

NORMAN FINKELSTEIN

LYRICAL INTERFERENCE

ESSAYS ON POETICS

INTRODUCTION BY
DONALD REVELL

Lyrical Interference

Hugh Foley



Lyrical Interference:

Lyric Interventions Linda A. Kinnahan, 2005-05 *Lyric Interventions* explores linguistically innovative poetry by contemporary women in North America and Britain whose experiments give rise to fresh feminist readings of the lyric subject. The works discussed by Linda Kinnahan explore the lyric subject in relation to the social and I as a product of social discourse and as a conduit for change. Contributing to discussions of language-oriented poetics through its focus on women writers and feminist perspectives, this study of lyric experimentation brings attention to the cultural contexts of nation, gender, and race as they significantly shift the terms by which the experimental is produced, defined, and understood. This study focuses upon lyric intervention in distinct but related spheres as they link public and ideological norms of identity. Firstly, lyric innovations with visual and spatial realms of cultural practice and meaning, particularly as they naturalize ideologies of gender and race in North America and the post-colonial legacies of the Caribbean, are investigated in the works of Barbara Guest, Kathleen Fraser, Erica Hunt, and M. Nourbese Philip. Secondly, experimental engagements with nationalist rhetorics of identity, marking the works of Carol Ann Duffy, Denise Riley, Wendy Mulford, and Geraldine Monk, are explored in relation to contemporary evocations of self in Britain. And thirdly, in discussions of all of the poets but particularly accentuated in regard to Guest, Fraser, Riley, Mulford, and Monk, formal experimentation with the lyric I is considered through gendered encounters with critical and avant-garde discourses of poetics. Throughout the study, Kinnahan seeks to illuminate and challenge the ways in which visual and verbal constructs function to make readable the subjectivities historically supporting white male-centered power within the worlds of art poetry, social locations, or national policy. The potential of the feminist innovative lyric to generate linguistic surprise simultaneously with engaging risky strategies of social intervention lends force and significance to the public engagement of such poetic experimentation. This fresh energetic study will be of great interest to literary critics and women's studies scholars as well as poets on both sides of the Atlantic.

The Poetry of Charles Olson Thomas F. Merrill, 1982 Charles Olson Robert Von Hallberg, 1978 Described as one of the most influential American literary figures of the mid-20th century and a near prophet of the Black Mountain School, Olson was highly regarded as both a theorist and a poet. Here is an examination of Olson's understanding of poetry that provides the framework needed for understanding his work.

Rethinking Lyric Communities Irene Fantappiè, Francesco Giusti, Laura Scuriatti, 2024-10-28 In contemporary Western societies, lyric poetry is often considered an elitist or solipsistic literary genre. Yet a closer look at its history reveals that lyric has always been intertwined with the politics of community formation, from the imagining of national and transnational discursive communities to the use of poetry in episodes of collective action, protest, and social resistance. Poetic forms have circulated between languages and traditions from around the world and across time. But how does lyric poetry address or even create communities and of what kinds? This volume takes a global perspective to investigate poetic communities in dialogue with recent developments in lyric theory and concepts of community. In doing so, it explores

both the political potentialities and the perils of lyric poetry Lyric and Liberalism in the Age of American Empire Hugh Foley, 2022 *Lyric and Liberalism in the Age of American Empire* re-examines the work of Elizabeth Bishop Robert Lowell Amiri Baraka John Ashbery and Jorie Graham changing our understanding of their writing and the field of post-war American poetry **Lyric as Comedy** Calista McRae, 2020-10-15 A poet walks into a bar In *Lyric as Comedy* Calista McRae explores the unexpected comic opportunities within recent American poems about deeply personal often embarrassing experiences Lyric poems she finds can be surprising sites of a shifting unruly comedy as seen in the work of John Berryman Robert Lowell A R Ammons Terrance Hayes Morgan Parker Natalie Shapero and Monica Youn *Lyric as Comedy* draws out the ways in which key American poets have struggled with persistent expectations about what expressive poetry can and should do McRae reveals how the modern lyric rather than bestowing order on the poet's thoughts and emotions can center on impropriety and confusion formal breakage and linguistic unruliness and self-observation and self-staging The close readings in *Lyric as Comedy* also provide new insight into the theory and aesthetics of comedy taking in the indirect glancing comic affordances of poetry In doing so McRae captures varieties of humor that do not align with traditional terms centering abjection and pleasure as facets of contemporary lyric practice *Hyperscapes in the Poetry of Frank O'Hara* Hazel Smith, 2000-01-01 Frank O'Hara's poetry evokes a specific era and location New York in the fifties and early sixties This is a pre-computer age of typewritten manuscripts small shops and lunch hours it is also an age of gay repression accelerating consumerism and race riots Hazel Smith suggests that the location and dislocation of the cityscape creates hyperscapes in the poetry of Frank O'Hara The hyperscape is a postmodern site characterized by difference breaking down unified concepts of text city subject and art and remolding them into new textual subjective and political spaces This book theorizes the process of disruption and re-figuration which constitutes the hyperscape and celebrates its radicality *Immanent Distance* Bruce Bond, 2015-09-24 Explores the role of poetry as a transfigurative process **A Long Essay on the Long Poem** Rachel Blau DuPlessis, 2023-03-21 For decades Rachel Blau DuPlessis has shown readers how genres forms and the literal acts of writing and reception can be understood as sites of struggle In her own words writing is a praxis in which the author disappears into a process into a community into discontinuities and into a desire for discovery It is cause for celebration then that we have another work of warm incisive exploratory writing from DuPlessis in *A Long Essay on the Long Poem* *The End of the Mind* DeSales Harrison, 2005 First Published in 2005 Routledge is an imprint of Taylor Francis an informa company

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