the other poems ever written And he writes of the boundaries or borders between writer and reader and the extent to which one determines the role of the other At the end Muldoon returns to the most fruitful and fraught aspect of the phrase the end of the poem the interpretation that centers on the aim or function of a poem and the question of whether or not the end of the poem is the beginning of criticism Irreverent deeply learned often funny and always stimulating *The End of the Poem* is a vigorous and accessible approach to looking at poetry anew

Poetry, Publishing, and Visual Culture from Late Modernism to the Twenty-first Century Natalie Pollard, 2020-05-27 This is a book about contemporary literary and artistic entanglements word and image media and materiality inscription and illustration It proposes a vulnerable fugitive mode of reading poetry which defies disciplinary categorisations embracing the open endedness and provisionality of forms This manifests itself interactively in the six case studies which have been chosen for their distinctness and diversity across the long twentieth century the book begins with the early twentieth century work of writer and artist Djuna Barnes exploring her re animation of sculptural and dramatic sources It then turns to the late modernist artist and poet David Jones considering his use of the graphic and plastic arts in *The Anathemata* and next to the underappreciated mid century poet F T Prince whose work uncannily re activates Michelangelo's poetry and sculpture The second half of the book explores the collaborations of the canonical poet Ted Hughes with the publisher and artist Leonard Baskin during the 1970s the innovative late twentieth century poetry of Denise Riley who uses page space and embodied sound as a form of address and finally the contemporary poet Paul Muldoon who has collaborated with photographers and artists as well as ventriloquising nonhuman phenomena The resulting unique study offers contemporary writers and readers a new understanding of literary artistic and nonhuman practices and shows the cultural importance of engaging with their messy co dependencies The book challenges critical methodologies that make a

sharp division between the textual work and the extra literary and raises urgent questions about the status and autonomy of art and its social role

Mules Paul Muldoon,2010-12-09 Mules Paul Muldoon's second collection was published in 1977 Muldoon seems to me unusually gifted endowed with an individual sense of rhythm a natural and copious vocabulary a technical accomplishment and an intellectual boldness that mark him as the most promising poet to appear in Ireland for years Seamus Heaney

The Modern Irish Sonnet Tara Guissin-Stubbs,2020-10-10 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 Oxford Handbook of Modern Irish Poetry Fran Brearton,Alan Gillis,2012-10-25 The Oxford Handbook of Modern Irish Poetry consists of 40 essays by leading scholars and new researchers in the field Beginning with W B Yeats the figure who towers over the century's poetry it includes chapters on the major poets to have emerged in Ireland over the last 100 years

Writing Home Elmer Kennedy-Andrews,2008 The idea of place and of being displaced is a powerful leit motif in Northern Irish poetry It is here explored in depth from the 1960s to the present day Ideas of home place and identity have been continually questioned re imagined and re constructed in Northern Irish poetry Concentrating on the period since the outbreak of the Troubles in the late 1960s this study provides a detailed consideration of the work of several generations of poets from Hewitt and MacNeice to Fiacca and Montague to Simmons Heaney Mahon and Longley to Muldoon Carson Paulin and McGuckian to McDonald Morrissey Gillis and Flynn It traces the extent to which their writing represents a move away from concepts of rootedness and towards a deterritorialized poetics of displacement mobility openness and pluralism in an era of accelerating migration and globalisation In the new readings of place inherited maps are no longer reliable and home is no longer the stable ground of identity but seems instead to be always where it is not The crossing of boundaries and the experience of diaspora open up new understandings of the relations between places a new sense of the permeability and contingency of cultures and new concepts of identity and home Professor ELMER KENNEDY ANDREWS teaches in the Department of English at the University of Ulster

Northern Irish Poetry E. Kennedy-Andrews,2014-08-18 Through discussion of the ways in which major Northern Irish poets such as John Hewitt Seamus Heaney Michael Longley Louis MacNeice and Derek Mahon have been influenced by America this study shows how Northern Irish poetry overflows national borders complicating and enriching itself through cross cultural interaction and hybridity

The Poetry of Bloody Sunday Kübra Özermiş,2025-09-29 As a turning point that changed the course of the Troubles the Bloody Sunday massacre continues to define ongoing debates about the legacy of the Troubles and the impact of

state violence Bloody Sunday has been at the centre of numerous cultural and literary expressions which deal with the grief and trauma of the massacre such as murals songs plays and poetry This volume is the first comprehensive study of the poetry of Bloody Sunday written by critically acclaimed Irish poets including Seamus Heaney Paul Muldoon Thomas Kinsella Seamus Deane and Medbh McGuckian By focusing on poems written between 1972 and 2015 this book examines each poet s attempt to find an apt way of articulating the anger trauma and grief over the massacre with most of the poets continuously returning to the shooting in their poetry throughout their careers The monograph outlines how in the face of adversity the poets draw on old Irish literary traditions such as Gaelic laments and Aisling poetry which offer an indigenous anti colonial and counter hegemonic response to a massacre that was experienced as a colonial aggression It also discusses the complex relationship between poetry and politics and the negotiation between aesthetic freedom and the moral obligation to write about Bloody Sunday

Decoding **Reading Paul Muldoon**: Revealing the Captivating Potential of Verbal Expression

In an era characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Reading Paul Muldoon**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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